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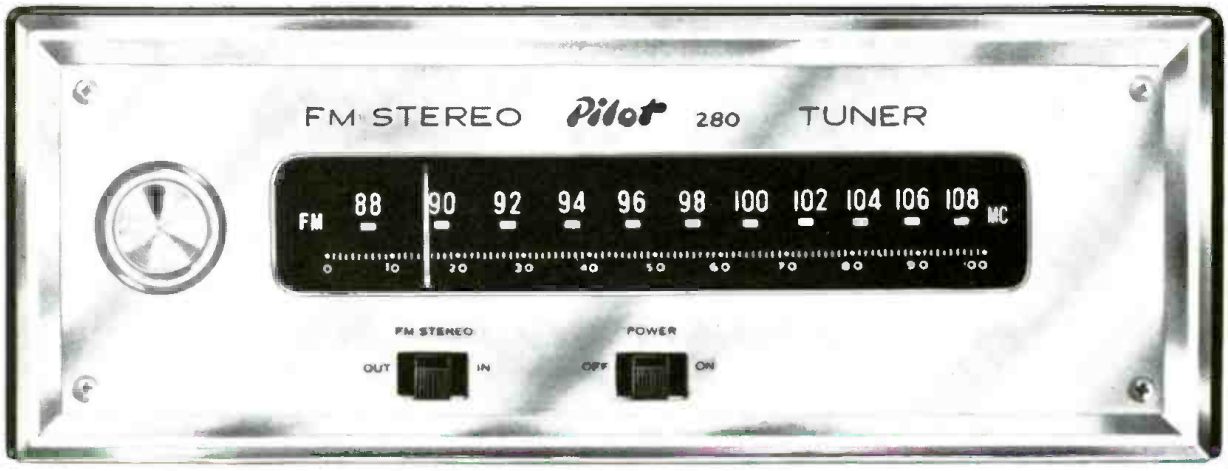

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CIRCLE 59 ON READER-SERVICE CARD

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Music and Musicians

Sound Reproduction

Reviews of Recordings

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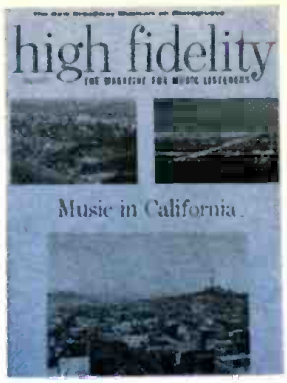

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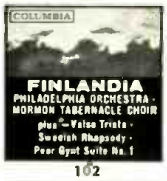

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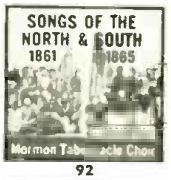

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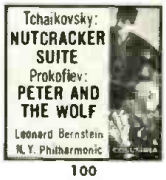

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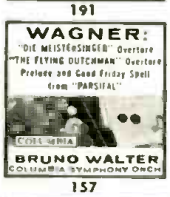

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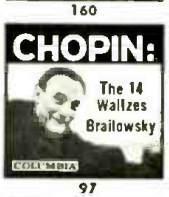

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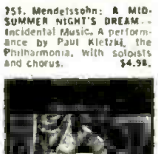

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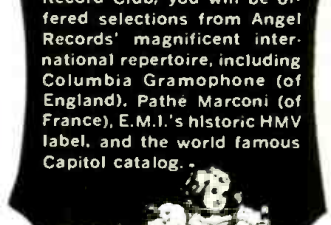

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CIRCLE 6 ON READER-SERVICE CARD

AUTHORitatively Speaking

In public, as in private, California resident **Peter Yates,** author of "The Demi-Wasteland," p. 38, describes himself as an amateur. We understand the term in its primary sense of one who loves—in this case, the object, music. Since 1940 Mr. Yates has been Contributing Editor for Music to *Arts & Architecture*; for fifteen years, with his pianist-wife Frances Mullen, he directed the Los Angeles "Evenings on the Roof" chamber concerts (the "roof" in question being a studio on the top floor of the Yates home); he has conducted a radio program over FM station KPFK; and he is currently embarked on a country-wide lecture series. Pantheon is bringing out Mr. Yates's book *An Amateur at the Keyboard*, and he is hoping soon to get started on another, *How To Become Posterity*.

Robert C. Marsh, contributing editor to HIGH FIDELITY and long-time member of its reviewing staff, made a trip to California this fall for the specific purpose of studying the San Francisco Opera. Result: "Opera at the Golden Gate," which appears in this issue on p. 42. Mr. Marsh does a good deal of gallivanting about (on occasion he's gone as far afield as Leningrad), but he claims that it's mainly in the line of duty; as music critic for the *Chicago Sun-Times*, R.C.M. provides that paper with coverage of artistic events both at home and abroad.

One of the senior members of his company's organization, **Lee Zhito** is West Coast Editor of *Billboard Music Week*—which makes him a leading authority on various entertainment media: radio, television, films, recorded music. Granted the accolade of "first-rate reporter" by his own associates (of whom none more critical)—some of his articles on radio news broadcasting, incidentally, were instrumental in bringing government attention to the slanting of war news—Mr. Zhito views his subject with a completely candid eye. Which is not to suggest that our author is unsympathetic either to Hollywood or to high fidelity; in fact, he's devoted to both phenomena: see p. 46 for evidence.

Joseph Marshall says he's a high-fidelity aborigine: i.e., he started designing and building his own sound reproducing equipment before the War. Like a good many other early audio enthusiasts, he's never managed to free himself from the lure of a soldering iron. These days, however, he's mainly occupied in bringing his experience to the aid of the less well initiated. Mr. Marshall has written *Maintaining High Fidelity* (published by Gernsback) and *Stereo Hi Fi Handbook* (published by Fawcett), and for us this month writes all about cartridges (p. 49). He lives in Tennessee, in a place called Ozone; we've always meant to look it up in the atlas.

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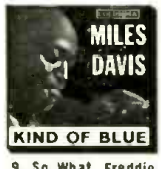
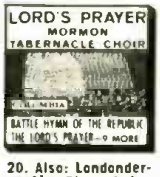


9. So What, Freddie Freeloader, Blue in Green, etc.



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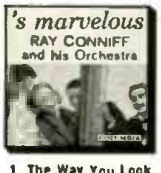

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10. Lester Lanin — Have Band, Will Travel. Hey, There; The Rain in Spain; Bali Ha'i; Always; 12 hits in all

14. Marty Robbins — Gunfighter Ballads. El Paso, Cool Water, Billy the Kid, Big Iron, 8 more

18. Porgy and Bess. Original Soundtrack Recording. "Superb . . . all the beauty and nobility captured"—HiFi Review

23. Mendelssohn: Piano Concertos 1 & 2. Rudolf Serkin, pianist. Ormandy; The Philadelphia Orchestra. "Serkin forges through both with brilliance" — New York Times

24. Beethoven: Symphony No. 6 "Pastorale". Walter; the Columbia Symphony. "Spacious, lyric, noble"—High Fidelity

27. Invitation to the Dance. Superb works by Liszt, Brahms, Weber, others. Ormandy; The Philadelphia Orch. "Opulence and elegance of tone"—Newsweek

29. Handel: Water Music. Van Beinum; The Amsterdam Concertgebouw." Lingering brilliance" — Chicago Sunday Trib.

SEND NO MONEY—mail coupon to receive 3 tapes for $5.98

COLUMBIA STEREO TAPE CLUB, Dept. 400-9
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I accept your special offer and have circled at the right the numbers of the 3 tapes I would like to receive for $5.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

☐ CLASSICAL ☐ POPULAR

I understand that I may select tapes from *either Division*. I agree to purchase five selections from the more than 150 to be offered in the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 4-track pre-recorded Bonus tape of my choice FREE for every three additional selections I accept.

Name .....
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APO, FPO addressees: write for special offer

If you wish this membership credited to an established Columbia or Epic Tape dealer, authorized to accept subscriptions, fill in:

Dealer's Name .....

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CIRCLE 3 NUMBERS BELOW:

1	11	21
2	12	22
3	13	23
4	14	24
5	15	25
6	16	26
7	17	27
8	18	28
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10	20	30

54-H

CIRCLE 24 ON READER-SERVICE CARD

★TRIPLE TREAT SPECIAL

YOU GET ALL THIS WITH

NEW TARZIAN STEREO TAPE OFFER

ONE FULL HOUR
OF PRE-RECORDED
4-TRACK STEREO
MUSICAL ENTERTAINMENT

Silk Satin and Strings

Jalousie
Laura
Falling in Love
From This Moment On
Holiday for Strings
Sleepy Lagoon
It's All Right With Me
Stella by Starlight
Out of My Dreams
El Choclo
Blues in The Night
Jazz Pizzicato

Gigi

Title Song
Waltz at Maxim's
Thank Heaven for Little Girls
The Parisians
I Remember It Well
The Night They Invented Champagne
Reprise: Gigi

My Fair Lady

On the Street Where You Live
I've Grown Accustomed to Her Face
With a Little Bit of Luck
I Could Have Danced All Night
The Rain in Spain
Wouldn't It Be Loverly
Show Me

★ Original Broadway arrangements of 13 top tunes from both "Gigi" and "My Fair Lady," re-creating the sparkle of opening night for thirty entertaining minutes

★ PLUS "Silk Satin and Strings," a half-hour of all-time favorites including "Blues in the Night," "Holiday for Strings," and ten more memorable melodies...two *current catalog* albums (Concertapes No. 4T-4001, $7.95, and No. 4T-3006, $6.95) combined on one hour-long Tarzian Tape to give you a $14.90 value

★ PLUS a full 7-inch reel of blank Tarzian Tape, factory-sealed in protective plastic and quality-guaranteed.

This entire "Triple Treat" package is now available at leading tape dealers for only the price of two reels of blank Tarzian Tape and $1.49.

Here is music for pleasurable listening, imaginatively interpreted by Caesar Giovannini and the Radiant Velvet Orchestra in true stereo sound. It covers the entire range of popular music at its best...from the romantic "Falling in Love With Love" to the toe-tapping tempo of "The Night They Invented Champagne." This is current catalog music, available now at a price far below the retail cost—and combined on one professional-quality Tarzian Tape to provide a full hour of musical entertainment.

As you listen, your ears will detect a wide frequency response and dynamic range; a smoothness and clarity of sound unusual even in high-fidelity stereo tapes. That's when you should unwrap the blank reel of Tarzian Tape. Use this tape to record a special FM program, or several favorite records. We'll bet that the playback will reveal the same depth and realism that you enjoyed on the studio-produced tape.

Hard to believe? That's exactly why we are making this special offer. More surely than anything we can say, *your* ears can prove to you that Tarzian Tape does indeed make possible a new fidelity in sound reproduction, in your home as in the professional studio.

Try it. Visit your favorite tape dealer today and get your "Triple Treat" package from Tarzian.

SARKES TARZIAN, INC.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices

MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA

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CIRCLE 69 ON READER-SERVICE CARD

Everything

...the power, performance and features of the Award A500

50 Watt Stereo Amplifier PLUS

the distortion-free, wide-band response and sensitivity of

the famed Award Series Tuners

Everything captured in one magnificent instrument!!!!!!!!!!!

The New Award Stereo Festival III, AM/FM Multiplex Receiver

The new Award Stereo Festival actually has everything. Picture a complete stereophonic home music center on one compact chassis: sensitive AM/FM and FM Stereo (multiplex) tuner for unsurpassed monophonic and stereo reception; dual preamplifiers with input facility and control for every stereo function and a powerful 50 Watt stereophonic amplifier.

Features include: wide-band Foster-Seeley discriminator and 6BN6 gated beam limiter to insure freedom from distortion and noise; D'Arsonval movement tuning meter which measures discriminator balance and permits perfect visual tuning of all FM stations; convenient front-panel stereo headphone input receptacle; illuminated push-button on/off switch; blend control which eliminates "hole-in-the-middle" effect by introducing a variable amount of blend between the two channels; stereo indicator lights for instant visual identification of mode (FM or Stereo) of operation; individual bass and treble tone controls; zero to infinity balance control to balance any speaker system regardless of listener's position in the room; stereo contour control to boost base energies at low listening levels.

In the way it looks, and in the way it performs, the Award Stereo Festival is the embodiment of creative engineering at its finest. Simply add two speakers and a record player and your stereo installation is complete. The Award Stereo Festival III, Model TA5000X—$299.95. Walnut Enclosure WW80—$29.95; Metal Enclosure CX80—$12.95. All prices slightly higher in the West.

For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. HF-1, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)

harman kardon

CIRCLE 43 ON READER-SERVICE CARD

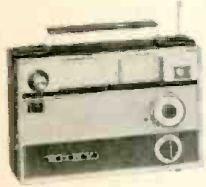
versatile!
incomparable!
SUPERB!

BUILT TO TRUE AUDIOPHILE STANDARDS, THE NEW SONY TFM-121A ALL-PURPOSE FM/AM PORTABLE INCLUDES THE ULTIMATE IN TRANSISTOR RADIO REFINEMENT. . . AUTOMATIC FREQUENCY CONTROL.

No annoying fade or drift, since refined AFC circuitry locks in the signal, keeps it squarely on frequency. Sensitive and critical in response. Completely versatile the SONY will accept a **multiplex adapter for stereo reception.** So light (3 lbs. with batteries) you can carry it everywhere, bring living room sound to the world of indoor-outdoor living. Features include 12 transistors; 3 antennas (ferrite bar AM, telescoping dipole FM); earphone-extension speaker jack. In black and gold, complete with 4 batteries and fine leather case, only **$99.95** list

SONY
RESEARCH MAKES THE DIFFERENCE

OUTSTANDING SONY RADIOS



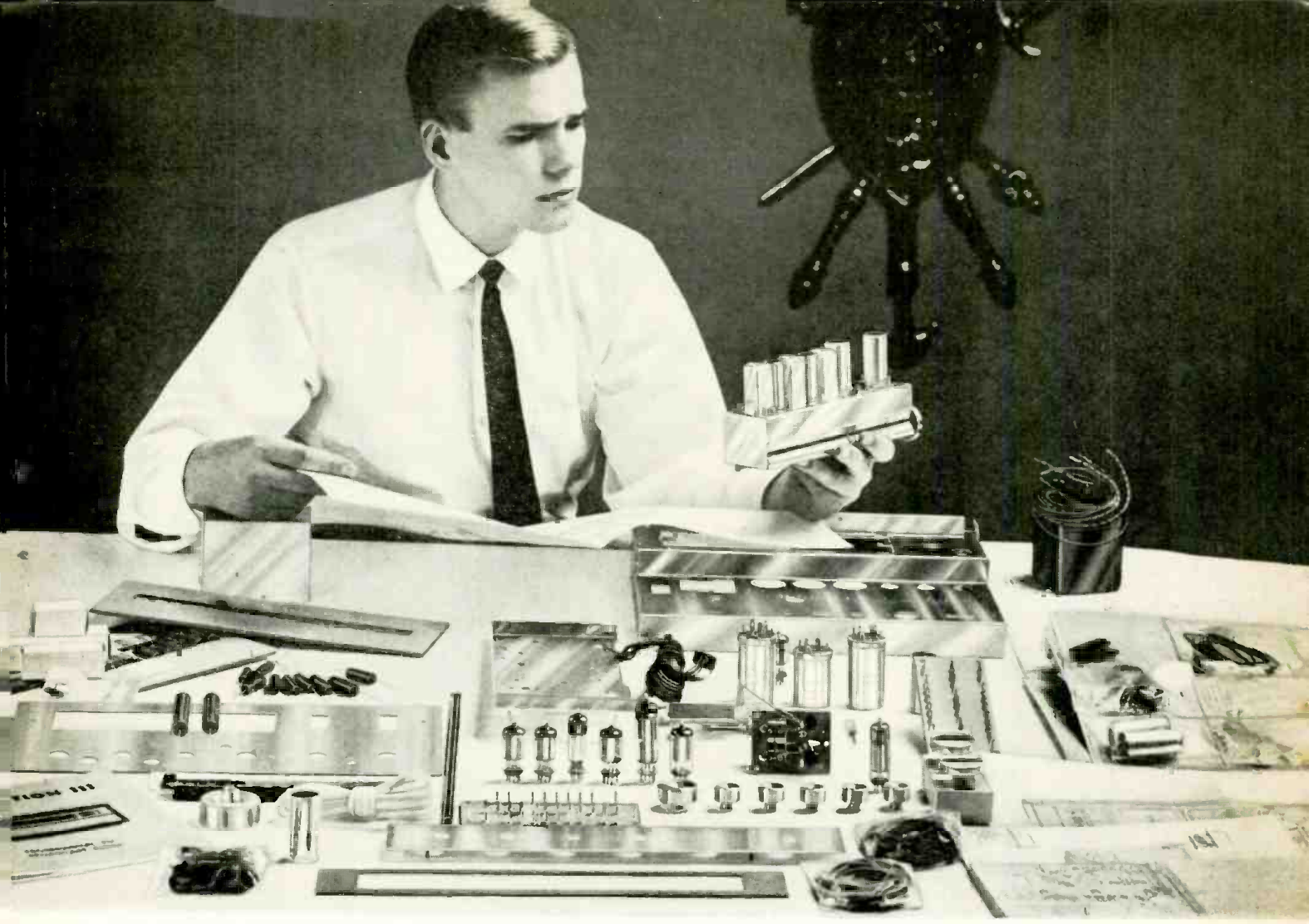
SONY TR-812 — 3-Band, All-Transistor Portable with Tuning/Battery Meter & Tone Control. Finest features and performance . . . Receives AM, Short Wave and Marine . . . Plays on 4 standard flashlight batteries. Black and Silver. Complete with batteries. List $99.95.

SONY TFM-122 Cordless FM/AM table radio adds beauty to every room with its handsome genuine walnut cabinet. Twin baffled speakers and automatic frequency control provide unmatched sound quality. With 12 transistors, tone control, record player input and provision for stereo multiplex adapter. SONY TFM-122 list $129.95

Civil Defense recommends a battery-operated radio in every home. Every SONY radio clearly shows the two Conelrad frequencies.

SONY CORPORATION OF AMERICA 514 Broadway, New York 12, N.Y.

CIRCLE 75 ON READER-SERVICE CARD



Can You Afford 15 Hours to Build The World's Best FM/Multiplex Tuner?

Fifteen hours. That's all it takes to build the world's best FM/Multiplex tuner.

Citation has the "specs" to back the claim but numbers alone can't tell the story. On its real measure, *the way it sounds*, Citation III is unsurpassed. And with good reason.

After years of intensive listening tests, Stew Hegeman, director of engineering of the Citation Kit Division, discovered that the performance of any instrument in the audible range is strongly influenced by its response in the non-audible range. Consistent with this basic design philosophy – the Citation III has a *frequency response three octaves above and below the normal range of hearing.* The result: unmeasurable distortion and the incomparable "Citation Sound."

The qualities that make Citation III the world's best FM tuner also make it the world's best FM/Multiplex tuner. The multiplex section has been engineered to provide wideband response, exceptional sensitivity and absolute oscillator stability. It mounts right on the chassis and the front panel accommodates the adapter controls.

What makes Citation III even *more* remarkable is that it can be built in 15 hours without reliance upon external equipment.

To meet the special requirements of Citation III, a new FM cartridge was developed which embodies every critical tuner element in one compact unit. It is completely assembled at the factory, totally shielded and perfectly aligned. With the cartridge as a standard and the two D'Arsonval tuning meters, the problem of IF alignment and oscillator adjustment are eliminated.

Citation III is the *only* kit to employ military-type construction. Rigid terminal boards are provided for mounting components. Once mounted, components are suspended tightly between turret lugs. Lead length is sharply defined. Overall stability of the instrument is thus assured. Other special aids include packaging of small hardware in separate plastic envelopes and mounting of resistors and condensers on special component cards.

For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. HF-1A, Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

The Citation III FM tuner—kit, $149.95; wired, $229.95. The Citation III MA multiplex adapter—factory wired only, $79.95. The Citation III X integrated multiplex tuner—kit, $219.95; factory wired, $299.95. All prices slightly higher in the West.

The Citation III

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

CIRCLE 43 ON READER-SERVICE CARD

Electro-Voice®

SETTING NEW STANDARDS IN SOUND

Now, One Look Tells You... The Best Buys

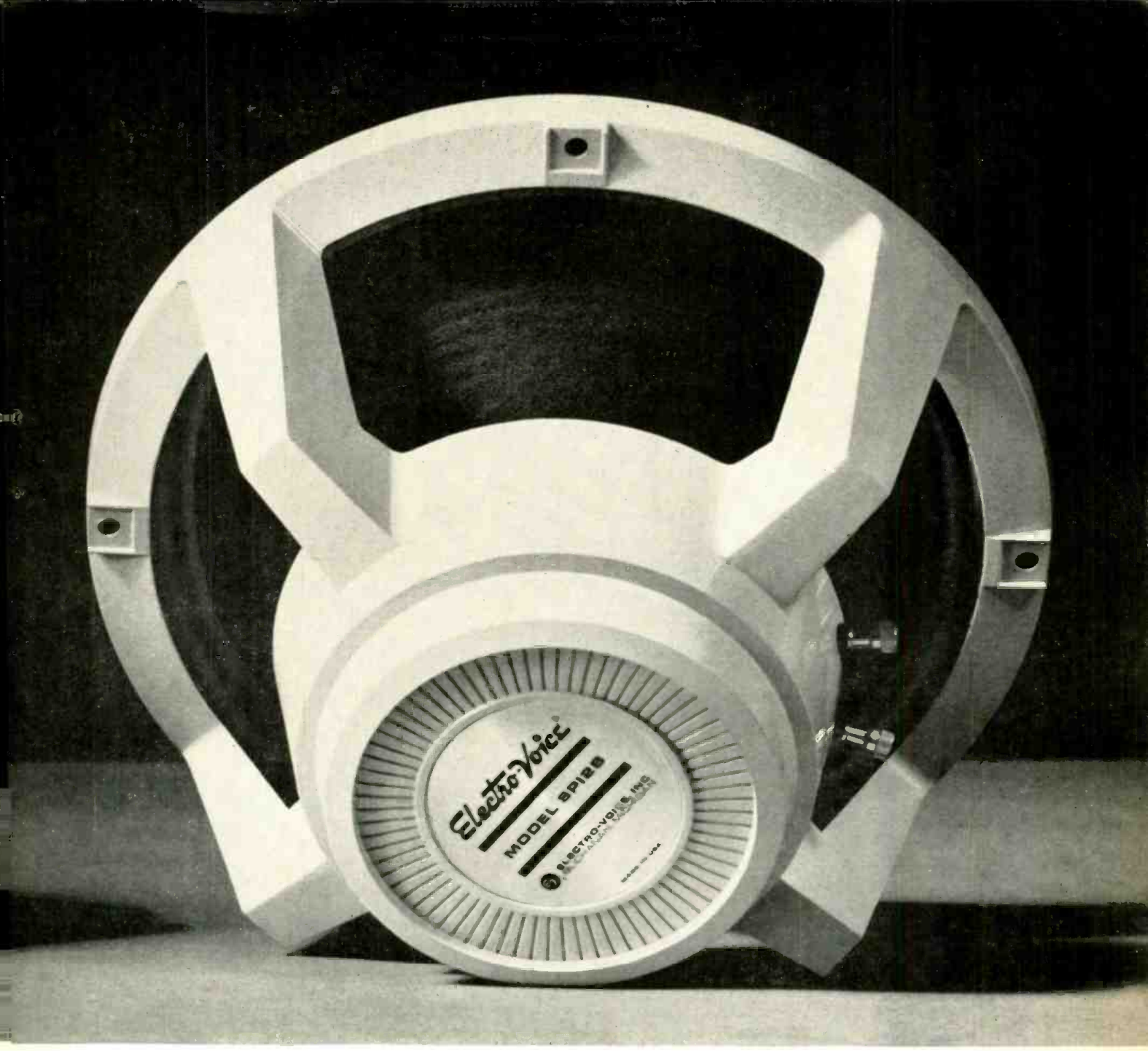
Take a close look at the all-new Electro-Voice SP12B and 12TRXB custom loudspeakers. Speakers with the honest beauty of precision... created by the sure, deft hand of a master designer.

Here is beauty with a reason... beauty that actively mirrors the superb performance of these famous speakers. Chosen for over a decade as "best buys" by listeners and laboratories alike, now the SP12B and 12TRXB look better and sound better than ever before.

No mystery about why they sound so good. Every detail of design has been refined, every manufacturing tolerance tightened to assure the highest level of musical performance and engineering integrity in your high fidelity system.

We urge you to carefully judge the SP12B and 12TRXB on every basis ... on facts and figures, on appearance, and finally with your own critical ear. In every way these speakers give a full measure of satisfaction. And the real beauty is that they are very modestly priced.

CIRCLE 35 ON READER-SERVICE CARD



Are Better Than Ever!

MODEL SP12B
Coaxial Full-Range Loudspeaker. Features Radax dual cone plus long-throw, high-compliance suspension. Ideal for built-in and custom installations. $35.00.

MODEL 12TRXB 3-Way Loudspeaker. Includes diffraction tweeter for extended range, wider sound distribution. Provides optimum sound in minimum space. Perfect for stereo. $66.00.

Electro-Voice

ELECTRO-VOICE, INC., Dept. 124H
Buchanan, Michigan

Please send my free high fidelity catalog plus list of E·V sound specialists featuring the new SP12B and 12TRXB.

Name

Adress

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ELECTRO-VOICE, INC., *Consumer Products Division, Buchanan, Michigan*

CIRCLE 35 ON READER-SERVICE CARD

McIntosh is the best

Only McIntosh amplifiers will deliver the full advertised power* at the lowest harmonic distortion of any currently available nationally advertised amplifiers in the McIntosh power class, at all frequencies, 20 cycles through 20,000 cycles.

We challenge any other manufacturer to prove that his power amplifier in the McIntosh power class, will deliver full advertised power at all frequencies, 20 cycles through 20,000 cycles at less than 0.5% harmonic distortion.

Any impartial testing person or organization can reach these same conclusions when reputable test instruments and procedures are used.

To assure the continued highest quality and performance, every McIntosh amplifier is measured by the use of these quality test instruments:

1. Hewlett Packard #206A Signal Generator.
2. Hewlett Packard #330B Distortion Analyser.
3. Tektronic #502 Dual Beam Oscilloscope.
4. Non Inductive Load Resistor.

Careful, diligent research, meaningful design considerations and meticulous manufacturing produces the highest quality equipment. When you buy McIntosh—you know you are buying **the** best. Only McIntosh is **the** best.

McIntosh LABORATORY, INC.

2 CHAMBERS STREET, BINGHAMTON, N. Y.

Phone—Area Code 607-723-5491

Continuous power as measured by the square of the RMS output voltage, divided by the resistance of the non-inductive load resistor.

AMPEX

PRESENTS

THE FINE LINE AMPEX 1200

IT TAKES MORE THAN ADDING A 4-TRACK RECORD HEAD TO MAKE A 4-TRACK RECORDER

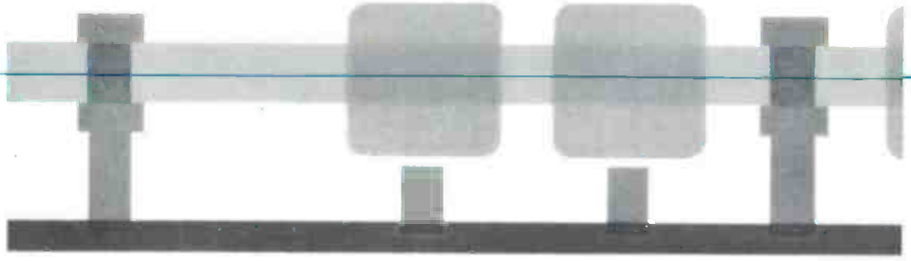
With 100% more recorded information on the same width of tape, the alignment of 4-track tape is critical. This alignment is the result of meeting two basic requirements:

1. **Precision heads that permit narrow-track recording without loss of performance of normal, wide-track recording.**
2. **Precision "tracking" of the tape across these heads.**

Even the slightest variation (the thickness of this piece of paper, for example) represents enough misalignment to noticeably reduce frequency response and signal-to-noise ratio, and induce crosstalk between tracks — all unsuitable for true high fidelity recording and reproduction. The "4-track recorders" of non-professional design either lack this precision or can quickly lose it in simple transporting or jarring.

Two years in development, the new 1200 Series incorporates many of the precision tracking and narrow-track head techniques of Ampex Professional and Instrumentation recorders. The new 1200 Series makes possible the convenience and economy of 4-track recording/reproduction with full professional quality previously attainable only in 2-track.

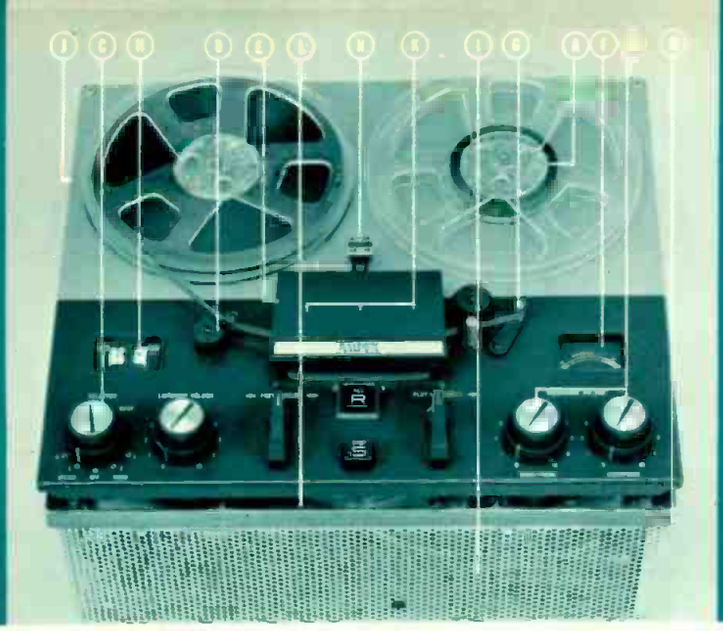
FINE-LINE *alignment — the first high fidelity adaptation of tracking techniques and tape g instrumentation tape equipment.* **FINE-LINE** *alignment on the 1200 Series provides full frequenc (.043") in precision alignment with the channel width (.043") of the record and playback head tape leaves the supply reel and continues past: (1) the constant-tension holdback; (2) the new 4-track record head; (4) the micro-adjusted tape guide; (5) the 4-track playback head; (6) the reel. All are precision mounted on (7) a professional, micro-milled die cast frame to guarantee fi recorder.*



1 2 3 4

NEW PRECISION TAPE TRACKING in the 1200 Series required tracking techniques in the tape guidance system previously used and associated only with professional recorders and multi-track instrumentation tape equipment. The key to these techniques is providing perfect alignment of the tape from the time it leaves the "supply" reel until it reaches the "takeup" reel. This is lost in most 4-track recorder construction when the stamped metal plate (conventionally used in home-recorder construction) strains or warps out of alignment from the weight of the motor, clutches, flywheel, and other mechanical assemblies that hang from this top plate. The kind of alignment necessary for narrow-track recording requires the stability of a professional-type, die cast frame — micro-milled in one operation so that the tape guidance system and head assembly are mounted on the same reference plane. And that's exactly what Ampex has done in the 1200 Series. We call it **FINE-LINE** alignment. You can see it by looking under the top plate. You can hear it when you record and playback 2- and 4-track stereo tape or 4-track monophonic tape. It costs slightly more, but is lower cost in the long run. On the average, Ampex-built recorders outlive lower-cost machines two to three times.

Ampex adds a major contribution to 4-track recording and reproduction with the introduction of FINE-LINE alignment in the 1200 series 2- and 4-track stereophonic and 4-track monophonic tape recorder/reproducers



THE FINE LINE
AMPEX 1200

The New 1200 Series includes over 170 changes in design to provide highest performance and trouble-free operation. Among the major feature and construction advantages are:

(A) Exclusive, automatic tape take-up — eliminates the annoying problems of hand threading.

(B) Built-in mixer — 4 inputs (2 mic, 2 line) for professional recording techniques.

(C) Master selector switch — permits simple changes from stereo to mono, choice of individual track, A-B comparison of original and recorded program, sound-on-sound, automatic shut-off.

(D) Constant holdback tension — provides equal tension throughout reel of tape.

(E) Selective Erase Head — permits increased monophonic flexibility with sound-on-sound, language study, etc.

(F) Precision recording level meter — for accurate, professional quality recording, reads both channels by simple switching — provides easy comparison and balancing of recording levels.

(G) Exclusive "Auto-Set" shut-off — offers choice of 2 automatic shut-off positions for unattended recording or playback.

(H) Convenient speed change (3¾-7½) — rugged, dependable.

(I) Professional recording electronics — (similar to Ampex 351 series broadcast recorder) insures professional recording quality.

(J) Directional selective braking — provides quick, positive stops without stretching thin-base tapes.

(K) Heads — New, precision, narrow-track heads eliminate reverse channel cross-talk and provide signal-to-noise ratio comparable to previous 2-track recording. Separate erase, record, and playback heads for optimum performance in each function.

(L) Tape transport — a precision system of constant-holdback tension, powerful 4-pole uniform-speed motor, and capstan assembly provide mechanical specifications (wow & flutter) comparable to broadcast recorders.

(M) Die cast frame.

(N) Tape position indicator.

SPECIFICATIONS

The Ampex 1200 incorporates the widest range of abilities ever built into a single unit:

RECORDS 4-track stereophonic
4-track monophonic

PLAYS 4-track stereophonic
2-track stereophonic
4-track monophonic

SPEEDS records and plays at 3¾ and 7½ ips with up to 8 hours, 32 minutes of monophonic recording or playing.

RECORDING INPUTS: High impedance inputs (radio—phono—TV—auxiliary). Approximately 0.25 v rms for maximum normal recording level; high impedance (600μv) microphone inputs.

PLAYBACK OUTPUTS: Approximately 0.75 volts rms from cathode follower with tapes recorded to maximum normal recording level.

FREQUENCY RESPONSE: 50-15,000 cps ±2 db at 7½ ips; 50-8,000 cps ±2 db at 3¾ ips.

SIGNAL-TO-NOISE RATIO: Better than 55 db at 7½ ips; Better than 50 db at 3¾ ips.

FLUTTER AND WOW: Under 0.2% rms at 7½ ips; Under 0.3% rms at 3¾ ips. (Measured according to American Standards Association.)

TIMING ACCURACY: Perfection of pitch to within ⅓ of a half-tone.

HEADS:
Manufactured to the same standards of precision that exist in Ampex broadcast and recording studio equipment. Surfaces are lapped flat within 10 millionths of an inch, resulting in uniform performance characteristics throughout the life of the head. Stereo head gap alignment: the one head gap in the stack with respect to the other is held within 20 seconds of arc, equivalent to less than 10 millionths of an inch — a degree of precision achieved through use of a unique process involving micro-accurate optical measurements within a controlled environment. Head gap length is 90 millionths of an inch.

DIMENSIONS: Portable cases 9" x 15" x 17½". Unmounted recorder 13" x 6⅛" depth below top plate, 1⅜" above. Recorder weight 36 pounds.

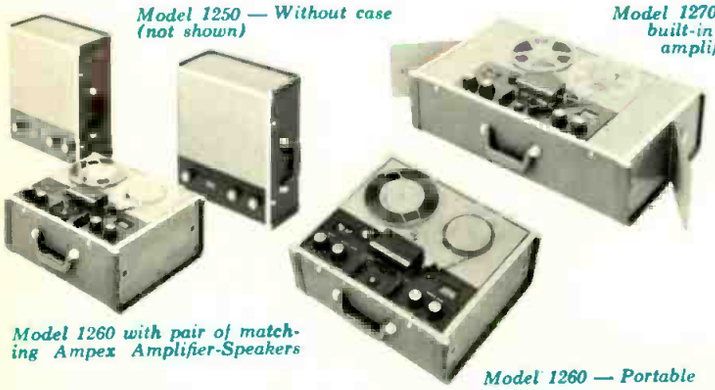
POWER REQUIREMENTS: 117 volts, 0.9 amperes, 60 cps (recorder); 117 volts, 0.5 amperes, 60 cps (amplifier-speaker).

SPECIFICATIONS STANDARDS:

(1) These technical specifications accurately reflect the true performance of every unit off the production line, not a hand-picked sample.

(2) These are professional specifications, measured by professional equipment standards and instruments and are comparable to those used in broadcast and recording industry.

As such, most of these ratings are conservative and individual units may be found to exceed these published specifications. These specifications are not comparable to "sales literature specifications" often used in consumer recorder merchandising.



Model 1250 — Without case (not shown)

Model 1270 — Portable with built-in matched pair of amplifier-speakers

Model 1260 with pair of matching Ampex Amplifier-Speakers

Model 1260 — Portable

AMPEX

THE FINE LINE
AMPEX 1200

AMPEX AUDIO COMPANY • Sunnyvale, California

If you can't afford a Fisher tuner...

build one!

Introducing the newest Fisher StrataKit: the KM-60 FM-Stereo-Multiplex Wide-Band Tuner

Fisher FM tuners have always been reasonably priced considering their unsurpassed sensitivity and matchless overall design—but, even so, not everyone can afford them. If economics have thus far deterred you from buying the very finest, the new Fisher KM-60 StrataKit solves all your problems in exchange for a few evenings of entertaining and instructive work. It incorporates Fisher FM engineering at its most advanced, including built-in Multiplex and sophisticated wide-band circuitry—yet it costs almost one-third *less* than the nearest equivalent Fisher-built tuner, which it also matches in physical appearance.

This spectacular saving involves absolutely no risk, even if you are 'all thumbs.' The StrataKit method of kit construction has eliminated the difference between the expert technician and a totally unskilled person as far as the *end result* is concerned. You assemble your StrataKit by easy, error-proof stages (strata), *each* stage corresponding to a *particular* page in the Instruction Manual and to a *separate* transparent packet of parts. Major components come already mounted on the chassis, and wires are *pre-cut* for every stage—which means every page! You can check your work stage-by-stage and page-by-page, before you proceed to the *next* stage. There can be no last-minute 'surprises'—success is automatic.

In the KM-60 StrataKit, the front-end and Multiplex circuits come pre-aligned. The other circuits are aligned by you after assembly. This is accomplished by means of the tuner's laboratory-type d'Arsonval signal-strength meter, which can be switched into each circuit *without soldering*.

The KM-60 is the world's most sensitive FM tuner kit, requiring only 0.6 microvolts for 20 db quieting! (IHFM-standard sensitivity is 1.8 microvolts.) Capture ratio is an unprecedented 2.5 db; signal-to-noise ratio 70 db. The famous Fisher 'Golden Cascode' RF stage, plus *four* IF stages and two limiters, must take most of the credit for this spectacular performance and for the superb rejection of all spurious signals. Distortion in the audio circuits is virtually non-measurable.

An outstanding feature of the Multiplex section is the exclusive Stereo Beam, the Fisher invention that shows at a glance whether or not an FM station is broadcasting in stereo. It is in operation at all times and is completely independent of the tuning meter. Stereo reception can be improved under unfavorable conditions by means of the special, switchable sub-carrier noise filter, which does not affect the audible frequency range.

Everything considered, the Fisher KM-60 StrataKit is very close to the finest FM stereo tuner that money can buy and by far the finest you can build. Price $169.50.*

The ideal companion unit is the Fisher KX-200 80-watt stereo control amplifier StrataKit, $169.50.*

*Walnut or Mahogany cabinet, $24.95. Metal cabinet $15.95. Prices slightly higher in the Far West.

USE THIS COUPON FOR FURTHER INFORMATION

Fisher Radio Corporation
21-25 44th Drive, Long Island City 1, N. Y.

Please send me without charge the complete Fisher StrataKit catalogue.

Name_____

Address_____

City_____ Zone____ State_____

HF113

CIRCLE 38 ON READER-SERVICE CARD

NOTES FROM ABROAD

MEXICO CITY

This fall, for the first time, an American company recorded an album of classical music here in Mexico. The company, Columbia Records (whose president, Goddard Lieberson, presided over the sessions and who was introduced to the musicians as "a great friend of Mexico"); the music, authentic Mexican pieces and works by Mexican composers; the conductor, composer Carlos Chávez.

Columbia flew its equipment down from New York in fourteen heavy boxes, and proceeded to set it up in the auditorium of the National Conservatory of Music, a hall never before used for recording. Engineer André Theroux found its acoustics so good that he put only two sound-absorbing screens on each side of the stage. Five Austrian-made AKG microphones were placed parallel behind the conductor's podium, and three more were distributed behind the orchestra, where on a slightly raised platform the chorus and various percussion groups were to be seated for the performance of certain works.

Mexico's Musical Legacy. The genesis of this recording dates back to 1941, when New York's Museum of Modern Art opened an exposition dedicated to "Twenty Centuries of Mexican Art." The wide public acclaim given that exhibit led Nelson Rockefeller, then a trustee of the Museum, to ask Chávez to undertake a retrospective panorama of Mexican music. Since in Chávez's view there was no body of work adequately representative of his country's music, he asked several composers to contribute pieces of indigenous and folkloric inspiration and he himself set to work. Within a few weeks he was able to present at the Museum "A Program of Mexican Music," a program repeated fifteen times and recorded that same year by Columbia. (Later the disc was reissued on microgroove.)

The great success of this album—for over a decade the only representation of serious Mexican music on records—encouraged Mr. Lieberson to make an exact replica of it in stereo for his "Legacy" series. The record contains the following works: *Sones Mariachi* by Blas Galindo; *Yaqui Music*, authentic Indian melodies arranged by Luis Sandi; an arrangement of the *Huapango*, the typical dance from Veracruz, by Gerónimo Baqueiro Fóster. Also included are three pieces by Chávez—a romantic popular song, *La Paloma azul* (The Blue Dove), arranged for chorus and orchestra; *Xochipili*, a hymn to the Aztec god of the flowers; and *Danza a Centeotl*, taken from his ballet *Los cuatro soles* (The Four Suns, which in Mexican mythology represent four historical, possibly geological cycles).

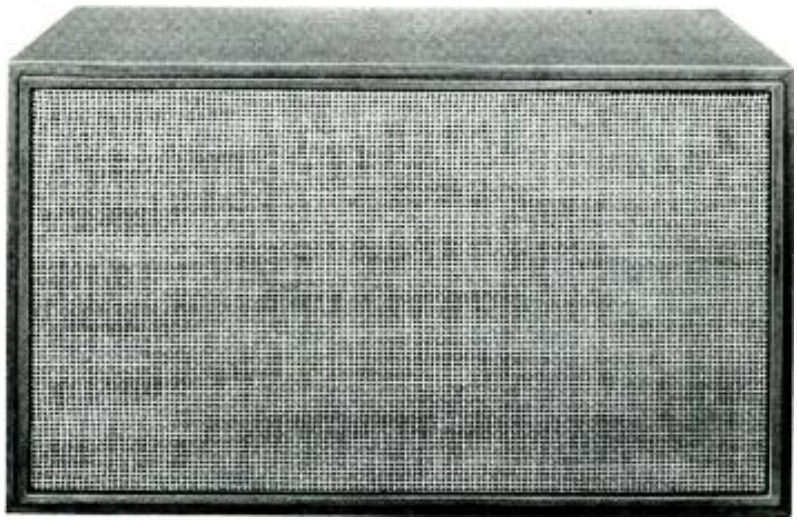
Chávez introduces Lieberson.

The six works were rehearsed and recorded in thirteen hours (three sessions over two days). Besides a small orchestra of thirty-two musicians (with harp, guitars, xylophone, two marimbas), Chávez used a six-man percussion group playing native instruments, including a *teponatzli*, three *huehuetls* (old Aztec drums), a gourd *guiro*, and all kinds of rattles and rasping sticks.

New Role for Chávez. It seems that at sixty-two Chávez is about to embark on a recording career. This month he is due to record in Vienna for Westminster his

Continued on page 24

The best thing that can happen to a good amplifier:



(a Fisher loudspeaker)

No matter how good an amplifier you own—even if it is one of the new Fisher stereo amplifiers—you will never realize its full potential unless you feed its output into a loudspeaker that 'knows the difference.' Only a very few loudspeakers are genuinely analytical, revealing all the nuances of inner detail in complex musical passages that only the finest amplifiers leave unblurred. The most advanced loudspeaker system in this distinguished category is the revolutionary Fisher XP-4. It is the world's first loudspeaker system in which the conventional metal frame supporting the outer edge of the bass speaker cone has been eliminated. This unique, patented feature removes the last possible cause of undesirable reflections, uneven response and parasitic vibrations, resulting in a totally unprecedented clarity of reproduction. Price **$199.50***. The Fisher XP-1, first high-efficiency Free-Piston bookshelf system, $129.50*. The Fisher XP-2, the moderately priced Free-Piston bookshelf system, $84.50*.

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HF110

CIRCLE 38 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 22

Toccata for Percussion and his Concerto for Piano, with Eugene List (who gave the premiere performance of this work, under Mitropoulos, in 1942) as soloist. With the same pianist, Chávez is also expected to record the two concertos of Edward MacDowell.

OTTO MAYER-SERRA

PARIS

The separation of Igor Markevitch from his post as permanent conductor of the Lamoureux Orchestra has been the most fascinating and the most painful event of the Paris musical season. Nothing quite so complex has occurred since the French stopped having cabinet crises. In fact, some aspects of this drama are both Sophoclean and Kafka-esque.

Democracy, as often in France, has been the villain. The Lamoureux Concert Association was founded in 1881, and (like the Pasdeloup, Colonne, and Conservatoire orchestras) is in many ways a typical Third Republic institution. All the musicians are voting members of the association, and as such they elect a committee to administer their affairs. Formerly—and perhaps ideally—the orchestra's conductor was chairman of this committee, and the analogy with parliamentary government was thus complete. But for a long time now the musicians, like the Deputies of pre-Gaullist days, have had full power, and the committee's chairmanship has been filled by the president of the association. There has been no "prime minister" at all: the conductor has not even been a member with voting rights.

This setup might have worked a couple of generations ago, when orchestra leaders were apt to be technicians who did not even get their names on posters, but it is not adapted to a period like our own, in which conductors are culture heroes. It was bound to break down when a conductor of hard-driving and rather imperious temperament came along. From the moment Markevitch signed his contract, in 1957, he showed that he was determined to be prime minister.

Things went very well at first. He had the friendship and support of composer Georges Auric, the association's president; and the orchestra men were pleased with the prestige their Sunday concerts had acquired. Contemporary music began to appear on the programs alongside the routine Beethoven. There were recording engagements with Deutsche Grammophon. With the help of René Julliard, the energetic publisher of Françoise Sagan, Markevitch created a Lamoureux Foundation to finance the performance of new works. Powers like Cocteau, Mauriac, and Nadia Boulanger became pro-Lamoureux.

Trouble—and More Trouble. But there were problems. Changing the traditional programs meant many more hours of rehearsal, and many thorny questions of interpretation. The Sunday public at the Salle Pleyel is not particularly open to new musical experiences. Recording assignments brought business matters to be settled. And beneath each problem there smoldered the biggest problem of all: at what point did business become art? should the committee or the conductor decide policy?

The accumulated bitterness became public when Markevitch, who was not well, failed to keep some of his engagements. The newspapers took his side, and the orchestra men, with some justice, felt that they were becoming the victims of a campaign. At its next meeting the association refused even to give Markevitch a hearing, and then voted, 68 to 7, to accept the decisions of its committee. Headlines announced that the conductor had been fired, which was not legally true, since he still had his contract. He had, however, lost a vote of confidence and, accordingly, he resigned. Auric, with a blast at "certain young and ambitious elements" in the orchestra, followed suit.

On the following Sunday at the Salle Pleyel there were many empty seats, and a few shouts for the fallen leader. But the orchestra, under the direction of modernist Maurice Le Roux, had never played better. Moreover, it played a brand-new composition by young Marius Constant. At the moment it appears that the Lamoureux, having got rid of Markevitch, will be adhering strictly to a Markevitch policy. That, of course, is how parliaments often behave.

Ravel in Stereo. Also without a regular leader this season is the Conservatoire Orchestra, André Cluytens having given up the post in order to be free to accept other engagements. There is no ill will in this affair, however, and he and the orchestra have met again to record all of Ravel's symphonic works for Pathé-Marconi.

ROY MCMULLEN

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The best thing that can happen to a good tuner:

(a Fisher amplifier)

Even if you own one of the world's finest high-fidelity tuners—in which case it is undoubtedly a Fisher FM-Stereo-Multiplex wide-band instrument—you will not fully appreciate the unsurpassable tonal qualities of a live FM broadcast without an amplifier of the highest caliber. Not many amplifiers are capable of preserving a totally undistorted input without imparting to it a slight 'veil' of distortion in the reproduction—enough to remove that ultimate feeling of presence. Even fewer amplifiers are faultless in this perfectionist sense at a moderate price. The Fisher X-101-B single-chassis stereo control-amplifier shown here is today's most remarkable exception to the rule. It gives you 56 watts IHFM music power (28 watts per channel) with a listening quality that has astonished advanced audio enthusiasts, plus front-end control features that are exclusive to the unique Fisher X Series. The X-101-B costs **$189.50***. Fisher X-100 (36 watts), $159.50*. Fisher X-202-B (80 watts), $249.50*. Fisher X-1000 (110 watts—world's most powerful control amplifier), $339.50*.

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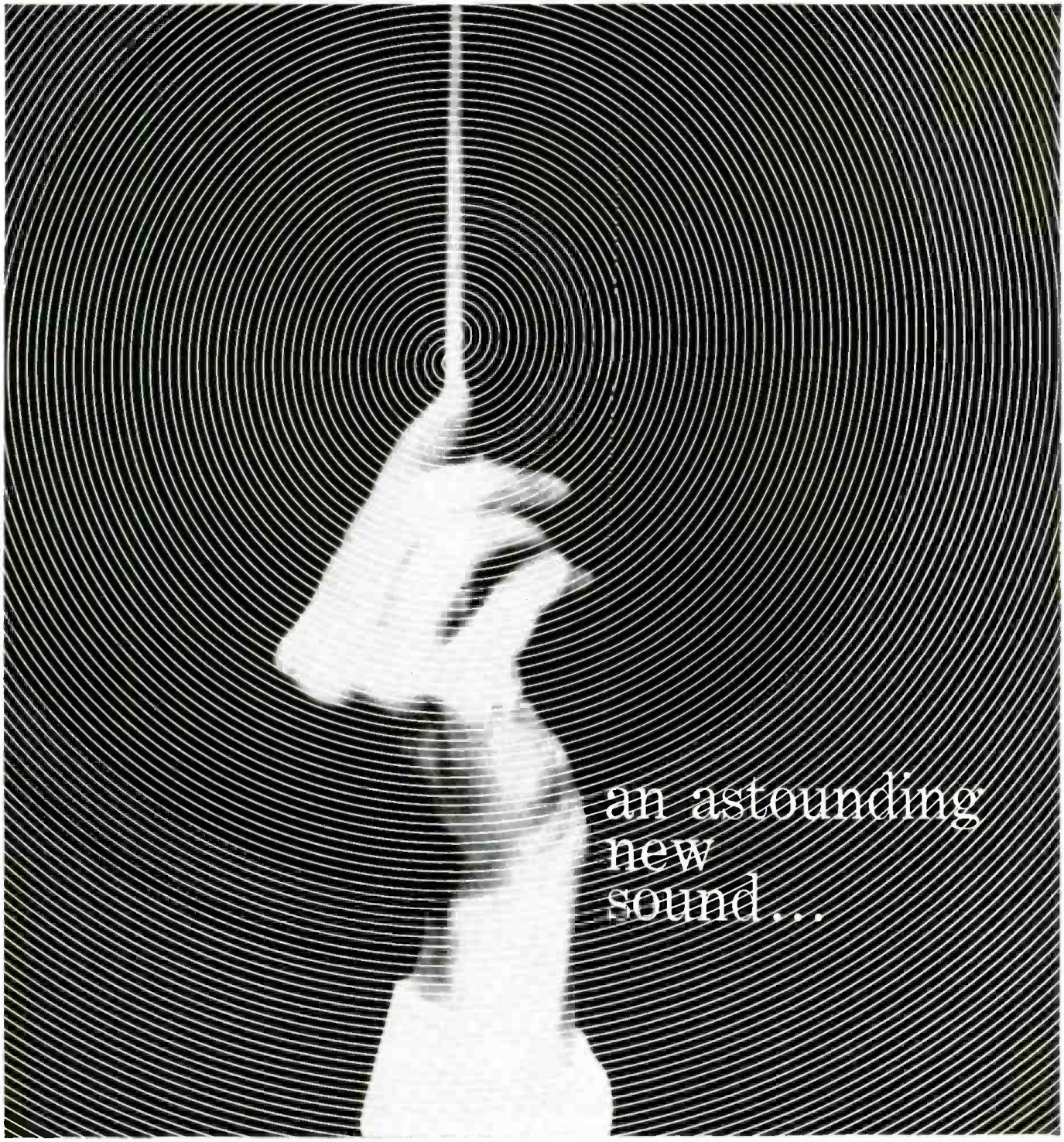

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Not even the most sophisticated multi-element Yagi antenna will give you completely distortion-free, low-noise reception of the new FM Stereo broadcasts in a difficult area unless the tuner it feeds has exceptional sensitivity and genuine wide-band circuitry. The Multiplex method of FM Stereo transmission makes unprecedented demands on the receiving equipment. The new line of Fisher FM-Stereo tuners—all with built-in Multiplex—meet these demands on the most advanced level of FM engineering in the world today. The Fisher FM-100-B tuner shown here has a sensitivity of 0.6 microvolts for 20 db quieting (1.8 microvolts IHFM) and incorporates the exclusive Fisher Stereo Beacon—a unique invention that **automatically** indicates whether or not an FM station is broadcasting in Multiplex and **automatically** switches the tuner to the required mode of operation, mono or stereo. The FM-100-B costs **$229.50***. Other Fisher FM-Stereo-Multiplex wide-band tuners from $189.50* to $419.50*.

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*Complete with arm, less cartridge and base.

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Letters

Those Old Met Broadcasts

SIR:

The network recordings of Metropolitan Opera broadcasts, especially of Wagnerian operas made during the Melchior-Flagstad-Traubel era, represent a priceless musical heritage, and their release to the public would fill some enormous gaps which now exist in the record catalogue. Frankly, it seems ridiculous and very nearly criminal that the recordings in question cannot be disentangled from the mass of red tape in which they currently reside. If it would help matters to release these recordings for the purpose of raising money for a charitable cause, then I am wholeheartedly behind such a plan.

E. Warner Shedd, Jr.
Montpelier, Vt.

The First-Balcony Ideal

SIR:

If the goal of high fidelity is to approach the values of the concert hall, it seems apparent to me that this objective is being subverted by record makers who, with eyes mainly on the cash register, are more interested in producing sonic "spectaculars" than natural sound.

Some years ago, after a concert by the Philadelphia Orchestra at the Academy of Music, a high-fidelity acquaintance of mine remarked that the sound of the orchestra lacked "bass" and "highs." He had been too long conditioned to hearing orchestras on records; he had forgotten what an orchestra performing in a hall of superb acoustics sounds like "naturally."

We are all too familiar with recordings where the percussion instruments thunder and the strings sound piercing, not to forget those where you can hear the clicking of the keys on wind instruments.

If recording companies are really serious about producing high-fidelity sound, they should abandon their close microphoning techniques and their overuse of microphones near percussion instruments. Let them establish a goal of trying to produce orchestral sound as it is heard, say, in the first balcony front-center—

Continued on page 32

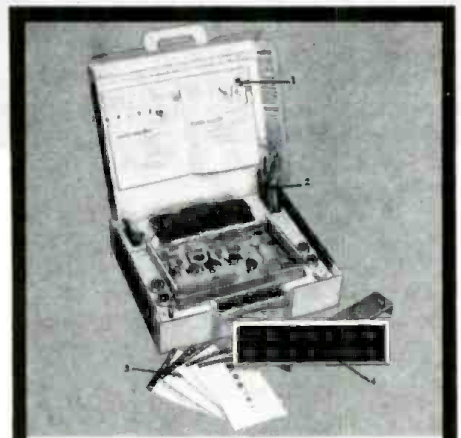
SUPERB NEW SCOTT MULTIPLEX TUNER KIT

Now you can build a Multiplex Tuner that meets rigid factory standards

Now have the fun of building a genuine H. H. Scott Wide-Band FM Stereo Tuner in just a few hours . . . and save money, too. Revolutionary Scott-developed kit building techniques assure you of performance equaling Scott factory units.

The new LT-110 Scottkit features a pre-wired and tested multiplex section plus the famous silver-plated factory built and aligned front end. Sensitivity of this magnificent new tuner is 2.2 μv. IHFM. There are special provisions for flawless tape recording right "off-the-air."

Scott Wide-Band multiplex tuners are the standard of the industry. They have been chosen by leading FM stations from Boston to San Francisco. If you want to build a truly professional component choose a Scottkit. All H. H. Scott kits are backed by over 15 years experience in the design and production of superb components. Important features include front panel tape recorder output and precision illuminated tuning meter. All critical parts heavily silver plated. Unique Ez-a-Line system assures factory performance without expensive test equipment. Dimensions: 15½ W x 5¼ H x 13 D in accessory case.

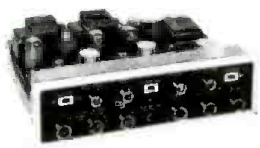


These Exclusive Scottkit Features Make Kit Building Foolproof and Fun

1. All assembly diagrams show parts in exact size and in **full color**, eliminating mistakes.
2. All wires cut to exact length and pre-stripped assuring correct lead placement and dress.
3. Exclusive Part-Charts with parts mounted in order of assembly, eliminating confusion and mistakes. **No loose bag of parts.**
4. Handsome appearance makes Scottkits completely professional in looks as well as in performance.

New Scott Amplifier Kits to match the LT-110

LC-21 Preamplifier Kit
Performance so outstanding this kit is used for laboratory purposes. Hum level —80 db. distortion less than 0.1%, frequency response 8 to 50,000 cps. **$99.95***
Matching LK-150 130 Watt Power Amplifier **$169.95***



LK-72 80 Watt Stereo Amplifier Kit —
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CIRCLE 71 ON READER-SERVICE CARD

Continued from page 30

not as it might be heard in the middle of the orchestra.

Another point. Let's stop all this nonsense about trying to pinpoint directionality. It's not that important. The next time you go to a concert hall, sit somewhere save in the first few rows, close your eyes, and try to pinpoint exactly the location of instruments. It will be difficult indeed to do this. What you *will* hear is a spaciousness and depth of sound. The drums will not sound like thunder, the strings won't shriek, and the keys of wind instruments won't clack. You will be hearing a spacious *blend* of sound in perspective as it should be heard. Let that be the standard of high fidelity insofar as reproduction of orchestras is concerned.

In the home, since most record makers do not practice reproduction of natural orchestral sound anyway, we must adopt procedures to fit. Those with the best equipment will have, as the situation demands, to swallow their reluctance and cut both bass and treble. They will have to experiment with speaker placement to add as much reflected sound as possible (some speaker manufacturers are to be commended for already taking this into account).

All this may sound like heresy to high-fidelity enthusiasts unaccustomed to hearing natural concert hall sound, but it must be done if the term high fidelity is to have any meaning.

Stanley M. Slome
Los Angeles, Calif.

The ideal of a "first-balcony front-center" pickup is shared by many recording directors—particularly in Europe. Whether the sonic results live up to Reader Slome's ideal is another matter.

Frustrated

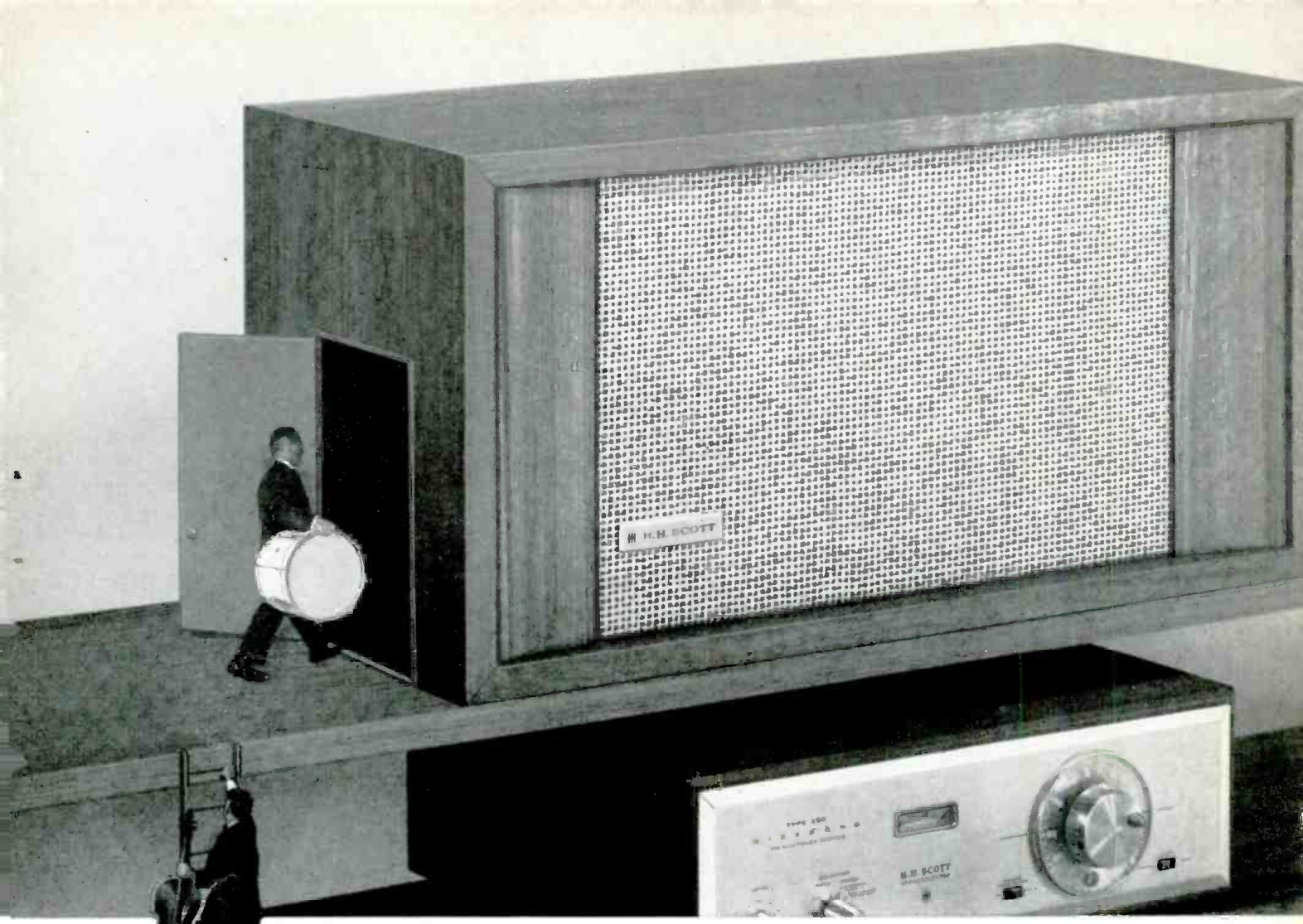
SIR:
Now that my amazement at the clean and vibrant sound of pre-recorded tapes has subsided to more rational, earth-bound enthusiasm, I face the problem of having to predict when and if a given work is to be released in tape form.

Is there any sure way of telling? Not only do the policies of different companies vary (from simultaneous record-tape release to a tape delay of over a year), but one also has to be a seer to predict which works will become sufficient "best sellers" to warrant tape transfer.

After reading a good review in HIGH FIDELITY, I tend towards a compulsive record purchase but cannot afford to duplicate the later and preferred tape issue. The whole dilemma is not unlike hardbound versus paperback book policies: frustrating.

Robert D. Sawyer
Boston, Mass.

Reader Sawyer has the right word for this situation, and there's not much helpful advice we can give except to suggest a query to the record company involved in each particular instance.



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The key to this advance is a radically new crossover network design. This Scott designed network is different from conventional crossovers. First, the low-range Scott woofer operates over a very narrow band of frequencies assuring smooth reproduction of fundamental bass tones. The higher crossover frequency of conventional networks forces these woofer units to provide response into the mid-frequency range resulting in compromised performance. Second, the Scott network is designed so that crossover points do not cause dips affecting smoothness of the overall response. Scott's three-way speaker systems perform as if they were composed of one perfect speaker giving smooth and accurate response over the entire audio range.

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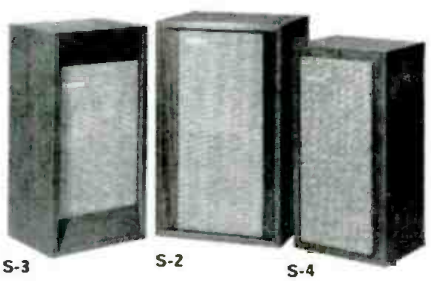
As Berj Zamkochian, famous organist of Boston's leading Symphony Orchestra, said after listening to a recording of his own performance over Scott speakers: "I have never heard any reproduction of organ which sounded so faithful to the original. I felt I was sitting in the center of Symphony Hall."

Hear superb H. H. Scott speakers for yourself. We are sure you will agree that they are the finest musical reproducing systems ever made.



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H. H. Scott speaker systems are available in three models. **Model S-2 Wide-Range System** — A Three-way acoustic compliance system consisting of a low resonance high excursion woofer, two dual-cone mid-range units and a wide-dispersion tweeter. **Model S-3 Wide-Range System** — Three-way system of truly bookshelf size. Depth is only 9¾". **Model S-4** A modestly priced, two-way acoustic compliance system. Uses same type multiple crossover circuitry found in higher priced S-3 and S-4. All three systems are available in your choice of oil-finished walnut, hand-rubbed mahogany, unfinished hardwood and unfinished pine. Prices start at $89.95 for the S-4, $114.95 for the S-3, and $179.95 for the S-2. All prices slightly higher West of the Rockies.

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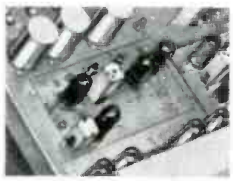
CIRCLE 68 ON READER-SERVICE CARD

New Multiplex Tuner/Amplifier Combination from Scott!

Dramatic features make this the world's most advanced component!

Never before a component like this! The 355 . . . a component you must actually see and live with to fully appreciate . . . a totally new approach to the tuner/amplifier combination. The new Scott all-in-one gives you, for the very first time, a Wide-Band FM multiplex tuner, a Wide-Range AM monophonic tuner, a professional stereo control center and a laboratory quality stereo power stage. Five important features make the new 355 better than conventional units:

1. Time-Switching Multiplex Circuitry

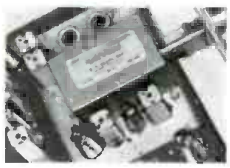


No stripped or marginal multiplex section here! This is the same circuitry found in the superb Scott 350 tuner . . . a far-cry from the two or three tube design found in compromise units. Time-switching circuitry for best separation, lowest distortion and finest performance with a tape recorder.

2. 80-Watt Laboratory Quality Output Stage

This is a no-compromise design giving you full power down to 20 cps. The power stage is equivalent to the finest separate power amplifiers.

3. Broadcast-Quality Wide-Band FM Section



The FM section has the performance and operating advantages of Scott's world renowned FM tuners. Critical parts are heavily silver plated. Detector band-width is 2 MC. These features assure separation, sensitivity and stability formerly associated only with separate tuners. FM sensitivity 2.5 μv.

4. Complete Professional Control Center

The most discriminating perfectionist will find his requirements surpassed by this unique instrument. Advanced features include: Provision for two low-level inputs, complete tape-recording and monitoring facilities and stereo balance controls.

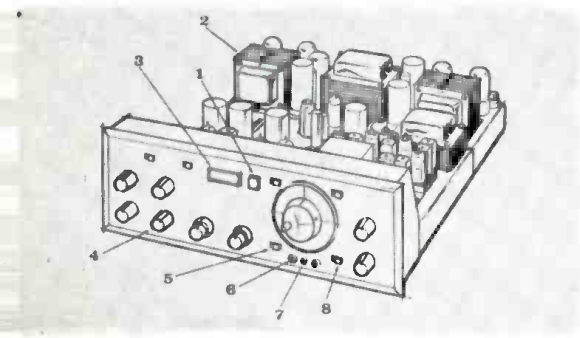
5. Low Component Density Design

New production techniques result in all parts being well spaced out on the chassis insuring adequate cooling, long component life and ready accessibility.

Even more plus features!

- Unique stereo eye helps you quickly locate multiplex broadcasts. The eye closes automatically when you are tuned to FM Stereo.
- Famous Scott Wide-Range AM
- Solid aluminum chassis with copper-bonded tuner section for highest sensitivity. Size in accessory case 17½ W x 6¼ H x 20 D. 16¾" deep with power section removed and operated remotely. **$449.95***

**Case extra. Slightly higher West of Rockies.*



UNIQUE FEATURES

1. Stereo eye — provides a guide to those stations broadcasting multiplex stereo.
2. Oversized output transformers provide full power down to 20 cps, unlike conventional tuner-amplifiers.
3. Precision tuning meter insures accurate tuning on either AM or FM.
4. Tuner selector switch includes sub-channel noise filter position for reduced noise on sub-channel.
5. AGC switch for best reception of weak multiplex signals — an H. H. Scott exclusive.
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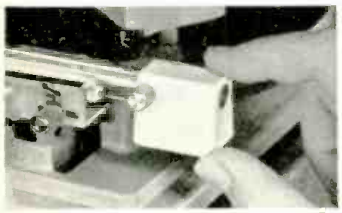

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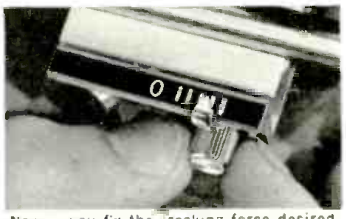

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Debits and Credits on the Coast

ELSEWHERE in this issue are three articles about California—one by Peter Yates on the musical life of Los Angeles, broadly considered; one by Robert Marsh on opera in San Francisco; and one by Lee Zhito on the contribution of California's motion picture industry to the development of high fidelity. There is also a feature review by the writer of these lines on the improvisation chamber ensemble which Lukas Foss has established at the University of California in Los Angeles. This ensemble, because it is small, readily portable, very "different," and somewhat sensational, has scored a remarkable—not to say unprecedented—breakthrough: it was heard in San Francisco before it was heard in New York.

One of the most troubling aspects of music in California (or, for that matter, of cultural life on the Pacific Coast in general) is that our national lines of communication run almost exclusively east to west. There is almost no musical communication north and south except, so far as California is concerned, in the activities of the San Francisco Opera Company, which goes to Los Angeles and San Diego every year and makes occasional forays to Portland and Seattle. During the twenty-seven years of my own residence in California the symphony orchestras of its two leading cities have exchanged guest performances only once, but both communities have repeatedly welcomed the symphony orchestras of New York, Philadelphia, and foreign countries. The Berlin Philharmonic has played in San Francisco more often than the Los Angeles Philharmonic.

If you ask how the publics of the two California metropolises would benefit from exchange between their orchestras, the answer is that they might learn how provincial they are in constantly looking towards the east for criteria of value. The Eastern managerial bureaus have an all but monopolistic grip on musical outlets in California, which they manipulate to their profit, often to the detriment of the home-grown musical product. To be sure, the Huroks and the Judsons have a similar grip throughout other parts of the country, but it is stronger and more ruthless in California than anywhere else in the nation.

On the other hand, one of the most heartening aspects of musical life is the increasingly prominent part played by our colleges and universities. Profound and far-reaching changes are being wrought everywhere by the presence on academic faculties of leading modern composers. Until very recently the American college, so far as music was concerned, was a stronghold of conservatism; the best one could expect of it was an annual performance of *Messiah*. Now the American college has become a citadel of advanced experiment in music, analogous to the experimentation going on in its scientific laboratories. This new role strongly affects the musical climate everywhere, but I think it particularly affects the musical climate of Los Angeles and San Francisco. (It is not for nothing that the music building at U.C.L.A., the one wherein Foss conducted his first experiments in improvisation, is called Schoenberg Hall.) And not only the creation of music but the performance are encompassed. Stravinsky's *Rake's Progress* and *Oedipus Rex* have both been done at Stanford University. Other Bay Region colleges have ventured operas by Bartók, Vaughan Williams, Prokofiev, and Roger Sessions, and, in general, have set a standard of quality in the selection of modern material that established opera companies have quite failed to match.

The East tends to romanticize California and California returns the compliment; the grass is always greener in the other fellow's back yard. But for years and years the Eastern view of California emphasized its natural rather than its human resources. That attitude would now seem to be changing. The very fact that HIGH FIDELITY brings out an issue devoted to California's music is itself significant.

ALFRED FRANKENSTEIN

AS high fidelity SEES IT

Despite a superabundance of

to be fragmented in effort,

The Demi-Wasteland

by Peter Yates

resident talent, public music in Southern California continues constricted in vision, frustratingly limited in achievement.

LOS ANGELES, one of the world's most extensive cities, is divided nearly in half by a mountain range between Hollywood and the San Fernando Valley. It is a city grown together by merger and expansion, where the population has been increasing by fifty per cent each decade. Its public transportation has long continued in a state of moribund inefficiency, reducing its services while the city grows. Arnold Schoenberg once suggested to me that the best way of getting people in Los Angeles to attend concerts would be by including bus tickets with their subscriptions. It was a fanciful solution, proving only that Schoenberg was unaccustomed to bus travel. The Los Angeles citizen who does not travel by his own automobile is an anachronism. Parking becomes ever more inadequate. Distances are so great that few Los Angelenos have formed the habit, common to residents of other large cities, of getting about by taxi.

In most cities the cultural district is an enclave surrounded by areas of hotel and apartment dwellings that provide a concentrated and often changing audience within easy reach of centralized music and theatre. In Los Angeles the fashionable hotels and tourist centers are widely dispersed throughout the city; no concentration of expensive residential dwellings encircles the so-called downtown. Thus there is no cultural center. The scattered theatres and concert halls rely for support upon residents of their own neighborhoods, not upon the city as a whole. To move an established musical series from one hall to another may involve a change in location of as much as ten miles, and the discovery of an almost completely new audience.

Out of this great cultural island, divided from the remainder of the continent by a thousand miles of rugged desert, has been coming for fifty years architecture, drama in the shape of motion pictures, painting, sculpture, music—in a quantity and of a quality that have caused Los Angeles to be described as one of the principal creative centers of the contemporary world.

IN EVALUATING the cultural affairs of Southern California one must keep in mind its geographical isolation. Because of it, Los Angeles is in many ways as remote from the New York business and publicity focus of American cultural activity as from Europe. The flow of cultural news and artistic recognition runs always westward from the Hudson. Whatever happens in the major concert halls of New York is news for the nation; what happens in Southern California is known only as it may be picked up in the East for business reasons and released again westwards. Distances of almost Siberian extent must be overcome by the recitalist who wishes to begin a career from his Southern California home. He may as well, and many of the best have done so, fly away to extend his career within the easier accessibilities of Europe.

This winter the Committee of Fine Arts at the University of California, Los Angeles, is presenting three pianists labeled "Giants of the Piano." Two of the three "giants" are Californians: Shura Cherkassky, whose career limped along on the praise of a few admirers in Los Angeles until he went off to build a solid reputation in Europe; and Daniel Pollack, another Los Angeles expatriate, for whom recognition began when he ran and placed in the famous Moscow competition the winning of which rescued Texan Van Cliburn from impending oblivion. The problem of build-

Hollywood Bowl, with the Freeway to Los Angeles.

ing a reputation at home is not, of course, indigenous to Southern California, but it is more marked here because of the relatively greater incidence of first-rate artists.

The beloved Southern California pianist Olga Steeb failed to leap the barrier into wider circulation because she did not wish to travel the long way around via New York and Europe. That this circuit can be made, and rapidly, the young pianist John Browning has demonstrated; it has yet to be shown, however, that the means of achieving such quick recognition exist in Southern California.

A mature culture will recognize and acclaim its native artists, however great the indifference of many of the people. But the creative fertility of Southern California has aroused in few Los Angelenos the willingness to spend money to support their local artists at home or proudly and confidently to send them abroad. It is not a question of modesty about the talent at hand. Arnold Schoenberg lived and composed here from 1934 until his death in 1951; Igor Stravinsky came here earlier and is still a resident. Neither has received from the city, its newspapers, or the local cultural "establishment" recognition in any way commensurate with his importance. It was left to local amateurs and individual musicians, through Evenings on the Roof, Monday Evening Concerts, and more recently the Los Angeles Music Festival, to celebrate them. The four Schoenberg quartets, each in conjunction with one of the late quartets by Beethoven, were performed here by the Kolisch Quartet at UCLA in 1937, to packed houses, but the inspiration and the money came from Elisabeth Sprague Coolidge. Although the four quartets were recorded here at that time, they were not issued for popular distribution until 1951. Schoenberg was asked once, shortly after his arrival, to conduct the Philharmonic Orchestra in a single program of his music. Stravinsky has sporadically been invited to conduct a concert pair.

Other composers of national and international fame who live here, among them Ernst Toch, Mario Castelnuovo-Tedesco, and Ernst Křenek, have received even less recognition. New works have not been commissioned from these resident composers, though the wealth to pay for such cultural luxuries is not lacking. Composers growing to reputation in Los Angeles have been no better recognized, no more happily encouraged. Although Igor Stravinsky goes abroad each year and to other American cities to conduct special programs and festivals of his music, Hollywood Bowl, no more than over the hill from his permanent home, has never arranged a summer event around his presence.

For a big name the relative isolation of a permanent residence in Southern California presents no serious problem. For a small name, or an unknown, or a big name slipping, indifference at home can be a disastrous matter.

These are the negatives; they are deep-rooted, preserved by the inertia and immaturity of a not yet cohesive society. It is a society toasted to culture by phonograph and radio, which feel slight obligation to the living maker of art. It is a society in which civic institutions still stand off by their authority the nomads of progress. It is a society of many newcomers, acculturated but not yet capable of managing its cultural affairs.

During Schoenberg's later years local concert managers would assert, not expecting contradiction, that any performance of his works, apart from the early and popular *Transfigured Night*, would drive away an audience. Yet entire programs of his later music, prepared by Evenings on the Roof, drew more than normal attendance, and for his last public appearance, an afternoon lecture at the University of California, the audience crowded the University's larger auditorium.

When Artur Schnabel had settled in the United States and had begun giving recitals devoted entirely to Mozart, Beethoven, and Schubert, the principal Los Angeles impresario declared that such a program could not be risked in the Philharmonic Auditorium under his management because it would draw no audience. A recital was arranged at the University of California, consisting of two Mozart and two Schubert posthumous sonatas. The impresario, deciding at the last moment to look in on the occasion, found himself required to accept a seat among the overflow behind the stage.

THE LOS ANGELES musical society which has brought about these paradoxical conditions is divided in two parts, an inside and an outside, which communicate through their business personnel but almost never combine. The inside and the outside appeal to two distinct audiences, which also seldom combine. A Stravinsky pair by the Philharmonic ordinarily loses more audience than it gains; for the insider audience Stravinsky is modern music and

difficult. A Stravinsky program with a temporarily collected orchestra fifteen miles west at UCLA will pack the house.

Fortified in position and guarded by its mercenaries, the established, conservative, insider society, rigorous in power and landed in real estate, controls the Los Angeles Philharmonic, the Hollywood Bowl, and the visiting opera season. Around this in-group circulates a fluid agglomeration of amateurs and professional musicians, as gifted in talents as those in any city of the world, yet incapable of joining together or of raising enough money (though they have among them abundant wealth to set up equal or competing musical institutions of their own).

The members of the conservative group who actually control its institutions are interested in music as an appurtenance of social authority. Nearly all the money granted every year by the city and county for the encouragement of musical activity goes to pay their deficits. No longer a *nouveau riche* but still a parochial aristocracy, they do not understand the grand gesture of the accomplished patron who lends his name and money as well as an intelligent authority to art but delegates the executive power to professionals. Conductor, musical director, orchestra manager alike are in their eyes operating personnel, expected to receive and obey orders. The most recently appointed permanent conductor of the Philharmonic, Georg Solti, resigned before entering upon his duties when choice of guest conductors for his first season was denied him by the lady whose present pleasure is law for the orchestra.

In discussing the influence of this social group upon Los Angeles musical life the difficulty is to be at once furiously frank and serenely tactful. The leading figures vigorously resent criticism but interest themselves in no musical activities except their own. One can spend an active lifetime in Los Angeles musical affairs and never meet them. They have learned how to raise the money they spend—a good part of it thrown away, one suspects, by inadequate showmanship. It is their cultural vision rather than their sense of responsibility that is in question. They have kept the orchestra alive and preserved Hollywood Bowl to be its summer outlet; they have never enabled the orchestra to realize its potential in comparison with those of Philadelphia and Chicago, or Cleveland and Minneapolis. They have never actively desired to have their own opera, even when such smaller cities as San Francisco, Dallas, and Santa Fé have set the splendid example.

The lack of professional imagination has been most evident in the consistently expensive failure of Hollywood Bowl. Founded by Artie Mason Carter to be a rustic but ample setting for low-priced communal music, its rehearsals open to the public, the Bowl was soon effectively taken over by the institutional group, enlarged to its present capacity of about 25,000, and with the passing years handsomely landscaped. Through the seasons the Bowl management has wavered and changed direction, its finances hanging more than once at the edge of total collapse. One of the world's greatest natural amphitheatres, Hollywood Bowl has not been used as a place for festivals designed to its capacity but as a summer theatre for Symphonies Under the Stars, offering the same repertoire that is given indoors by the Philharmonic during the winter season. The symphony nights draw a dependable 3,000 to as many as 8,000, not a bad audience if it did not appear and feel itself to be scattered and lost among the empty seats. Big events have occurred in Hollywood Bowl, but no consistent big policy has ever been attempted. The same narrow spirit that has denied the city an opera has restrained and confined the Bowl's more venturesome reaches. Surely, with the aroused interest of Los Angeles to back it, this magnificent setting could be made to house an international festival, no less than that at Edinburgh, to which tourists would be drawn from all over the world. One looks in vain to the local businessmen, who, if only for business reasons, might have been expected to realize the worth of the chance.

OPERATING in almost total dissociation from the proprietors of these established institutions, the outside group of interested music lovers has carried forward through the years a variety of smaller but far more vital musical activities. Particular mention should be made of the Monday Evening Concerts, formerly Evenings on the Roof (twenty-three seasons); the Music Guild (approaching twenty seasons); and the Los Angeles Music Festival (fifteen seasons), which this year became the First Los Angeles International Music Festival. Much contemporary music of first importance is performed here before it is heard in New York. Returning travelers abundantly attest that the Monday Evening-Evenings on the Roof concerts have a greater word-of-mouth reputation abroad than does the Los Angeles Philharmonic. Unfortunately, one would not know this by any mention made of them in musical publications of the eastern United States.

Evenings on the Roof began in 1939 in a private home with a program of the music of Bartók; subsequent evenings included a program of Ives, and one of Schoenberg, with the composer present. At the bottom of the first program the following announcement was printed: "The concerts are for the pleasure of the performers and will be played regardless of audience." Musicians who participated could qualify as members; for each member who wished it a solo appearance was provided every season. As the membership increased, the number of concerts necessarily increased also, until eighteen to twenty concerts a season were being presented. In addition, complete sets of programs were sent at various periods during several years to the University of Arizona, Arizona State College, the University of Redlands, and to Santa Barbara. The system eventually grew so large that it collapsed partly of its own weight and partly for lack of sufficient repertoire to provide for such common solo instruments as clarinet and cello. *Continued on page 110*

by Robert C. Marsh

Opera at the Golden Gate

San Francisco has been an exhilarating outpost for the lyric stage since the days of the forty-niners

THE OPERA SEASON in the United States—like the weather—moves from west to east. Next autumn, for the fortieth year, it will begin its passage across the continent at the Golden Gate, in San Francisco.

Custom has so ingrained this state of affairs that we tend to forget its anomalous nature. Although San Francisco ranks in size eleven places below the megalopolis of New York, it is the nation's second most active seat of operatic production, far outdistancing such wealthy and more populous cities as Detroit, Washington, Houston. Why should this be? What is it about music drama that has caused San Francisco to regard it as an ideal medium for civic self-expression for 110 years?

Part of the answer is to be found in the geography and economic history of the bay region. San Francisco is the oldest city west of Chicago, but it is isolated from it by 2,500 miles, the distance from London to Baku. Not merely an old city, relatively speaking, San Francisco is a rich one, and its wealth is nearly as old as itself. It has the stability that comes from money long owned and gracefully assimilated. It is small: a peninsula, yet joined by long links to other nearby communities which contribute to its cultural potential. San Francisco is able to remain isolated and individual, secure that its salt water barriers will always save it from becoming an amorphous urban mass like greater Los Angeles. Even now the city retains the feeling of being set apart from its surroundings. It has no peers or rivals near at hand, and it is still able to cultivate a sort of narcissism impossible in the vast ethnic stewpots of the East and Midwest where everyone is long acclimated (or resigned) to living perpetually at elbow-rubbing distance from everyone else. San Francisco is a cosmopolitan city, but its

cosmopolitanism is that of a great seaport, in contact with distant places but retaining the insularity of those who remain on the wharf or in the counting house while others make the long voyages.

If opera today exemplifies the continuing strength of San Francisco's genteel tradition, it made its first impression on the city by reflecting the urgency of a much different way of life. When the Pellegrini Opera Company arrived in 1851 it found a brawling town in which the population had exploded from about 200 to 25,000 in ten years. The majority of the inhabitants were young, male, and eager for the big strike that could make them millionaires overnight. The gold rush was at its peak. More than eight hundred ships clogged the harbor, many of them abandoned on the beach as passengers, officers, and men all took off in search of fortune. Some of the hulks were used as hotels; others served as warehouses, places of business, even jails. The First Vigilance Committee kept what order it could, holding its legal hangings on the Market Street wharf. But intense living and violent death were familiar to all, and many a man made his exit without the niceties of due legal process.

Yet the city had an auditorium suitable for opera, The Adelphi, and there on February 12, 1851 the Pellegrini troupe presented *La Sonnambula*. The new form of entertainment was a success. As an anonymous chronicler put it, opera made direct appeal to "the city's desire for pleasure, its thirst for the dramatic, its hunger for the picturesque." *Norma*, the second offering of the company, also seemed to meet these requirements, while *Ernani*, which closed the "season," appears to have been exactly the sort of wild yarn the populace enjoyed. The score remained popular in San Francisco for the balance of the century.

That the patrons were not conventional operatic audiences can be seen in a notice which appeared in the press shortly after the Pellegrinis had made their debut. "We would respectfully advise gentlemen," it read, "if they must eject tobacco juice in church or in the theatre, that they be particular to eject it on their own boots and pantaloons, instead of the boots and pantaloons of others."

REPORTS of San Francisco's blooming as "The Actor's El Dorado" were quick to reach the East. Barnum feared to take Jenny Lind to such wild parts (although the city had named in her honor a hall of 2,000 seats, said to rival "the best theatres in the Atlantic states"), but another prima donna seized the opportunity. Eliza Biscaccianti, a pretty little Italian girl from Boston, reached San Francisco in 1852. She had made her debut in New York five years earlier and found success in the major European capitals, but never before had she encountered a reception such as San Francisco provided. Her welcome lasted almost a year, but when she returned to the city later in her career its attention had gone to a Barnum attraction, Kate Hayes, "The Swan of Erin," who presented solo performances, in costume, of Rossini, Donizetti, and Bellini roles. Biscaccianti's final years in San Francisco found her singing in the Bella Union, the leading dance hall, sin palace of the Barbary Coast. In these less elegant surroundings she earned enough money to make her eventual escape and an operatic comeback at Lima, Peru, in 1865.

At least three opera companies were functioning in San Francisco in 1853 when a new and even more splendid theatre, The Metropolitan, opened its doors. "Brilliantly lighted with gas" (rather than the familiar whale oil lamps), it had a short, if luminous, life before its untimely incineration in 1857. It is remembered for providing a frame for the originals of the Trilby and Svengali of Du Maurier. The Trilby's name was Anna Bishop, and her mentor was a masterful harpist, Robert Nicholas Bochsa, whose presence in San Francisco can be attributed both to devotion to his pupil and respect for the French police, who wanted him on several solid charges of forgery. Weber's *Freischütz*, Donizetti's *Lucrezia Borgia*, and Meyerbeer's *Robert le Diable* were staples of her repertory and "created a furor."

Once it was clear that San Francisco's opera fever was likely to be chronic, visitors began to arrive from as far away as Australia, but they soon found competition from a local product. Many of the hundred-odd companies which presented opera in San Francisco were formed by a resident singer turned impresario. The husband and wife team of "Count" Alfred and Madame Roncovieri were active for fifteen years and well regarded for being "correct and painstaking in their roles." Eugenio and Giovanna Bianchi (the latter somewhat pretentiously known as "the mother of music in San Francisco") were another such pair, reliable and serious musicians with a gift for pioneering. Most colorful of this group, however, was a figure of the Sixties, Parepa Rosa, a cigar-smoking amazon of a prima donna who always counted her change and her house and exerted herself exactly to the degree she felt the attendance warranted.

"*A handsome frame for the leading citizenry.*"

With nearly ten theatres active operatically in the final half of the century, it is natural to wonder about the quality of the performances which the audiences accepted so enthusiastically. A review of *Trovatore* complains that the score was "cut most dreadfully" and "the public paid for all that air." By engaging in such machinations, "Mr. Mancusi" (the offending impresario) "must imagine that we are all asinine."

An anonymous review of 1859, obviously written by a person with some musical education, complains that it was "impossible to muster a chorus of female voices" in the city or a male chorus of other than German ancestry. The principal singers commonly presented their roles in their native language, which made for a mixture of French, Italian, and Spanish on the stage, while the "orchestra players . . . seldom perform large numbers together and . . . cannot give that nicety and completeness of harmonic action that distinguishes the operatic orchestras of the great cities of Europe and the United States." It was scratch opera, but San Francisco was "satisfied with less of an approach to perfection" and "prepared to make every allowance" to secure an opportunity to hear "dramatic music of the highest class."

By the years following the Civil War, San Francisco was better able to secure superior music and California was beginning to contribute singers to the international musical scene. Elvira Brambilla, a Sicilian girl working as a housemaid in the city, escaped from her menial chores into the theatre. Success came to her both in San Francisco and her homeland. Emma Nevada went from Alpha, California, to Vienna, Paris, and London, returning briefly to sing in San Francisco in the Eighties. A few years later Sybil Sanderson of Sacramento "had Paris at her feet" in the classic manner.

As California singers went abroad, celebrated European artists traveled west. Nordica appeared in *Tannhäuser* and *Faust*. Schumann-Heink was along a few years later in *Walküre*. The greatest sensation of all, however, was Adelina Patti. Brought to San Francisco by a British impresario, Colonel Mapleson, she proved almost as devastating as a second gold rush. On her first visit in 1884 it took the entire police force to control the multitudes that appeared to hear her in concert and *La Traviata*. During the month of her engagement a line was present at the box office day and night, while scalped tickets sold for as high as $50. Indeed, counterfeiting Patti tickets became a momentarily successful business, although a more complex one than that of the rough-and-ready operator who chopped a hole in the roof of the theatre and ran in his customers over a tottering plank bridge from a nearby building.

Kurt Herbert Adler

BUT HOWEVER BRILLIANT the visitors at the Grand Opera House, the continuing enthusiasm of the city for opera had to find roots in a resident company. Such a company it found at The Tivoli, an unpretentious frame structure which opened in 1875 as a beer garden. Three years later it provided a stage for the first local production of *H.M.S. Pinafore*, which San Francisco saw less than a month after the first United States performance of the score in Boston. The success was tremendous and the hall was remodeled to 2,000-seat capacity.

When Sullivan's sailors had run their course, a try was made at staging grand opera. *Faust* filled the seats for forty-two successive nights in 1880; Rossini's *Otello*, which followed, lasted for more than a month. Thus began The Tivoli's formula of mixing light operas and serious works and simply letting them run as long as the box office receipts warranted. Public support was there. In the first twenty-five years of its history The Tivoli was dark on only forty nights. In its first decade alone it gave seven hundred performances of Gilbert and Sullivan and more than a thousand nights of French light opera. (The most popular score was *Les Noces d'Olivette* by Audran, a work now as good as forgotten. It ran for a year.) Among the weightier works, *Trovatore* was the strongest box office attraction. Verdi kept the theatre lit for 329 nights, and the trio of Rossini, Bellini, and Donizetti provided the equivalent of a second year of productions. Wagner, however, was a failure. Both *Lohengrin* and *The Flying Dutchman* were attempted but found "too modern and heavy." Mozart did not fare well either. Like Wagner, he demanded more exacting production standards and better singers than leather-lunged local stalwarts.

All in all, The Tivoli in its first ten seasons gave San Francisco a look at 150 operas, a pace few contemporary companies could match. "The most faithful music teacher of the West" was the phrase used to describe the old house during its final season. Mascagni was present to conduct his own works and commented that "only in San Francisco did I find the America of my dreams."

In 1903, a new Tivoli opened. Two years later it had an "instantaneous and electrifying success" when impresario "Doc" Leahy presented Luisa Tetrazzini as Gilda in *Rigoletto*. (Stranded in Mexico when an unprincipled manager ran out on her and a company headed by Scala conductor Cleofonte Campanini, she was delighted to be rescued and

adored.) The history of the new Tivoli was short, however, ending like many other San Francisco histories in the earthquake and fire of 1906. The disaster fell midway in the first local visit of the Metropolitan Opera Company. Caruso had just sung *Carmen* with Fremstad and Journet and was resting soundly when his hotel began to shake. That was the end of the Met engagement. The company did not hazard a second trip to the Pacific coast until 1948. Caruso never went back. ("Give me Vesuvius" was his appropriately Neapolitan comment on the event.)

For the next fifteen years or so opera in San Francisco was mainly a sporadic affair. A new Tivoli arose in 1913—Tetrazzini was starred in Italian roles and Mary Garden was heard as Salome—but in less than a year the house became a film theatre. About the same time was formed the Western Metropolitan Opera Company, which gave *Pagliacci* with the composer conducting but failed to survive as a corporate entity. Various touring companies visited the city on occasion, but again the need was clear for a resident troupe of singers.

The necessary catalyst for such an enterprise turned out to be one Gaetano Merola, a Neapolitan maestro who had settled permanently in San Francisco in 1921. Although Merola's initial project—an effort to present outdoor opera in the Stanford University football stadium—was a failure, he bounced back with a plan to raise $75,000 for a proper indoor season. Impatient with the cost of imported goodies, local opera supporters saw the logic behind his appeal. Merola got his money and in the autumn of 1923 San Francisco got its season—a modest two-week affair, inadequately housed in the Civic Auditorium, yet presenting Italian staples, novelties such as *Mefistofele* and Puccini's *Trittico*, and starring Martinelli (a survivor of the ill-fated Stanford adventure) and Gigli. Merola conducted all the performances. Perhaps the most remarkable thing about the series was that it showed a profit, thus strengthening the producer's bid for a second try.

Merola's big problem was actually not money so much as housing. The growth of his company would obviously be restricted until it had a real theatre in which to perform. Ever since 1906 San Francisco had been talking about building a new opera house, but after 1918 the project became entangled in an effort to construct a group of buildings, adjacent to the civic center, which would house not merely opera but the symphony, an art museum, and the veterans' organizations. The whole was to be a memorial to the men of the bay area who had fallen in the 1914–18 war. In fact, it was not until 1932, a dozen years after the ceremonial ground breaking, that the War Memorial Opera House was dedicated, with Claudia Muzio appearing as Tosca.

The structure itself is a humpbacked pile of masonry with a prosaic neoclassical façade intended to match the city hall across the street. Inside is

METROPOLITAN
THEATRE.

SOLE MANAGERESS AND LESSEE, ... MRS. C. N. SINCLAIR.
TREASURER, ... MR. W. H. BLOSSOM.
LEADER, ... MAJ. A. TYTE.
SCENIC ARTIST, ... MR. J. FAIRCHILD. | MACHINIST, ... MR. J. TORRENCE.

Benefit
Of Madame
C. BARILI THORN

Who will appear in conjunction with the following distinguished Artists, all of whom have kindly volunteered their valuable services:

MME. ANNA BISHOP,
M'LLE C. BARILI PATTI,
(Her first appearance.)
M'LLE THIERRY,
SIG. CARLO SCOLA. SIG. A. LANZONI,
M. BERNARDELLI, M. L. ESPINOSA,
Mons. RONCOVIERI, Mons. LAGLAISE,
Mme. BECHERINI,

FIRST NIGHT OF THE GRAND OPERA OF
LUCIA DI LAMMERMOOR.

This Thursday Evening, March 1st, 1855,

The performance will commence with Donizetti's Grand Opera of

Lucia Di
LAMMERMOOR

LUCIA ASHTON, ... Mme. C. BARILI THORN
EDGARDO RAVENSWOOD, ... Sig. CARLO SCOLA
LORD ENRICO ASHTON ..... Sig. A. LANZONI
BIDEBENT, ... Mons. RONCOVIERI
ARTORO, ... Mons. LAGLAISE
ALICIA, *Attendant*, ... Mme. BECHERINI
Ladies, Hunters, Retainers.

THE SCENE IS LAID IN SCOTLAND.

Reduction of Prices:

PARQUETTE AND DRESS CIRCLE, ... $2 00
ORCHESTRA BOXES, ... $3 00
PRIVATE BOXES, ... $9, $10, $15, $20 00
SECOND TIER, ... $1 00
THIRD TIER, ... 50
THIRD TIER, (for Colored Persons,) 1 00

Doors open at a quarter to 7; Curtain rises at half-past 7 o'clock.

Seats and Tickets can be secured from half-past 9 o'clock, A. M. to 4 P. M.

☞ An efficient Police force has been engaged, and the best order will be ensured the public.

Children in Arms NOT ADMITTED.

San Francisco Herald Steam Presses, Montgomery Street.

The fever became chronic.

a wide, shallow, horseshoe-shaped auditorium with 3,250 seats disposed on three levels and a box tier. By the standards of New York and Chicago the stage is both narrow and lacking in depth, although in the frame of its smaller proscenium a sense of spaciousness is conveyed. The equipment is modern and includes mechanically operated risers. (Unfortunately they cannot be used, since all San Francisco productions must be planned around the spartan facilities of the Shrine Auditorium in Los Angeles, where the company duplicates its repertory.)

Acoustically, the San Francisco theatre is a good hall, once you escape *Continued on page 108*

By Lee Zhito

HOLLYWOOD and High Fidelity

The sonic science owes much to some pioneers on Hollywood's sound stages

How Hollywood fathered high fidelity—mono and stereo—is a tale which itself has elements of a movieland drama: the birth was inadvertent, the new progeny had major obstacles to overcome, but—as in all good movies—the fade-out provided a happy ending.

In the late Twenties the big film companies were reaping millions from silent movies and, understandably enough, were not eager to disturb the status quo. The idea of giving voice to the moving image had, of course, been familiar ever since Edison suggested marrying his phonograph to his film projector. As early as 1923, Dr. Lee de Forest had introduced his "Phonofilms" system, the first sound-on-film process, in a film shown at New York's Rivoli Theater, and dozens of other methods had been suggested for producing sound. Their chief drawback was that the sound could not be sufficiently amplified for theatre use; but even when, in the mid-Twenties, Western Electric discovered (as a by-product of its telephone research for the Bell system) that this difficulty could be overcome by using audion tubes, the major studios were reluctant to invest their fortunes in any new-fangled devices.

At this point enter the Warner Brothers, who saw in the gamble of sound an opportunity to bring their comparatively insignificant studio to Hollywood's forefront. Accordingly, in 1925, the Warner Brothers' firm and Western Electric joined in the experimental production of sound films in "Vitaphone." The first feature was *Don Juan*, with John Barrymore and Mary Astor. The actors did not yet talk, but synchronized background music was recorded rather than being supplied by the organ or piano generally used in movie theatres. To demonstrate further the wonders of sound, Warners also produced a program of short subjects, including vocal renditions by Giovanni Martinelli (he sang *"Celeste Aida"*), Marion Talley, and Anna Case; performances by the New York Philharmonic, Mischa Elman, Efrem Zimbalist, and Harold Bauer; and an address by Will Hays, the long-time official guardian of movie morals.

On August 5, *Don Juan* and the film shorts received their New York premiere at the Warner Theater. The audience sat captivated as the screen seemed to envelop it in sound.

Vitaphone's sound came from 16-inch records which were mechanically coupled to the projector to insure synchronization with the film. George R. Groves, then a Bell Labs engineer acting as the movies' first sound mixer and now Warner Brothers' sound director, recalls that the discs were recorded at 33⅓ rpm, the first time this speed was used, Groves believes. It was chosen simply because it permitted the 16-inch disc to play for a full ten minutes, the exact running time of a 1,000-foot film reel.

On October 6, 1927, Warner Brothers' *The Jazz Singer*—recorded by Groves—opened in New York. Actually, it was filmed as a silent movie, except for five songs. When extras on the set were moved to applaud an Al Jolson song (*Dirty Hands, Dirty Face*), he ad-libbed his prophetic, "Wait a minute! You ain't heard nothin' yet!" The combination of speech and song pleased the producers, and they decided to leave it in the film. In subsequent screen-

ings it proved so effective that they added a dialogue sequence between the star and his screen mother. With its snatches of sound and synchronized background score, the film attracted throngs wherever it was played. For the first time sound was being used in a dramatic production to give the screen a new dimension of realism.

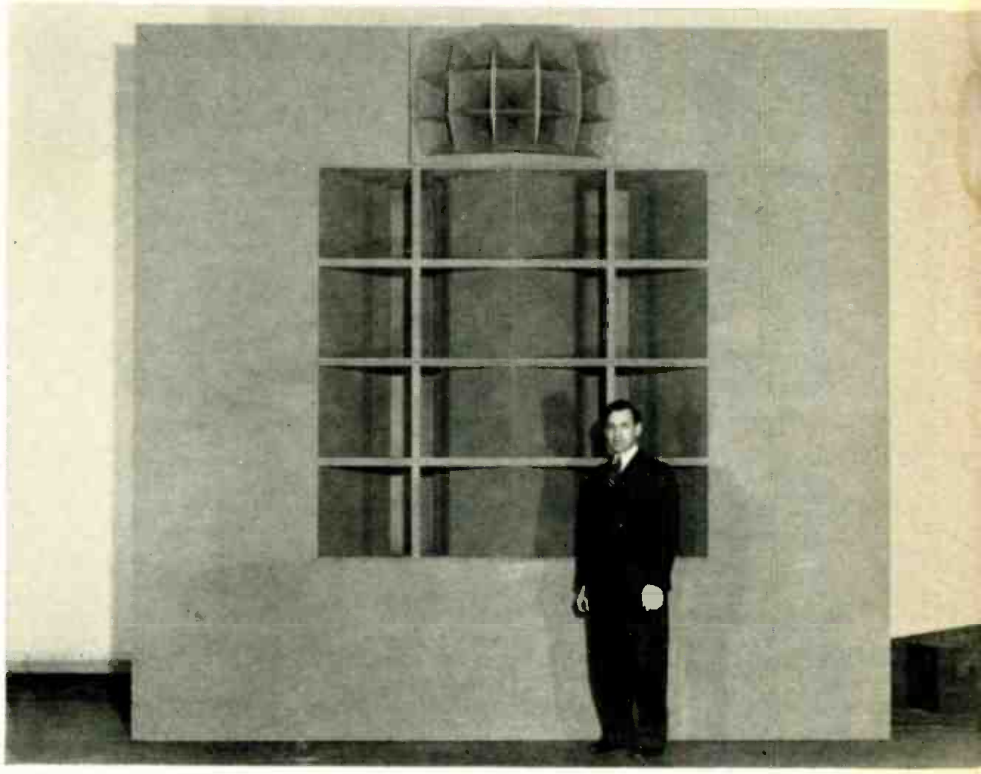
To project the sound, large folded exponential horns were installed backstage. Horns of this type, built around a speaker which Bell Labs called its "555 receiver," served as the mainstay of the film industry until 1933. The highest-powered amplifier then available for theatre use was 2.5 watts, but since the "555" had an efficiency better than 30%, the system proved effective enough.

The Jazz Singer's success (it grossed five million) spurred the major studios into setting up their own sound departments. By 1929, Hollywood's conversion to sound was complete, signalized by such productions as Metro-Goldwyn-Mayer's *Broadway Melody*, Hollywood's first musical comedy in sound. M-G-M's sound department was headed by Douglas Shearer (brother of the actress Norma Shearer), a young man of strong convictions who built a staff which eventually included John K. Hilliard (now vice-president and director of Ling-Altec Research) and the late Robert L. Stephens (founder of the Stephens Tru-Sonic loudspeaker firm).

But sound faced new problems in the 1930s. With the blush of novelty gone, talking films now had to cope with a two-sided challenge. On the one hand, the producer wanted sound to intensify the dramatic impact of his films, and thus was making increasingly difficult demands. When he filmed an orchestra, for instance, he wanted his audience to sense its full sweep. In short, he demanded *greater* realism. On the other hand, the theatres, built for silent films, were acoustically inadequate to realize this aim. Fortunately, the urgency for improvement coincided with major advancements. In 1933, Dr. Harvey Fletcher of Bell Labs developed a two-way speaker system using a multicellular horn. This unit was not without problems—Dr. Hilliard recalls at least one instance when the high frequency unit had to be moved several feet back from the low frequency horn so that the sound from both units would travel an equal distance to the screen. Later the same year, Western Electric introduced a three-way speaker system which Dr. Hilliard feels suffered from underpowered tweeters and poor sound distribution but which did widen the reproduced frequency range.

Further improvements—made under Shearer's direction by Hilliard and Stephens—produced, one year later, a new loudspeaker system which turned out to be the forerunner of high fidelity's present-day two-way speaker systems. Anxious to put the new unit into production, M-G-M arranged with Jim Lansing, then making speakers for small radio manufacturers, to put out its new system. Lansing turned his talents from the unsatisfying and unprofitable business of trying to supply cheap radio speakers (at one time he was reportedly losing five cents per speaker) to making theatre speakers, and M-G-M's two-way horn design became a reality. Being a perfectionist, Lansing continued to add engineering refinements to the original. In 1937 he designed, with the help of his old associate Dr. John Blackburn (who contributed a bass reflex design to replace the folded horn), a smaller version of the two-way system, named the "Iconic." Before long this system was used in film monitoring, recording, and broadcasting and has remained standard equipment in many studios.

People who visited the studios were impressed by the realism of the sound they heard there and began experiencing a hunger to own a similar system. Not only was this equipment then available only to professionals, however, but its cost was in any case



John Hilliard and the Shearer two-way horn circa 1936.

far beyond the reach of most early sound enthusiasts. Quite naturally, then, studio executives and screen celebrities became among Hollywood's first who could boast owning quality sound systems. According to Dr. Blackburn, the first nonprofessional audiophile in the East to order an Iconic system was Richard Crozier, publisher of the *Boston Post*.

As THE MOTION picture industry had willy-nilly launched the "high-fidelity movement," so it soon gave birth to stereo—and for much the same reason: moviemakers needed a new attraction to stimulate theatre business. Thus, during the economic slump of the 1930s the search for something to excite theatregoers prompted Walt Disney, for one, to pioneer his "Fantasound," the historic nine-channel recording system used for *Fantasia*. When Disney unveiled *Fantasia* in 1940, he gave film audiences their first taste of directional sound. Bill Garity (at the time Disney's sound chief) recalls that the thought of moving sound from one speaker to another first came to Disney's mind while he was planning a cartoon sequence based on Rimsky-Korsakov's *Flight of the Bumble Bee*. To create the startling effect of a bee flying off the screen and buzzing into the theatre, it was realized, the bee's sound would have to be moved through a series of speakers installed around the auditorium. To simulate a moving sound source for *Fantasia*, a device was developed nicknamed the "Panpot" ("pan" for panorama). A three-circuit network used in dubbing, "Panpot" permits the smooth fading of sound from one track to another while maintaining the total output at a constant volume level. "Panpot" still is used in many recording studios to help sharpen the directional illusion.

Of course the basic principles of multichannel recording were not then new. In 1931 the British scientist A. D. Blumlein had described them in a detailed treatise. Two years later, on April 27, 1933, Dr. Fletcher had picked up a performance by the Philadelphia Orchestra, conducted by Leopold Stokowski, from Philadelphia's Academy of Music, and —using a three-channel system—reproduced it with startling realism at Constitution Hall, Washington.

Following these concepts already evolved, Disney and RCA engineers launched one of the costliest and most complicated recording projects ever undertaken. Whether by intent or mere coincidence, they employed the same orchestra, conductor, and hall used during the Fletcher demonstration. For *Fantasia*, the 93-piece Philadelphia Orchestra was split into six sections—violins, violas, cellos, brass, woodwinds, and percussion. Each was recorded with its own microphones, while a seventh channel recorded a mixture of the first six. An eighth channel captured a distant pickup of the full orchestra, and a ninth was used for emergency stand-by purposes.

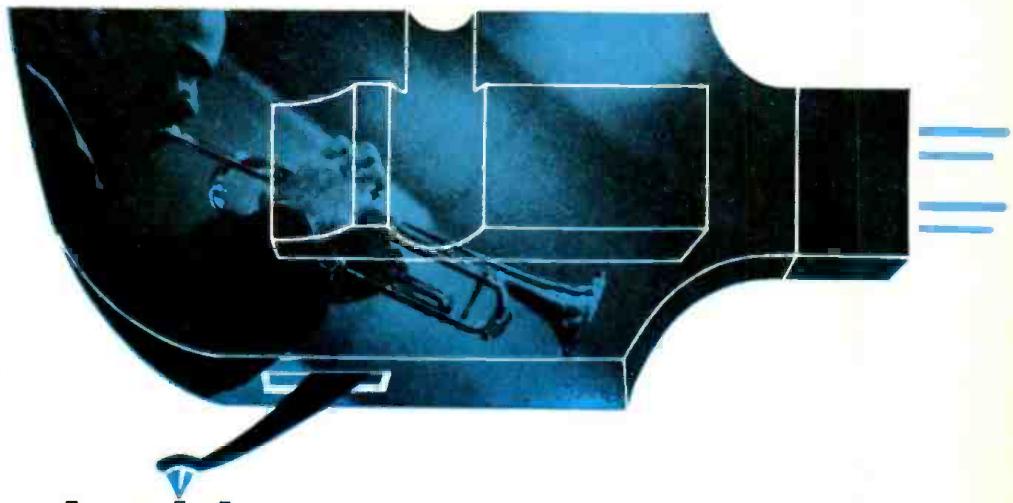
Each of the first seven channels was controlled by a separate mixer-technician who followed his own score, marked with cues that indicated entrances and volume changes affecting his own channel. It took a week to rehearse the technicians, and then several more weeks to record the 420,000 feet of recorded sound film which was trimmed to the 18,000 feet actually heard in the final sound track. During the film dubbing, eight to ten separate tracks were used, depending upon the demands of an individual sequence. These were fed into three recorders, one each for left, center, and right speaker channels.

If the recording project was complex, Disney and RCA engineers found the development of reproduction equipment even more so. Hundreds of equipment combinations were explored on paper, and ten different playback systems actually were built and tested. Finally, when *Fantasia* opened at New York's Broadway Theater, the sound was distributed by ninety loudspeakers. A battery of thirty-six was placed behind the conventional-sized screen, carrying left, center, and right channels; the remaining fifty-four speakers were scattered throughout the auditorium. RCA two-way speaker systems were used.

Recording The Music Man *in stereo at Warner Brothers.*

DESPITE the success of *Fantasia*, directional sound was to remain dormant for a dozen years. The war preëmpted most engineering talent and resources, and the postwar boom made no new stimulus for the box office necessary. Yet, from the war emerged a newly found technique—magnetic tape recording—which was uniquely suited to a new kind of Hollywood demand and which ultimately brought stereo to the fore.

During the early Forties, when network radio was at its peak, almost all major programs originated live from Hollywood and were broadcast twice to suit the different *Continued on page 112*



by Joseph Marshall

Inside the Cartridge

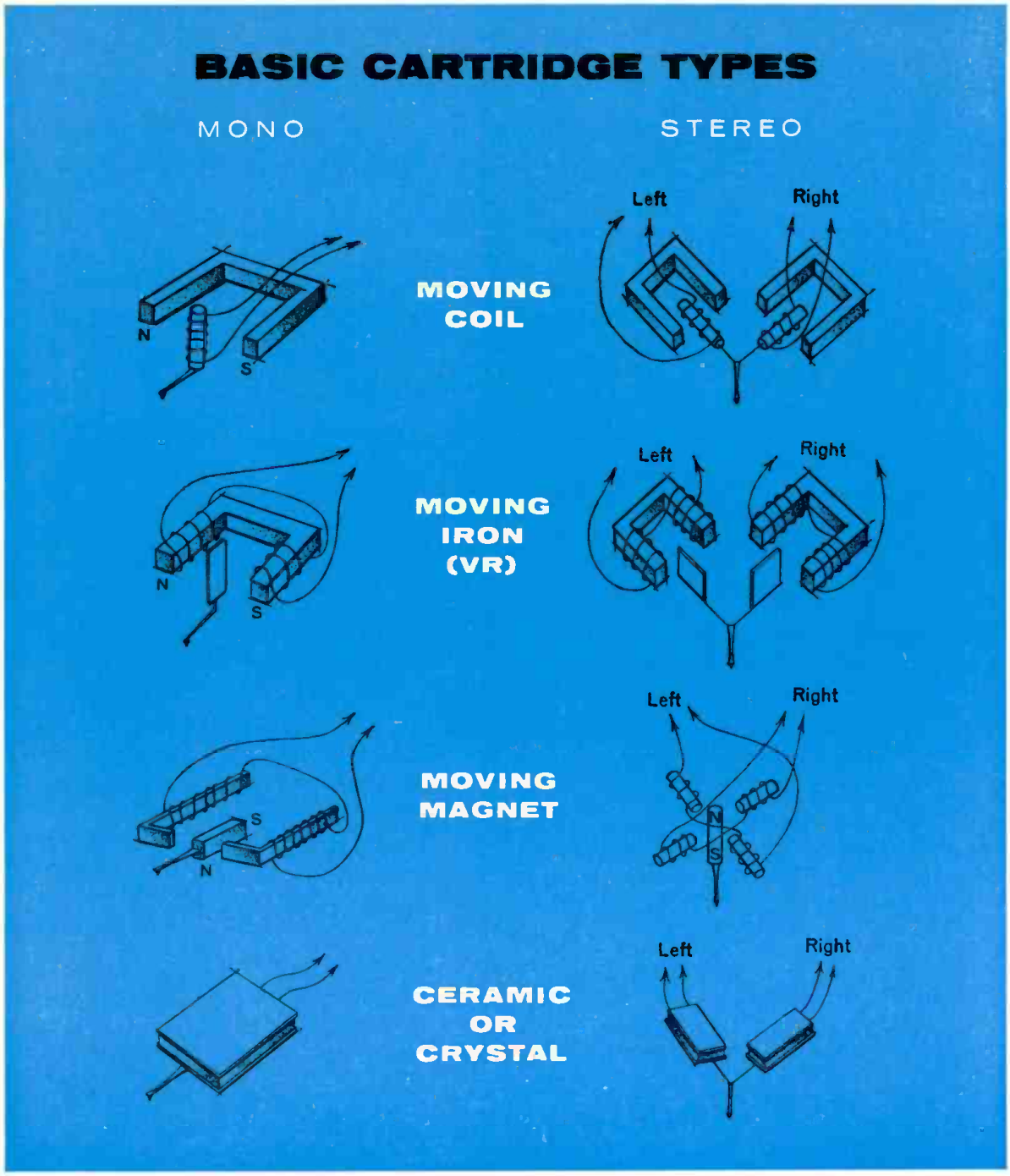
Stereo cartridge designers have advanced some ingenious solutions to the problems of compliance, response, and channel separation.

THE FIDELITY of any record-reproducing system—stereo or monophonic—depends largely on that smallest of components in the system, the cartridge or pickup. Until recently, the pickup was responsible for a considerable gap between the ideal and the attainable in high fidelity, particularly in stereo. Some gap probably always will exist, but modern refinements in cartridges have narrowed it to a point where it should be of academic interest only. In fact, many authorities claim that today's stereo cartridges can deliver performance that exceeds the acoustic quality of most stereo records.

Basically, of course, any pickup is simply a miniature generator of electricity, and may be either an inductive or capacitive device. In the former, or magnetic, cartridge, there is a constant magnetic field between the two poles of a magnet. Disturbing or varying that field in one of several ways will produce an electric current. For example, a small coil of wire moved between the poles will cut the lines of magnetic force, vary the magnetic current, and induce an electric current in its windings. Thus, the "moving coil" or "D'Arsonval" type of pickup consists of a miniature coil wound on an armature, at the end of which a stylus is attached, either directly or through a lever. The armature is pivoted at some point so that the coil can move from side to side. As a record is rotated, the wiggles in its grooves vibrate the stylus, which in turn vibrates the coil. The wiggles thus are transformed into an electric current which, if all is well, duplicates the waveform of the wiggles on the record. The coil also can be wound on one or both poles of the magnet, with a small metal flag or vane placed on the stylus shaft or armature located in the gap between the poles. The movement of this vane or flag will also vary the magnetic current and thereby induce an electric current in the coil or coils. This is known as the "moving iron," "moving vane," or "variable reluctance" cartridge.

A third type of magnetic cartridge keeps the coil or coils stationary, but moves the magnet. Until a few years ago, this "moving magnet" principle was not very practical because magnets were bulky and heavy and consequently the stylus would have to move too much mass. Recently, however, the development of very powerful and very lightweight magnets makes it possible to produce a "moving magnet" pickup whose moving mass is no greater than that of a moving coil or moving iron type.

The second basic class of cartridge does not, of course, employ this "dynamo" type of generator. Certain crystalline materials—notably quartz, Rochelle salt crystals, and barium titanate ceramic crystals—have the unique property of generating an electric current when they are bent or flexed. Exploiting this piezo-electric effect, the crystal pickup can generate a relatively high voltage as compared with the magnetic movements. But even when the crystal elements are small and thin, considerable



force is required to bend or flex them. For this reason, ceramic and crystal pickups, as a rule, have been much stiffer and less compliant than magnetics, although some recent models, such as the Astatic 45D, use small enough elements to permit compliances as high as that of magnetic pickups. Another exception is the new Weathers Pro pickup system, in which a polarizing voltage from an external power source is modulated by the motion of the crystal elements. This system, with its small, loosely coupled crystals, permits very high compliance.

BOTH MAIN cartridge types have their advantages and disadvantages. With magnetic cartridges one problem is that of electrical resonance. A pickup is normally connected to the preamplifier through a shielded cable. The cable has anywhere from 35 to 75 micromicrofarads of capacitance per foot of length. This capacitance and the inductance of the coil form a resonant circuit which may color the sound. Ideally, therefore, the resonant frequency of this circuit should be kept well above the audio range. The moving coil pickup, which obviously

has to use a very small coil to keep the moving mass small, is well suited in this regard since the small coil can help keep the resonant peak well about 20,000 cycles. As a result, the moving-coil was highly favored for monophonic use; it generally offered the widest and smoothest response as well as the greatest tolerance to resistive and capacitive loading.

The moving iron or variable reluctance (VR) type of magnetic pickup also can use a moving element with a very small mass. In fact, the stylus itself in its mount can serve as the moving vane, as in the GE pickups, and thus the total moving mass need not be any greater than the mass of the stylus and its suspension. However, the coils must have many turns and, therefore, a rather high inductance. Wound with very fine wire to keep the size down, they also have a large distributed capacitance. When the capacitance of the shielded cable is added, it is very difficult to keep the resonance above 20,000 cycles and most VR pickups have a resonant peak between 15,000 and 20,000 cycles. This peak can be damped out by using a proper terminating resistance; but the VR movement is very sensitive to both resistive and capacitive loading. With such a cartridge, therefore, it is important to use a cable of low capacitance, and desirable to adjust the resistive load individually for each pickup.

In these respects the moving magnet pickup falls between the other two. With modern magnets the moving mass can be made as small as that of a moving coil type, though not perhaps as low as that of the ideal VR. The coils, however, need not be as large as in the VR, and it is therefore easier to keep the resonance near or above 20,000 cycles. Furthermore, the tolerance to variations in capacitive and resistive loading is better than in the VR. This cartridge can be designed in a form that is just about as easy to manufacture as the VR and far easier than the moving coil.

The crystal pickup, being a capacitive rather than an inductive device, has no problem of electrical resonance, but it has others. Stiffness and lack of compliance were mentioned above. Moreover, since the response of crystal and ceramic pickups on present-day recordings is not the same as that of magnetics, an entirely different form of equalization is needed. Most manufacturers of crystal pickups make no effort to insure a reasonably exact equalization, and although most current preamps make a stab at providing equalization for crystal pickups, the variation between different cartridges is so great that no single equalizer can do the job well. Some recent pickups, however, come with a pair of equalizers which, when connected to the magnetic input of a preamp, do provide proper RIAA equalization. These models can yield performance comparable to that of magnetics of similar compliance.

All pickups face a problem of *mechanical* resonance. Such resonance is inherent in any vibrating system, and in a pickup is formed by the stylus, its lever, and the armature. This mechanical resonance must be kept as far above the audio range as possible, a problem further complicated by the fact that the walls of a record groove become part of the resonant system, especially on large signal peaks where the walls between adjacent grooves are very thin and can vibrate when excited. Obviously the pickup designer has no control over the material of the record or the thinness of the walls between grooves, but he can minimize the effect of groove-armature resonance by keeping the mechanical resonance of the pickup as high in frequency as possible. In a high compliance pickup this becomes difficult because its moving portion must be made extremely small, and this in turn calls for very expensive and precise manufacturing and quality control processes. Actually, relative freedom from mechanical resonance is one big difference between good and superb pickups. In most good current models this resonance is kept above 15,000 cycles, but between 15,000 and 20,000 cycles it occurs with practically all of them on some types of records. Unfortunately, it does not show up in response curves made with the standard Westrex record (which stops at 15,000 cycles), but it usually will appear on response curves taken with records which extend to 20,000 cycles.

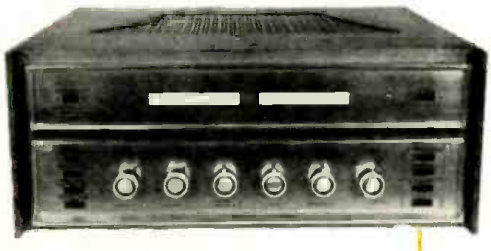
RESONANCES ASIDE, the usable response of a pickup depends largely on its compliance. The wiggles in a record groove require that the moving element of a pickup be capable of being moved with the smallest possible force. At the same time, a restoring force is needed to return the stylus to the center of its movable range. To achieve a restoring force some sort of spring must be incorporated in the movement. But a spring tends to reduce the compliance because it provides a resistance to movement which must be overcome by the energizing force. Furthermore, no spring is completely linear. More force is required to push it to the limit of its excursion than into a narrow excursion. On peaks, calling for the widest excursion of the stylus, the resistance of the spring tends to compress the motion and therefore the generated waveform; on the widest excursions the peaks of the waveform may actually be clipped. It is this compression and clipping that produces pickup distortion on peaks.

The lighter the mass of the movement, the smaller the restoring force needed to maintain centering and therefore the more linear the cartridge probably will be. Furthermore, the lighter the movement the less inertia it possesses and the less momentum it acquires. It can therefore respond more quickly and accurately to sudden attacks, on the one hand, and can be brought to a stop more quickly in reproducing sharp decays, on the other. Thus a pickup of small mass and high compliance should have a better transient response. In short, a moving system with the lowest possible mass, the lowest possible restoring force and friction, and therefore the highest possible compliance will reproduce the highest frequencies most accurately, reproduce peaks with less distortion, and provide *Continued on page 114*

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

high fidelity

EQUIPMENT REPORTS



Bogen AP-60

Stereo Control Amplifier

AT A GLANCE: The AP-60 offered by Bogen-Presto is an extremely versatile stereo control center and twin power amplifier on one chassis. It embodies Bogen's "Sound Span" approach which provides for complete control over all inputs and outputs independently. United States Testing Co., Inc., found that this high order of versatility was combined, in the AP-60, with amplifiers of relatively modest electrical performance. Price (less enclosure): $249.95.

IN DETAIL: From the standpoint of its versatility and control features, the AP-60 is somewhat more than an integrated stereo amplifier; actually it can serve as the control center for two unrelated mono sound systems each with its own program sources and speakers. Thus, as well as the usual stereo control functions, the AP-60 also boasts some unusual features. For one thing, its front panel has completely separate program selectors by means of which left- and right-channel program sources (such as a tape head on the left channel and a phono cartridge on the right channel) can be chosen independently for comparison or individual mono listening. Also, the speaker outputs for each channel can be selected individually by means of front-panel switches, for either "local" or "remote" operation, or both. Such features as the scratch and rumble filters, or the loudness switch, can be applied either to the left channel or to both channels simultaneously. In addition, there is a continuously variable "blend" (or channel separation) control on the front panel, as well as a tape monitor switch for use when recording tapes.

Excluding the tape monitor input, the AP-60 contains eight inputs per channel: tape head, magnetic phono, crystal phono, auxiliary, multiplex, TV, FM, and AM. Each of the last three is actually one input jack which serves both program selectors, since these signals are not stereophonic sources when used alone.

The combination of speakers selected by the user is shown by front-panel indicators which light up accordingly. These indicators, together with the grouping of switches and knobs, form an orderly control array which is both neat and logical. Despite the apparent number of controls, it should not be difficult for the average user to master them in very short order.

Circuitry of the AP-60 is fairly conventional in most respects. It contains six tubes per channel (3-12AX7, 1-7247, and 2-7355 in the outputs), and utilizes a Baxandall-type tone control circuit.

The AP-60 is rated at 66 watts, or 33 watts per channel, IHFM music power method. However, as stated in last month's report on the Knight 400B transistor amplifier, USTC bases its evaluation of an amplifier on the amplifier's ability to deliver clean *continuous* power. By this standard, the AP-60's electrical performance takes on a more modest aspect. For its rated total harmonic distortion of 0.8%, the actual

continuous power output was found to be 23.2 watts on the right channel and 18.2 watts on the left channel, the measurements being made with each channel energized separately. When both channels were energized together, and with "rated" output on each channel, the right-channel harmonic distortion rose from 0.8% to 1.2%, which is a negligibly small increase.

The power bandwidth of the amplifier, taken at 0.8% THD, is from 82 cps to about 8,500 cps. Although the THD at rated power output (23.2 watts) is under 2% from 45 cps to 14 kc, it gets quite high at frequencies below 40 cps.

Perhaps the most significant data obtained on the AP-60 was the audio frequency response at the 1-watt level. Response at the low end of the audio band was fairly good, being only 1 db down at 12 cps and 3 db down at 9 cps. From 13 cps to 9 kc, the response stays essentially flat within plus or minus 1 db. Above 9 kc, it starts dropping off fairly rapidly however, being down 3 db at 15 kc, and down 5 db at 19.5 kc. An attempt to correct the high frequency response by using the treble controls could improve the 20-kc response, but doing so introduces a hump in the curve in the 5- to 10-kc region. The same factors which influence the shape of the frequency response curve also affect the square wave response of the amplifier. Thus, response to 50-cps square waves was fairly good. However, as can be seen by the oscillograms, 10-kc square wave response was poor, and the amplifier output waveform at the high frequencies resembles a distorted sine wave more than a square wave.

The amplifier's IM distortion was quite low, being less than 0.1% up to 10 watts output, and rising to 1% at the 22.5-watt level. The amplifier's tone control characteristics were fairly respectable, but the scratch and rumble filter design could have been more effective.

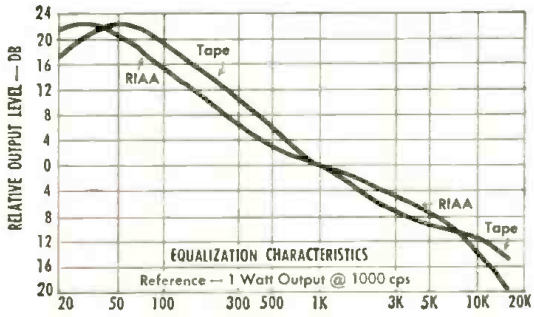
The loudness switch on the AP-60 operates in a rather unusual way. Instead of simply boosting the low and high frequencies, it attenuates the mid-frequency (1,000 cps) signals a full 11 db and attenuates the high frequency signals (10 kc) by about 9 db. Although such a circuit will give the desired effect to some degree, the high frequency signals—in USTC's view—are attenuated too much for the true loudness curves.

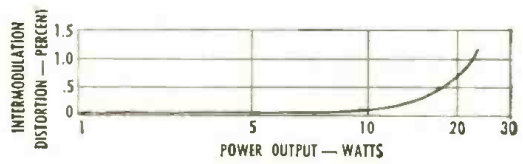
Tape equalization is fairly good above 50 cps, and follows the NAB standard quite closely. RIAA phono equalization has excessive bass boost, but otherwise is also fairly good.

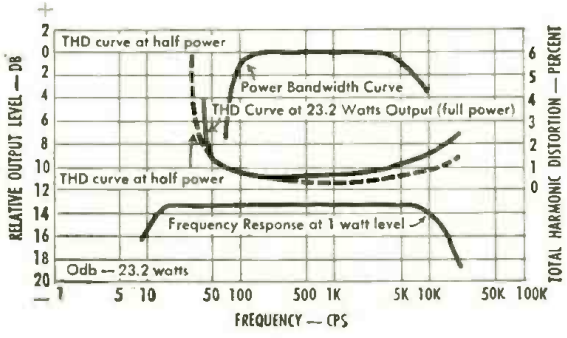
The signal-to-noise ratio of the AP-60 was 67 db (referred to 23.2 watts output at maximum gain) on the high level inputs, 49 db on the magnetic phono input, and 34 db on the tape head input. The input sensitivity of the amplifier for full power output was 153 mv at the high level inputs, 1.86 mv at the magnetic phono input, and 1.05 mv at the tape head input. Channel separation was good at 50 cps (60 db measured), but decreased at 10 kc to only 27 db which—for an amplifier—is not too spectacular.

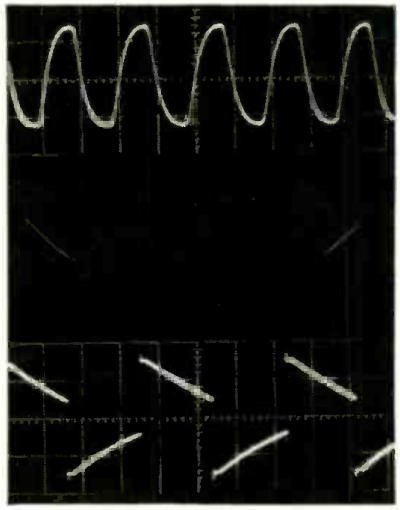
USTC double-checked its measurements, particularly with respect to the frequency response, power output, and distortion, on a second AP-60 amplifier, and found that its performance was essentially identical to that of the first unit.

For a stereo control amplifier, in sum, the AP-60 does represent a new high in versatility. It will do just about anything one could imagine. Its electrical performance was not as impressive; while it does have generally low distortion, it seems also to have limitations in its high frequency response. How significant this is might best be determined by the individual listener. Some may find this objectionable; others may be satisfied with it.

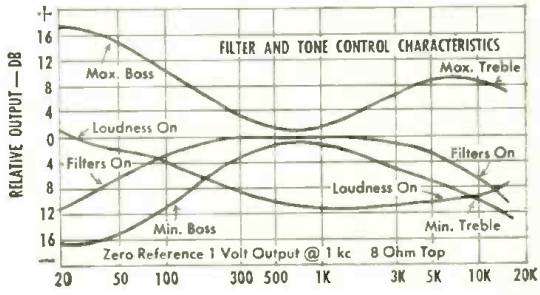




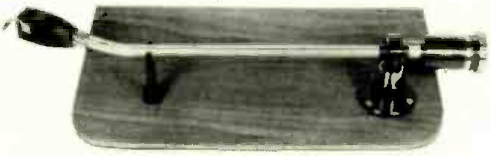




Square wave response photo.



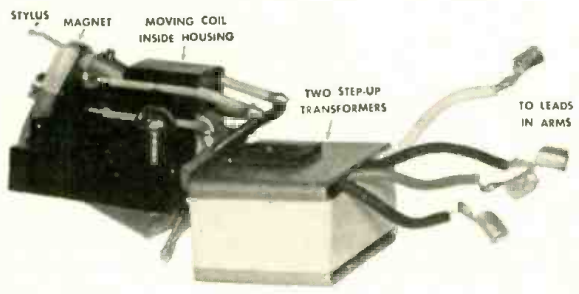
Ortofon SPU-G Stereo Cartridge; RMG-309 and RMG-212T Arms



AT A GLANCE: The Ortofon arms and cartridge are manufactured in Denmark and distributed in this country by ELPA Marketing Industries, Inc., which also now handles the well-known Thorens turntables. The new Ortofon line includes a 16-inch arm, Model RMG-309, priced at $59.95; a 12-inch arm, Model RMG-212T, $54.95; and a stereo cartridge of the moving coil type. Originally, the cartridge was supplied installed in the shell of either of the two arms as Model SPU-G; it also will be made available soon for mounting in other arms as well. Price in either case is $49.95. The cartridge stylus is not replaceable by the user. According to ELPA, it is made of "prime diamond" and with normal use should never require replacement. Should it, or any part of the cartridge, become damaged the entire cartridge will be replaced by ELPA for $15.

Tests conducted at United States Testing Company, Inc., of the Ortofon cartridge—installed in both Ortofon arms—indicate that this is truly a superb pickup, with extremely linear response, unusually wide channel separation, and generally superior sound.

IN DETAIL: As in the older monophonic Ortofon, the new stereo model employs a "moving coil" design to generate signals. The coils, attached to the stylus assembly, move within a strong magnetic field produced by a fairly large surrounding magnet. Because the signals such a system can produce are quite low in level, they are fed directly to a tiny stereo transformer which is mounted just behind the cartridge body right in the shell of the tone arm. This transformer steps up both the signal voltage and the pickup's output impedance so that it can be used with regular preamplifiers. The diamond stylus of the Ortofon cartridge has a tip radius of 0.67 mils, and, according to the manufacturer, the stylus assembly has a compliance of 10 x 10^{-6} cm/dyne.



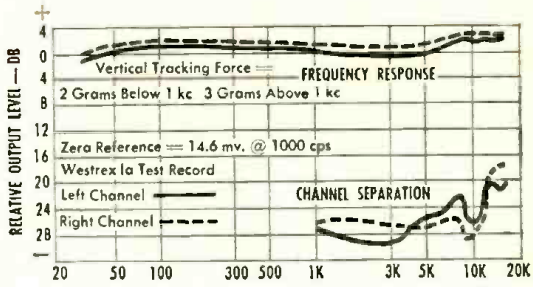
Performance measurements and listening tests showed that the high quality formerly associated with Ortofon monophonic cartridges has indeed been bestowed on the stereo version. As shown in the accompanying graph, the frequency response is exceedingly smooth, with no sudden peaks or dips. Both channels of the cartridge were flat within −0.5 db and +2.5 db from 30 cps to 15 kc. Throughout this range, the difference in output between left and right channels remained constant, with the right channel only about 0.8 db higher than the left channel. Channel separation was also outstanding, averaging better than 25 db up to 11 kc and diminishing to about 20 db at 15 kc. Output voltage was 14.6 millivolts at 5 cm/second. These measurements were made at the recommended tracking force of 2 grams, using the Ortofon RMG-309 16-inch tone arm. USTC repeated the measurements in the RMG-212T tone arm, and found that there was no difference in the performance characteristics of the cartridge with this arm.

The RMG-309 arm and the RMG-212T arm are both, in USTC's judgment, very fine arms. Both arms are statically balanced and spring-loaded, with an accurate tensioning spring which is adjusted by means of a calibrated knob located at the rear of the counterweight. The stylus force markings on this knob were found to be completely accurate. The counterweight is mounted to the arm through a damping material, to help keep the resonant frequency of the arm well below the audible frequency range. Bearing friction in either arm was almost nonexistent. The 12-inch tone arm was supplied with a five-conductor cable. A fitted plug at one end of the cable connects directly into the base of the tone arm beneath the turntable mounting board, while the other end terminates in two phono plugs and a ground wire for connecting to the preamplifier. Installation of the arm thus becomes very simple. The 16-inch arm only had pigtail leads emerging from its base, requiring soldering of the preamp cables, but according to ELPA all future production models will have the more convenient plug-in cable.

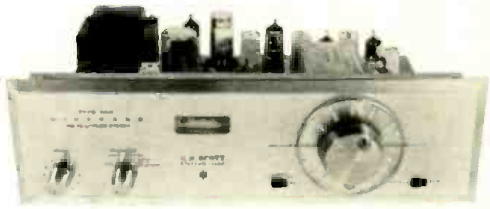
When used with the Ortofon cartridge, the 212T arm is very well balanced in all directions, eliminating the need for leveling the turntable. Even more important, the center of dynamic balance of this arm is *almost* at the center of the static balance (center line of the pivot bearings). This means that the arm is *almost* truly dynamically balanced, making it relatively insensitive to shocks and jarring of the turntable, and at the same time, conducive to very good tracking ability.

The 16-inch arm, RMG-309, is statically balanced in the horizontal plane but is not as well balanced in the lateral plane. In addition, it is not as well balanced dynamically as the shorter arm. However, the 16-inch arm has the advantage of ultimately less tracking error over the shorter arm, and theoretically should produce somewhat less distortion. Ortofon claims a maximum tracking error of 1.19° with the 12-inch arm and 0.83° with the 16-inch arm.

As stated earlier, the Ortofon arms and cartridge are marketed by ELPA Marketing Industries, Inc., which also distributes Thorens turntables. As might be expected, ELPA has suggested physical integration of the two products with a handsomely styled oiled-walnut base of outsize proportions on which both the Thorens TD-124 turntable and the 16-inch Ortofon arm may be installed. The more familiar shorter Thorens base will accommodate the 12-inch arm. The former setup was used in our listening tests and it satisfied some very critical ears. The TD-124, of course, already has been reported on in this journal (January 1958); judging from the present model it still is a superb turntable, running very silently at constant and accurate speeds. The quiet operation of the TD-124 combined with the clean response of the Ortofon arm and cartridge are something remarkable, making for a truly noise-free background against which the program material can emerge. In fact, listening to the Ortofon cartridge in either arm and with other high quality turntables was a rewarding experience. The sound was very clean, crisp, and full-bodied throughout the audible range. Several listeners commented also on its outstanding channel separation. Needle talk was relatively low; susceptibility to hum pickup was hardly detectable. USTC feels that, by any standard, the new units from Ortofon, which has for years manufactured fine quality studio equipment, are first-class products, and further, that to get the greatest advantage from each, they should be used as a matched pair—the cartridge and either tone arm.



H. H. Scott Type 350
FM Multiplex Stereo Tuner

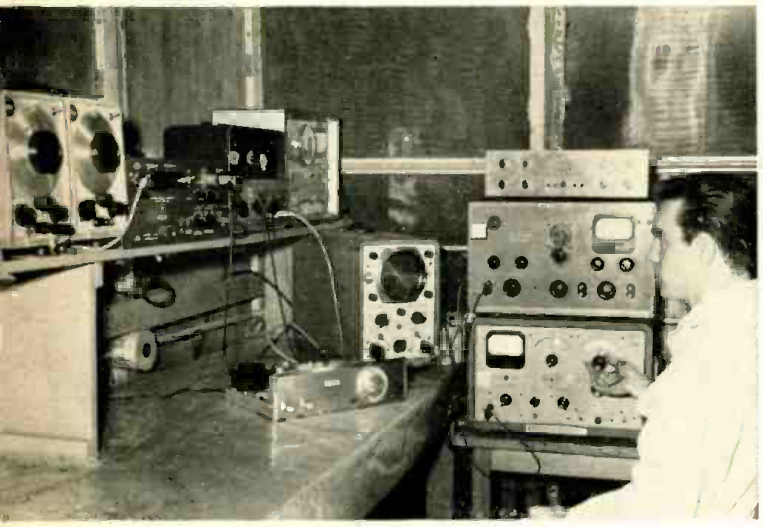


AT A GLANCE: H. H. Scott's 350 tuner is one of the first of a new type of FM tuner which incorporates as an integral part a "multiplex adapter"—the special circuitry needed for receiving FM stereo broadcasts. The 350 thus can receive the new broadcasts as well as regular monophonic FM signals. Like other Scott tuners, the 350 uses a wide-band circuit design and, in the view of United States Testing Company, Inc., also is another example of the fine engineering and craftsmanship usually associated with H. H. Scott equipment. Price, less case: $199.95.

IN DETAIL: The 350 tuner contains a total of 10 tubes and 11 diodes. The antenna input is 300 ohms unbalanced. From the antenna, the signal goes through an RF amplifier, mixer, and oscillator to the 10.7 mc, 3-stage IF amplifier, then to a 2-stage limiter, and detector. Up to this point, the circuit is the same for either monophonic or stereo operation, and except for a few refinements here and there (including the wide-band circuitry), is fairly conventional.

For monophonic operation, the signal is amplified and passed through a 75-microsecond deëmphasis network. In stereo operation, the composite stereo signal appearing at the detector output is amplified and passed through a phase-linear filter. This filter attenuates frequencies above 53 kc (the upper limit of modulation on FM stereo) in order to remove any background music signals, which are used by some FM stations to broadcast on a subscription basis. A narrow-band-pass filter selects the 19-kc pilot carrier, which is then amplified for synchronization of the 38-kc subcarrier oscillator. The output of the 38-kc oscillator, together with the composite signal from the 53-kc low-pass filter, drives two balanced-bridge stereo demodulators, each consisting of four matched diodes. The demodulators are followed by two wide-band amplifiers, deëmphasis networks, and 15-kc low-pass filters. A ganged level control is used to regulate the output audio level. Noise filters can be switched into the circuit to aid in receiving weak, noisy signals.

In monophonic operation, most of USTC's measurements on the 350 confirmed the published specifications for this tuner. The IHFM usable sensitivity at 98 mc was 2.45 microvolts, as compared to the rated 2.5 microvolts. At 106 mc, the usable sensitivity was 2.5 microvolts, and at 90 mc was 2.7 microvolts. The similarity of these sensitivity figures indicates consistently good reception across the FM band. Total harmonic distortion at 40 cps was 0.78%, and at 1,000 cps was



About This Report

Before setting up facilities for the first testing of tuners and multiplex adapters designed to receive the new FM stereo broadcasts, HIGH FIDELITY *and United States Testing Company, Inc., consulted with broadcasting and FM receiver specialists, interviewed FM listeners in many areas, and evaluated several types of professional test equipment. The final setup, shown here, is an expansion of our existing FM test facilities to include new multiplex stereo test equipment.*

Heart of the test setup at USTC is the $1,000 H. H. Scott 830 multiplex generator, third from the left on the top shelf. The 830 is being modulated by audio signals from one of the two Hewlett-Packard oscillators at its left. To the right of the 830 is a Measurements Corporation 210-A FM generator, and next to it a Marconi 995-A FM generator.

The 830 is modulating the 210-A with a composite signal shown on the oscilloscope. This signal consists of audio information superimposed on a 19-kc pilot subcarrier used in multiplex transmissions. It also is the signal which should appear at the detector output of the tuner if the tuner is operating correctly for stereo reception.

The total output of the 210-A, which simulates an optimum FM stereo broadcast signal, is fed to the Scott 350 tuner being tested. The tuner's output is amplified (here, by a Fisher X-1000), then fed to a pair of 15-kc low-pass filters which remove any remnants of the pilot signal and its harmonics, and finally enters the measuring instruments. The distortion analyzer (just below the X-1000 amplifier) measures noise, distortion, and hum in the tuner's output, while the wave analyzer beneath it measures the desired signal. FM tests, for stereo and mono, are conducted in this screened room, designed to shield the tuner and the test instruments from random electrical fields which could falsify the measurements.

0.53%—both are low figures, and well within Scott's claim of 0.8%. IM distortion, measured by the IHFM standard, was also quite low, being 0.23%.

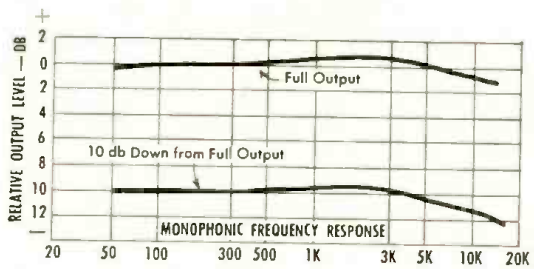
The signal-to-hum-and-noise ratio of the 350 tuner was 54 db, and the capture ratio was 5.1 db. The tuning meter operated very well, and did provide for accurate tuning of programs. The calibration of the frequency dial, however, was off by about 200 to 300 kc over most of the dial range.

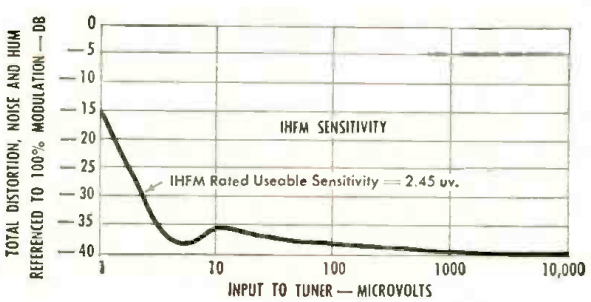
The fidelity of the 350, in reproducing off-the-air signals, was quite good. Lab measurements indicated that its actual response (in comparison with the standard 75 microsecond deëmphasis curve) was down only 1 db at 15 kc. Low frequency response was similarly good, being flat within 0.5 db to 50 cps. The maximum audio output of the tuner is 1.4 volts.

Since the H. H. Scott 350 is the first tuner to be given a thorough lab test in stereophonic operation, USTC points out that the results of the stereo performance measurements must be analyzed on their own merits, and without reference to other tuners or tuner-adapter combinations. USTC has, however, run some preliminary tests on a few multiplex adapters, and feels that the 350 tuner sets a high standard to which other equipment can be compared.

For evaluating the 350's stereo performance, USTC made measurements of audio frequency response and channel separation with the noise filters both off and on. With the filters off, audio response on stereo was very good, within plus or minus 0.5 db from 50 cps to 8 kc and dropping off to –2 db at 15 kc. With the noise filters on, the high frequency response dropped off quite a bit, and was down 3 db at 5,500 cps and 6 db at 11 kc.

Good channel separation is rather difficult to obtain on FM stereo, and depends on many factors in the receiver as well as the antenna. In the lab, the antenna problem can be eliminated by feeding the tuner from a closed-circuit multiplex system, which is the method used by USTC. With the resultant high quality stereo signal, the channel separation of the 350 was quite good, actually better than that obtainable with very fine stereo phonograph cartridges. With the filters out, separation at 1,000 cps was better than 34 db, and remained better than 22 db from below 50 cps to 10 kc. Channel separation at 15 kc dropped to about 14 db. With the noise filters on, the channel separation did not suffer very much, being about 2 db greater at 1,000 cps, and 6 to 7 db less at 15 kc.

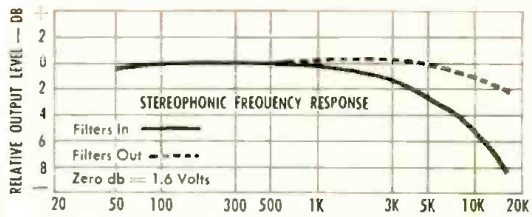


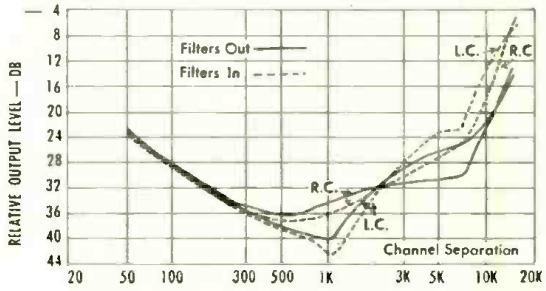


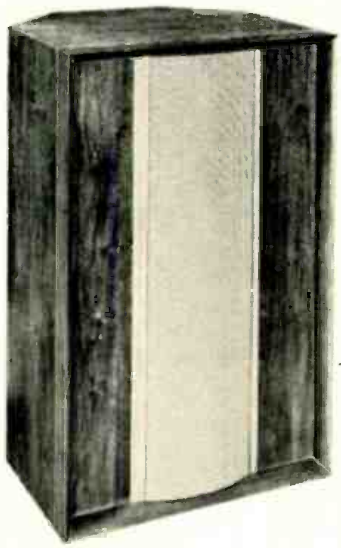
The harmonic distortion of the tuner in stereo operation was fairly low. On channel "A" USTC measured 0.77% at 1,000 cps, and 1.1% at 40 cps. Channel "B" was somewhat better, being 0.66% at 1,000 cps and 0.78% at 40 cps. The audio output level for stereo operation is slightly greater than in monophonic operation, being 1.6 volts on each channel.

As with all H. H. Scott tuners, the 350 employs no AFC circuit, and none is really needed. Frequency drift on warm-up was very small, and with fairly strong stations would scarcely be noticed.

Much has been written regarding the poorer signal-to-noise ratio on stereo as compared with monophonic FM. Actually, the difference in noise level is very small with high signal levels, but does become quite noticeable with a marginal signal level. At the most critical level, there will be approximately a 20-db difference in noise level between stereo and mono operation, and this probably will be true on all stereo tuners. However, the quality of the received signal depends greatly on the antenna, much more so in stereo than mono FM. With a good antenna, and receiving a good FM station, the 350 tuner will sound very good—on stereo or mono.







Electro-Voice Patrician 700 Speaker System; Stereon 200 "Add-On" Speaker

AT A GLANCE: The E-V Patrician 700 is the most recent model in a long line of Patricians, which have been known for years as among the largest, most complex, costliest, and best-sounding reproducers available. The present version departs from former Patricians in several important respects, the most dramatic being its use of a 30-inch woofer to radiate bass via a simpler, more direct horn than the older folded horn (driven at various stages of Patrician development by 15- and 18-inch woofers). The enclosure also has been restyled and is available in limed oak, walnut, or mahogany finish. Dimensions are 54½ inches high, 33 inches wide, and 28½ inches deep. Weight is 315 pounds. Price: $795. Kit No. 103-F, which contains the speakers and crossover network used in the Patrician, is priced at $485. Plans for the enclosure are furnished by E-V on request.

The Stereon 200 is a smaller speaker system which utilizes the mid-bass, treble, and very-high-frequency components of the Patrician to provide response from 100 cps upward. It can serve as a second channel for stereo, with the bass below 100 cps from both channels handled by the single Patrician. It is supplied with the requisite network and controls. Price, including cabinet: $375.

IN DETAIL: It is plain, from examining and listening to the new Patrician—side by side with an older version—that this acoustic behemoth is as much a manifestation of a concept as it is a commercial product. To the small army of technicians and critics who have been involved with its development, which is to say, translating the concept to a product, the word "Patrician" signifies the best-reproduced sound they can manage, regard-

less of size, price, or complexity. To this end, "working on the Patrician" has become a continuing research project, a vast data analysis and collation program, a long adventure in psychoacoustics, and—for some at E-V—virtually a way of life. At the stage of its development just prior to the change which resulted in the current design, many disavowed the need for further improvement, feeling that the Patrician *then* represented a peak of development in the use of "conventional" dynamic speakers. The new model, however, is testimony to the search for perfection that characterizes the audio art and suggests that where there is room for improvement, however small, someone sooner or later is bound to find it.

New 30-inch woofer uses ceramic magnet which weighs over 9 pounds.

Basically, the Patrician 700 is a four-way speaker system. Frequencies below 100 cps are handled by a new 30-inch woofer installed in an airtight, 15-cubic-foot chamber. This woofer "faces" backward into an opening which provides horn-loading from the rear of the enclosure to whatever surface (wall or room corner) it is placed near. A model SP12 low-resonance 12-inch cone speaker, in its own enclosure, handles mid-bass from 100 to 700 cps. Treble frequencies from 700 to 3,500 cps are reproduced by a new treble driver, the T250, which is coupled to a Model 8HD horn. A Model T350 horn tweeter extends the high end to beyond audibility. The SP12, T250-8HD, and T350 all are direct radiators, "facing" into the listening room. These units, together with the crossover network and its controls, are housed in the newly styled enclosure. Because this enclosure no longer is designed as the folded horn type which necessitated corner placement for former Patricians, it may be placed anywhere along a wall. Yet the enclosure is shaped to permit corner placement if desired, since in E-V's view such placement does provide superior acoustical loading for low frequencies. Our tests of the 700 were conducted in a very large room in which were installed an older Patrician as well as a Stereon. While 315 pounds of speaker are not conducive to much experimenting with placement, we did audition the new model in and out of its corner and simply confirmed that the 700 is not terribly critical, acoustically, of where it stands. As a monophonic reproducer, it performed beautifully both in the corner and along the wall. The most satisfying stereo, however, was obtained with the 700 cornered—as was the older Patrician, of course—and with the Stereon 200 serving as a "center fill" sound source. This arrangement also was the most pleasing visually.

Signal generator scanning of the audio range could reveal no audible distortion, peaks, or irregularities in response. We could not get the 700 to "double" at any frequency down to 20 cycles, which is the lower limit of our generator. Its fundamental bass response, as far as we know, may well extend below 20 cycles. Similarly, at the high end, the 700 was checked to beyond 17 kc, where the hearing of our listening panel gave out. The sound dispersion pattern, judged with generator tones, "white noise," and musical signals, was found to be quite broad, with virtually nothing lost over a very wide angle from the nominal center axis of the system. Its characteristic sound on white noise was fairly soft, which is an indication of smooth, extended high-end response and which was easily confirmed when listening to music. This quality of smoothness, by the way, also was noted at the critical crossover points between the four drivers.

The Patrician 700 showed its general excellence on music. Solo instruments were nicely projected and "framed"; ensembles seemed to fill the space all around the speaker, with a high degree of instrumental separation and an apparent depth even on monophonic material. Whatever the program material—organ, orchestra, solo piano, voice—it quickly became apparent that the 700 is a very easy speaker to listen to: there was no trace of harshness, boxiness, boom, or "canned sound" quality. It did not, as the saying goes, "sound very much like a speaker," but more like some kind of device for putting music into the room. We might say, of course, that this is the kind of performance expected of a four-and-a-half-foot monster that sells for about $800, but we also must admit that we were not disappointed.

In A-B comparisons with the older Patrician (which had been built about four years ago from a kit), the new 700 seemed to radiate a little more power in the deepest bass region and generally sounded a little bit smoother. Interestingly enough, one listener preferred the older version for piano and harpsichord, but admitted that the difference he heard was "marginal." The general consensus was that the new 700 is similar enough in sound (which is to say, "clean" and "neutral") to the former Patrician to be used with it as a pair for stereo. Really excellent stereo, too.

NEXT MONTH'S REPORTS

Altec Lansing 353A control amplifier

United Audio DMS-900 cartridge

Empire turntable and arm

Fisher MPX-100 multiplex adapter

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY.

VIKING'S NEW 86 STEREO-COMPACT DESIGNED WITH "MULTIPLEX-ABILITY"

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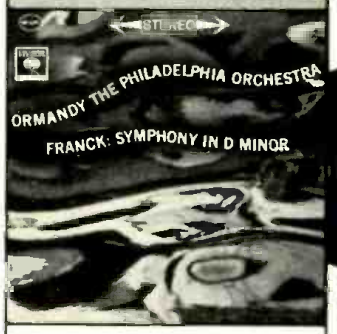

Entremont's Mozart

Young virtuoso Entremont communicates gracefully Mozart's beguiling Concerto No. 22, in company with Eugene Ormandy and The Philadelphia Orchestra.

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An ingenious telling of time by composer Lukas Foss who sets poems by Auden, Housman, Kafka and Nietzsche. Commissioned by its soloist, soprano Adele Addison, "Time Cycle" won the New York Music Critics Circle Award as well as audience accolades.

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Music Makers

by ROLAND GELATT

TWO NEW DEPARTURES in our coverage of current records make their debut this month, and a few words of editorial introduction are in order.

"The Imports" (page 71) initiates HIGH FIDELITY's coverage of significant foreign recordings—not the nationally distributed importations (such as Deutsche Grammophon and London) but those that have yet to find their way into domestic catalogues. There are a good many such discs from overseas these days, and alert record dealers here are giving increasing attention to them. Collectors whose memories go back to 78-rpm days will find nothing unusual about this interest in European imports. During the 1930s and 1940s it was almost impossible to build up a well-rounded library of records without recourse to foreign pressings bearing the HMV, Polydor, Odeon, and other European labels. But in the first flush of LP, record imports quickly dwindled away. Dozens of new American "independents" undertook such adventurous recording enterprises that the established balance of trade momentarily turned topsy-turvy: Europe in the early 50s was importing American pressings of Gesualdo madrigals and Haydn quartets.

Well, the wheel has turned again, and small European producers are once more offering a fascinating variety of rare and rewarding repertoire —early Mozart operas from Harmonia Mundi, Poulenc song cycles from Véga, Carissimi oratorios from Angelicum, Offenbach operettas from Pathé, and much, much more. Our guide to this intriguing bounty is Gene Bruck, program director of WBAI, the listener-supported FM radio station in New York City. It is Mr. Bruck's pleasure and responsibility to ferret out the unusual in recorded music, and in "The Imports" he will share his discoveries with us.

The other new departure is an expanded treatment of original-cast show albums. Instead of considering this season's show albums merely as routine items in the monthly allotment of pop recordings, we have asked our reviewer to judge these original-cast productions from the vantage point of one who has already seen the show and who can thus compare the effect in the theatre with the effect over the loudspeaker.

This has entailed a rigorous regimen of theatre-going for John F. Indcox, who hasn't minded in the least. Mr. Indcox, a regular contributor to these pages since Vol. I, No. 1, brings a good bit of expertise to the assignment. His romance with the theatre began in London shortly after World War I, when he landed a job in the box office of the Elephant and Castle Theatre. One day, during a run of *Cinderella* in the Christmas pantomime season, a member of the cast suddenly fell ill and young Indcox was plucked out of the box office and deposited on stage. This led to a career with several British operetta and musical comedy companies and to an intimate view of the theatre as it is lived backstage. Eventually, Mr. Indcox went on to New York and another career, but the romance remained, and he claims not to have missed an important Broadway musical since 1928. For his views on *Sail Away* and *How To Succeed*—as staged and recorded—see pages 80-83. Similar full-scale reviews of other musicals will appear when circumstances warrant.

AMONG the recordings reviewed this month is a Capitol album of the Bach orchestral suites conducted by Yehudi Menuhin, and it gets pretty high marks. Not long ago, when the violinist spent a few days in New York, we took the opportunity to quiz him about his new career on the podium.

"It's really just a sideline," he assured us. "I'm still first and foremost a violinist. But I won't deny that I get a great deal of satisfaction from conducting."

For a while the satisfaction was confined to the chamber-orchestra repertoire, in which Menuhin could play the role of concertmaster-conductor and participate as a member of the ensemble. But last summer, quite by accident, he was given the opportunity to direct a full orchestra —and with a baton rather than a fiddle bow.

"I had been engaged to play the Shostakovich Violin Concerto in London with Ormandy and the London Symphony. A few weeks before the concert was to take place, Ormandy canceled all his summer appearances; but the LSO people wanted to give the concert anyway, and they asked me to take over in Ormandy's place. I thought at first that they wanted me to double as soloist and conductor in the Shostakovich concerto, which would have been an impossible task. But it appeared that they wanted me to conduct a program of my own choosing. 'Do the Schubert C major Symphony,' they suggested. 'I'm no conductor,' I protested —but I guess I really didn't mean it, because I asked them to send me the Furtwängler recording of the symphony. I played it over and found many things in the interpretation that I didn't agree with. That decided me. I felt I had something of my own to say, something of my own to give."

In addition to the Schubert, Menuhin conducted the Bartók Divertimento and—as soloist-conductor—the Bach E major Violin Concerto. Next year he is due to conduct another concert with the London Symphony. And for EMI-Angel records his conducting plans include such things as Mozart violin concertos (with himself as soloist) and piano concertos (with sister Hephzibah as soloist), the Elgar Introduction and Allegro, the Bartók Divertimento, and—"eventually"—the Bach *St. John Passion*. Just a sideline?

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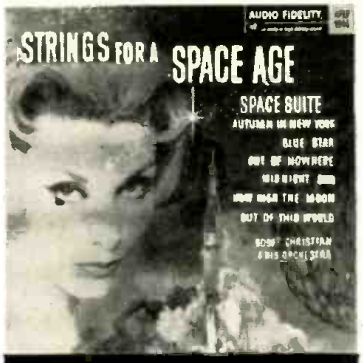

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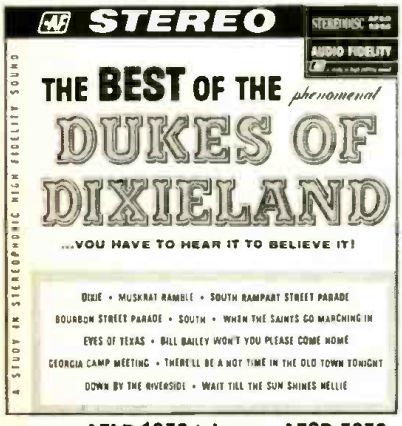

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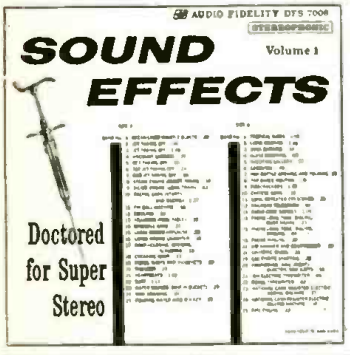

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Records in Review

Lukas Foss and his Chamber Ensemble.

by Alfred Frankenstein

Studies in Improvisation—

At the Very Least, a *Succes Fou*

IN a recently published book called *The Tradition of the New*, Harold Rosenberg develops the thesis that improvisation is peculiarly characteristic of American culture. He calls this aspect of our tradition "Coonskinism," and he sees it deriving from certain incidents of the Revolutionary War when colonial bush-fighters, poorly organized or totally unorganized by European standards, were able to mow down their British adversaries. Mr. Rosenberg claims that the victory of the colonials resulted from the fact that they were widely dispersed, could respond as individuals to each situation as it arose, and were not burdened with battle plans that had to be carried out.

Like all such ideas, this one can be carried too far, and Rosenberg stretches one's credulity a little when he marshals a panorama of American literary and artistic history under the Coonskin banner. His theory is given particular interest by the strong emphasis on improvisation in jazz and in theoretical writings about jazz, however, and recently this emphasis has begun to appear in other forms of music. In 1957 Lukas Foss and a group of musicians at the University of California in Los Angeles began to experiment with improvisation outside the jazz framework. They formed the Improvisation Chamber Ensemble, which has been very successful on the concert stage and which is now represented for the first time on records in the present release from RCA Victor.

It was my good fortune to hear this group several times immediately after its founding, and I can testify that its playing brings forth a unique response from audiences; there is a concentration and intensity in listening to such music making which is unlike anything one normally experiences in the concert hall. The group has been considerably reduced in numbers since I heard it, no doubt because a small improvising combo is more readily manageable than a large one, especially as the forms of improvisation employed become more and more sophisticated. It now consists of four players—Lukas Foss, piano; Richard

Dufallo, clarinet; Charles Delancey, percussion; and Howard Colf, cello; but David Duke, French horn, is also heard on some of the compositions and is billed as guest. All of the members of the group are tremendous virtuosos as performers; that is one clue to everything they do.

The ensemble has worked out an interesting philosophy of form, one whereby the general structure of a piece is laid down and carefully blueprinted before performance starts. The blueprints for most of the improvisations on the record are included in the accompanying pamphlet, and they are most illuminating. Each improvisation has a special shape of its own, but little or nothing of its thematic content is predetermined, and each performance based on a given guide sheet will be totally different from all others. For this reason, Foss and his associates should have recorded one guide sheet in two different versions; unfortunately they did not do so, and so the full range and depth of their invention is not well indicated. In my opinon this is a serious drawback to the effectiveness of the album.

What is there, however, is worth having. It must be quite a trick for four men to improvise a fugue, but they do it successfully at the outset of the disc. The second piece, Music for Clarinet, Percussion, and Piano, may be the best in the set; it is atonal, wonderfully free in rhythm, and full of incredibly beautiful and highly original effects of color. (Delancey, with his vibraphone and his battery of unpitched percussion, is really a genius.)

Variations on a Theme in Unison follows a very strict, very logical pattern, despite the fact that everything in it but the theme is improvised. It is followed by a rather elaborate programmatic piece called *Moirai*, or *The Fates*. This is all about life and death, is extremely dramatic, and is full of remarkable devices in every department—rhythm, color, thematic growth and transformation. Three light encore pieces end the set. The second of these shorter works, an *Air Antique* for cello and percussion, should, unless I am very much mistaken, be a *succès fou*.

The value of all this, for musicians and listeners alike, is clear. Except for the jazzmen, Western musicians have lost the gift of improvisation; bringing improvisation back can only make them keener, more skillful, and more responsible performers for music of every kind. It can also brighten up audience responses in the unprecedented manner indicated above. But this music is also well worth hearing on records. Improvised though it may be, it is not merely music of its moment, but is worth preserving and hearing repeatedly. This is especially true in this case because the recording is perfection itself.

IMPROVISATION CHAMBER ENSEMBLE: ***Studies in Improvisation***

Lukas Foss, piano; Improvisation Chamber Ensemble.
• RCA VICTOR LM 2558. LP. $4.98.
• • RCA VICTOR LSC 2558. SD. $5.98.

Anton Diabelli (1781–1858)

Beethoven's Thirty-three Marvelous Variations

by Harris Goldsmith

IN 1820, the composer and music publisher Anton Diabelli approached the "foremost Tone-poets and Virtuosi of Vienna and the Austrian States" with an insignificant, but charming little waltz of his own creation. Diabelli's purpose was to persuade each of these composers (the group included Czerny, Schubert, Moscheles, the eleven-year-old Liszt, and the Archduke Rudolph, among others) to write a variation on his tune, the results to be published as an anthology by Diabelli's firm. Needless to say, the enterprise smacked of a publicity scheme, but most of the composers who were solicited complied with Diabelli's request.

From Beethoven, however, came a refusal and a counterproposition. He flatly informed Diabelli that he would not share in the collective venture, but would undertake to compose an entire set of variations on the waltz theme himself. Diabelli, of course, was delighted by the great man's interest, and offered him some eighty ducats for a set of six or eight variations. What Beethoven actually produced, however, was far beyond the original expectations. Evidently fascinated by Diabelli's innocuous ditty, once he started to write he was simply unable to stop. The thirty-three variations that resulted form one of the two greatest sets of variations in all music and represent the composer's last major work for the keyboard.

Under Beethoven's sublime pen, the basically uncomplex and decorative variation form transcended itself, and the sum of his thirty-three superbly crafted elaborations is many-fold the worth of the single essays themselves. Every aspect of the Waltz is scrutinized, transformed, cultivated, and ultimately clarified. In the course of some forty-five minutes of music, one encounters triumphant joy, anguished grief, profound depths of passion, and an infinite combination of other emotions. Probably the most endearing facet of this superlative writing, however, is its rich humor; were this element lacking, its severity and sheer length would be insurmountable.

Both Anda and Katchen (who made an earlier recording of the music) attempt to make the formidable work more accessible, although they approach it from different directions and offer strikingly dissimilar interpretations. Anda shortens the work considerably by omitting many of the repeats. Only those of Variations 8, 13, 15, 16, 17, 19, 22, 23, 25, 27, and 30 are observed in addition to those of the theme itself. Apparently he feels that these repeats are essential to the architecture of the music but that the others serve only to lengthen the work. I myself believe that the work needs *all* of the repeats and that Anda's abbreviations slightly disturb the symmetry of the over-all design. Katchen, on the other hand, plays every repeat, but tends to ease the emotional concentration of the writing by soft-pedaling detail.

As for particulars: Anda's interpretation is the more studied and articulate of the two. The Hungarian pianist has remarkable technique, but he never chooses to regard the *Diabelli Variations* as a means of displaying his digital attainments. He seems to approach the work with reverence, even awe, and he scrutinizes each variation with extraordinary care. But while Anda is usually impeccable in delineating the special profile of each isolated variation (listen, for example, to the contrast he brings to No. 21, with its conflicting elements of fortissimo-duple time and piano-triple-meter), he does not always succeed in suggesting the all-important cumulative impact of the total work. In regard to this point,

Schnabel even went so far in his edition of the music as to indicate the exact time lapses that should transpire *between* the individual variations, and the exciting effect that the continuity can produce is fortunately preserved on his HMV 78-rpm recording of the piece. I sometimes feel that Anda's performance sounds more like a blueprint than the living, breathing organism itself. Surely he is too dispassionate in his handling of the humorous No. 22 (which should anticipate Liszt's *Mephisto Waltz* as well as reminisce upon Leporello's *"Notte e giorno faticar"* from *Don Giovanni*). I should also like more sweep and virility in the great fugal No. 32; more brio, indeed more *risoluto*, in No. 9; and more anguish in the intensely tragic Largo of No. 31. Still, with all of these not insubstantial reservations, Anda's superlatively fine-grained pianism here reveals a distinguished musical personality.

Katchen's rendition furnishes more drive and continuity than Anda's, but at the expense of atmosphere and subtlety. Nothing is in bad taste, but it seems to me that Katchen has a tendency to skim over the surface of the music. His theme, for example, has an aura of hastiness; Variation 26 lacks the *piacevole* indicated by Beethoven; the No. 24 *Fugetta* is too fast, and cannot be justified even by a generous interpretation of Beethoven's Andante (Anda's performance, incidentally, has the same fault here). Moreover, Katchen starts to rush the tempo in the middle of Variation 28, and this sounds ill considered. In general, the playing on this disc conveys to me the impression that the performer is mainly interested in the *Diabelli Variations* in terms of their possibilities for stimulating pianism.

It should be added, however, that Katchen's fingerwork is wonderfully fleet and assured, as in the demanding Variation No. 23. His *"Notte e giorno faticar"* variation has more of the requisite lightness and gusto than Anda's, and he excels in the Fugue, which is admirably propulsive. If he doesn't project much emotional intensity in the Adagio or Largo variations, neither does he offend there by injecting insincere (and synthesized) "feeling" from without. Thus, Katchen's hearty, extrovert approach manages to suggest the fundamentals of the glorious writing; and if his rendition succeeds in introducing the work to people who would ordinarily pass it by, I am very willing to say so much to the good.

Many of the earlier discs of the *Diabelli Variations* have disappeared from the catalogue. Of those still available, Arrau's three-sided version (Decca) features a well-studied, rather too italicized reading, poorly recorded. Returning to the Serkin disc (Columbia) after a three-year time lapse, I find many moments of profound insight there, but also, regrettably, much that now seems to me merely crudely colored, nervous, and violent. In short, I prefer the subtlety of Anda's playing to the Serkin rendition, and I am not at all sure that Katchen's disc might not also wear better. But still unrivaled is Schnabel's reading. It is a paragon, a tremendously moving and vital experience. We can at least hope that it will someday be re-issued.

BEETHOVEN: *Thirty-three Variations on a Waltz by Diabelli, Op. 120*

Geza Anda, piano.
• DEUTSCHE GRAMMOPHON LPM 18713. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138713. SD. $6.98.

Julius Katchen, piano.
• LONDON CM 9272. LP. $4.98.
• • LONDON CS 6203. SD. $5.98.

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by Nathan Broder

In Stereo, Boult's Second *Messiah:* Well Worthy of Its Promise

Sir Adrian: he goes his way quietly.

SIR Adrian Boult, now full of years and honors, has never been one of the glamour-boy conductors. He has gone his way as quietly as anyone could who has occupied the important posts he has held, giving excellent performances of all types of music from baroque compositions to contemporary works. About seven years ago he recorded, with the London Philharmonic Chorus and Orchestra, a monophonic version of *Messiah*, a version refreshingly free from the distortions to which "tradition"—English and American—had subjected the work. Those of us who had been waiting for just such a reading immediately gave it a place at the head of recorded performances and there it has stayed, notwithstanding the seven or eight stereo editions that have come out since. Now Boult has done it again: this time with the London Symphony Chorus and Orchestra, different vocal soloists, and in stereo. The new set, it seems to me, calls for cheers and genuine rejoicing.

As on the earlier occasion, the conductor presents the work in as complete a form as the most idolatrous of Handel worshipers could want. At the same time, London has found a way of getting it comfortably onto three discs (instead of the earlier four), although there are no cuts, not even in the *da capos* of arias. Also as in the previous recording, he has used an edition, by Julian Herbage, that is as faithful as any need be to the manuscript sources, to what is known of Handel's procedures when he performed the work, and to the general practices of the composer's time. Add to all this a profound musicality, a refusal to take the lowliest sixteenth note for granted, an avoidance of both exaggeration and routine, and you have what is offered here—a towering performance of this towering masterpiece.

The chorus is somewhat larger than the number generally regarded as suf-

ficient by experts in this period, but you will read no complaints about it from me. When every line in a contrapuntal texture is firm, when important material is clearly projected even when it is allotted to altos or tenors, when the choral sound is rich and smooth and free from strain even in the highest reaches of the soprano or tenor parts, then I am perfectly willing to overlook the single case where there is a lack of transparency ("And he shall purify"). "His yoke is easy" is light-footed and luminous, "Behold the Lamb of God" poignantly expressive, the jagged line of "Let us break their bonds" is sung with slashing vigor, and the power of the Hallelujah Chorus practically lifts you out of your chair, tradition or no.

The solo singing is not quite always on the exalted plane of the choral work, but there is much that is praiseworthy here too. Miss Sutherland's lovely voice soars with indescribable purity and complete ease above the staff; she never breaks a phrase to breathe; her handling of agile passages is masterly. Only in "Rejoice greatly" is there a moment or two when sixteenth notes are not articulated with instrumental precision, perhaps because of the speed at which this movement is performed. Her entrance in "He shall feed his flock" (done here in the version for alto and soprano) is thrillingly beautiful. Perhaps most remarkable of all is the skill and easy naturalness and good taste with which she adds trills and other embellishments in almost all of her numbers. Miss Bumbry displays a voice that is sweet but never cloying, a little light in weight (as far as one can judge from a recording), and accurate, if not always solidly focused. It does not always have enough presence either, though whether this is due to insufficient projection or a misplaced microphone is hard to say. Both the tenor and the bass take their longest phrases in one breath, and both color their tones in accordance with the meaning of the text. Mr. McKellar's tenor is not very rich, but it has an attractive quality and in high passages he neither pushes nor resorts to falsetto. Mr. Ward gives a ringing account of "And the trumpet shall sound," and he is more successful than are most singers with the really cruel triplets of "Why do the nations."

As in the Boult monophonic version, the harpsichord is played by George Malcolm and the organ by Ralph Downes. Not the least of the virtues of this set is the discernment and effectiveness with which their instruments are employed. And finally there is the sound, which is simply glorious. It is spacious and so clear that one can hear the oboes even though they play in unison with violins or voices, and the bassoons even though they only double the basses.

HANDEL: *Messiah*

Joan Sutherland, soprano; Grace Bumbry, contralto; Kenneth McKellar, tenor; David Ward, bass; London Symphony Chorus and Orchestra, Sir Adrian Boult, cond.
• LONDON A 4357. Three LP. $14.94.
• • LONDON OSA 1329. Three SD. $17.94.

CLASSICAL

BACH: *Suites for Orchestra* (complete)

Bath Festival Orchestra, Yehudi Menuhin, cond.
• CAPITOL GBR 7252. Two LP. $9.98.
• • CAPITOL SGBR 7252. Two SD. $11.98.

This, the only recording in stereo, is not only the best-sounding set of the four Suites now available; it is also the best performed. The Scherchen version, now withdrawn, was perhaps a little more imaginative in certain respects, but Menuhin's is by no means cut-and-dried. The first impression one gets is of gusto, a sheer joy in making music that immediately evokes a corresponding response in the listener. The overtures proper are substantial without being heavy; the other movements are real dances. Menuhin has a knack of hitting upon tempos that seem just right. For example, the Vivace of the Overture in No. 3, at the pace at which it is taken here, has an infectious jollity I have seldom heard in other performances, on or off records. The famous Air of this Suite is sung simply and straightforwardly; there is no swooning, no romantic "interpretation," and Bach's work is, of course, all the more affecting for that.

Throughout the set the strings sing beautifully, the basses have a firm, full tone, the woodwinds are precise and on pitch, and the trumpets seem to have no trouble with their highest notes. Elaine Schaffer plays the flute in No. 2 very skillfully and with a round, liquid tone. This is a set that I feel can be highly recommended from every point of view. N.B.

BACH, CARL PHILIPP EMANUEL: *Concerto for Harpsichord and Orchestra, in D minor*—See Bach, Johann Christian: *Concertos for Harpsichord and Orchestra.*

BACH, JOHANN CHRISTIAN: *Concertos for Harpsichord and Orchestra: in D, Op. 7, No. 3; in G, Op. 13, No. 5*
†Bach, Carl Philipp Emanuel: *Concerto for Harpsichord and Orchestra, in D minor*

Fritz Neumeyer, harpsichord; Wiener Solisten, Wilfried Böttcher, cond.
• VANGUARD BG 616. LP. $4.98.
• • VANGUARD BGS 5040. SD. $5.95.

This is apparently the only recording of these works now available on microgroove, and very welcome it is. John Christian's concertos are winning examples of his command of the singing Italian style as applied to the still not fully developed classic concerto. There are thematic and structural traits here that were soon to be adopted by Mozart and embodied by him in music of much greater profundity and intensity; but these less demanding works nevertheless have enough invention and skilled workmanship to serve admirably their unpretentious purpose of pleasing their hearers. The concerto by John Christian's older brother is another matter. This is one of those tense, dramatic works that Philipp Emanuel occasionally produced, to the confusion of later historians. What do you do with a man who persists in upsetting the neat succession baroque-classic-romantic by writing romantic music before the classic period is fairly begun? Can it be that the succession is too neat? In any case, this is a fine piece, which would have remained generally unknown if not recorded.

The fourteen-man string ensemble that calls itself the Vienna Soloists plays with warm tone and considerable nuance, and Fritz Neumeyer handles the solo parts competently. First-class sound in both versions. N.B.

BARTOK: *Rhapsody for Piano and Orchestra, Op. 1; Concerto for Piano and Orchestra, No. 1*

Geza Anda, piano; Radio Symphony Orchestra of Berlin, Ferenc Fricsay, cond.
• DEUTSCHE GRAMMOPHON LPM 18708. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138708. SD. $6.98.

The Rhapsody is a very early, Lisztian work, and not a very good one. It was written to compete for the Rubinstein Prize in 1905, but it didn't win (and not, I suspect, because it was ahead of the pack). The First Piano Concerto, however, is one of its composer's masterpieces—intense, motoric, percussive, in Bartók's most spare, severe, and genuinely grand style. The performance is by two of the foremost Bartókians of the present day, and the recording is in keeping. A.F.

BEETHOVEN: *Quartet for Strings, No. 14, in C sharp minor, Op. 131*

Fine Arts Quartet.
• CONCERTDISC CM 1211. LP. $4.98.
• • CONCERTDISC CS 211. SD. $4.98.

Now ends the winter of our discontent. In the nearly seven years since stereo arrived in the field of home recording I have been waiting for the moment when a disc or tape would give me in its full dimensions the great slow fugue that opens this work. For many of us, this quartet is the greatest of Beethoven's inspirations, a sort of synthesis of *The Last Judgment* and *The World as Will and Idea*; and if it were not the point of stereo to bring us music of this stature, what *was* the point of stereo? The fact is that the grandest of the late Beethoven quartets now is available in stereo, that

it is just as overwhelming as one hoped it would be, and that the performance and engineering here are equal to whatever competition there may be in the near future. Of the records which have come to me this winter, this is the one I prize the most. R.C.M.

BEETHOVEN: *Symphonies* (complete)

Philharmonia Orchestra, Otto Klemperer, cond.
• ANGEL 3619H. Eight LP. $50.
• • ANGEL S 3619H. Eight SD. $50.

The highly praised Klemperer-Beethoven series, which has been released (and reviewed in these pages) disc by disc during the past three years, is now issued by Angel in a limited edition—the nine symphonies on eight records, boxed in a style to make covetous anyone who admires good binding and handsome printing. The accompanying booklet contains notes on the music and a essay ("On Listening to Beethoven's Symphonies") by the late Ernest Newman, a daughter's-eye view of the conductor by Lotte Klemperer, and a slightly disjointed but provocative foreword by the conductor himself. A substantial production all around.
SHIRLEY FLEMING

BEETHOVEN: *Thirty-three Variations on a Waltz by Diabelli, Op. 120*

Geza Anda, piano.
• DEUTSCHE GRAMMOPHON LPM 18713. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138713. SD. $6.98.

Julius Katchen, piano.
• LONDON CM 9272. LP. $4.98.
• • LONDON CS 6203. SD. $5.98.

For a feature review of these recordings, see page 64.

BEETHOVEN: *Trio for Piano and Strings, No. 1, in E flat, Op. 1, No. 1*

†**Brahms:** *Trio for Piano and Strings, No. 2, in C, Op. 87*

Alma Trio.
• DECCA DL 10041. LP. $3.98.
• • DECCA DL 710041. SD. $4.98.

For Beethoven, Op. 1, No. 1 is in no sense a beginning. He had been writing music for about a decade before he started assigning such signposts to his works. Admittedly, however, this is a youthful creation, and therein lies much of its charm. It has a freshness, a touch of romanticism, a delight in the attainment of maturity which are lost in Beethoven the thunderer. This is the first stereo recording of the work and it is a good one, sensitive to the idiom, buoyant in spirit, and cleanly recorded.

The Brahms is another fine performance, lacking some of the atmosphere of the version by the Albeneri Trio, but offering brighter sound and tighter construction in compensation. R.C.M.

BRAHMS: *Trio for Piano and Strings, No. 2, in C, Op. 87*—See Beethoven: *Trio for Piano and Strings, No. 1, in E Flat, Op. 1, No. 1.*

BRUCKNER: *Symphony No. 8, in C minor*

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.
• MK-ARTIA 210 B. Two LP. $11.96.

That music can indeed be an international language is graphically demonstrated in this album. Here a Slavic conductor and orchestra present a thoroughly idiomatic interpretation of the most Teutonic of symphonies. There is not quite the animation that the late Eduard van Beinum brought to his recording for Epic, but there is great breadth, nobility, and tonal opulence. Despite its extreme length, this seems to be one of the most closely integrated of the Bruckner symphonies. For Mravinsky, its emotional high point is its restrained slow movement, which he offers with exceptional expressiveness. The Russian sound, not quite as bright as Epic's, is nonetheless full and well rounded. P.A.

CHABRIER: *España; Gwendoline: Overture; Le Roi malgré lui: Danse slave, Fête polonaise; Suite pastorale*

Detroit Symphony Orchestra, Paul Paray, cond.
• MERCURY MG 50212. LP. $4.98.
• • MERCURY SR 90212. SD. $5.98.

One of the far too rare all-Chabrier releases, this disc is notable too in that (with perhaps a single exception) each work included is represented by its finest recorded performance to date. Paray obviously is engaged here in a labor of love rather than duty, and his enthusiasm is not only conveyed to his players but fully communicated to the listener. Curiously enough, *España* is played with less nervous tension than one is accustomed to from Paray (or indeed most other conductors), yet this unusually relaxed and expansive reading is so effectively planned, and its every detail so powerfully delineated, that it endows the music with far more substance than flashier versions. The usually thickly "Wagnerian" *Gwendoline* Overture is given unexpectedly taut dramatic force and eloquence; the exuberant dances from *Le Roi malgré lui* never sounded more proudly high-stepping and glittering. Yet it is perhaps in the slighter pieces of the *Suite pastorale* that Chabrier's and Paray's rhythmic zest and lilt best exert their Gallic charm.

In the excellent monophonic version the ultrawide (in both dynamic range and panoramic spread) recording is impressively brilliant, if a bit hard-toned; in stereo it is more dramatically atmospheric and captures more authentically both the full-blooded sonorities of the Detroit orchestra and the acoustical ambience of the Cass Technical High School auditorium. R.D.D.

CHOPIN: *Piano Works*

Ballade, No. 3, in A flat, Op. 47; Etudes: Op. 10, No. 3, in E, Op. 25, No. 11, in A minor; Fantaisie in F minor, Op. 49; Nocturne, No. 18, in E, Op. 62, No. 1; Polonaise, No. 6, in A flat, Op. 53; Scherzo, No. 3, in C sharp minor, Op. 39; Valse, No. 7, in C sharp minor, Op. 64, No. 2.

Van Cliburn, piano.
• RCA VICTOR LM 2576. LP. $4.98.
• • RCA VICTOR LSC 2576. SD. $5.98.

CHOPIN: *Piano Works*

Ballade, No. 3, in A flat, Op. 47; Fantaisie, in F minor, Op. 49; Impromptu, No. 4, in C sharp minor, Op. 36; Polonaise, No. 6, in A flat, Op. 53; Scherzo, No. 3, in C sharp minor, Op. 39.

Abram Chasins, piano.
• KAPP KC 9063. LP. $4.98.
• • KAPP KC 9063S. SD. $5.98.

There has been a lot said in reference to the "Grand Manner" of piano playing, but everyone seems to find a different connotation in the term. Here, for example, we have two staunch adherents to that style, and they are diametrically opposed to each other in their interpretative outlooks!

With Cliburn, the "Grand Manner" indicates genial emotions, expansively singing tone, and a "blessed normalcy." On his first solo disc, the gifted young American gives an admirable account of himself. Here Cliburn reaffirms his kinship to the Josef Lhevinne method, in a series of performances which strike a happy balance between well-adjusted emotionalism and intellectual honesty. The pianist has, of course, an enormous tone at his disposal, and he is thus able to suggest bigness of conception without ever pounding. Moreover, the best of his performances have a natural symmetry and a finely continuous outline. This quite uncommon virtue is especially welcome in the Scherzo (the outstanding rendition on the disc), the *Winter Wind*

Etude, and the A flat Ballade. These have a purity of intention and *musicality* that I, for one, find most touching to hear.

When Cliburn disappoints, it is because of his tendency toward stodginess. The Polonaise, for example, sounds a bit phlegmatic here; it should have more forward pressure and brilliance. Similarly, the Nocturne and F minor Fantasy tend to be on the slack side. Perhaps if Mr. Cliburn were to put greater emphasis on the harmonic outline of the music (the melody on top is usually apparent enough to take care of itself), his interpretations would achieve greater impetus and profile. A case in point is the A flat major tune (second subject) of the Fantasy: the pianist pauses on the high C of that melody which is, superficially, the most obvious place to alight; the chordal structure of the left hand, however, would seem to indicate a longer line. But even with these faults, this is an unusually satisfying Chopin recital.

Mr. Chasins, who has not been an active performer since 1946, still has a superior technique at his disposal, and his interpretative approach is more sophisticated and less introspective than Mr. Cliburn's. His conception of the "Grand Manner" involves pedal effects, individualistic rubatos, and various accents and phrase distentions. But Mr. Chasins is hampered by the basically hard, almost pugilistic quality of his pianistic attack. At their best his effects impart a good deal more thrust and intensity to the music than Cliburn musters, but more often than not his playing sounds too wayward. Furthermore, I am disturbed by the pianist's retention of many of the standard editorial misprints in these performances (the omission of meas. 137 in the Breitkopf & Härtel edition of the A flat Ballade is obviously a copyist's error, as the autograph and first edition illustrate); and to add to these transgressions, the pianist has the habit of amplifying climactic bass notes with an octave or fifth so as to impart to them an open, penetrating sound. On the whole Cliburn adheres more strictly to the text, although he indulges in a few liberties of his own (such as the transposition, down one octave, of measures 231-2 at the end of the A flat Ballade).

Both records are well engineered, but I prefer the spacious quality of the RCA (the mono is even a bit rounder than the stereo) to Kapp's rather literal, studio-type reproduction. H.G.

DUNSTABLE: *Sacred and Secular Music*

Eileen Poulter, soprano; Russell Oberlin, countertenor; Michael Brimer, organ; Ambrosian Singers, Denis Stevens, cond. • EXPERIENCES ANONYMES EA 36. LP. $4.98.

John Dunstable, who died in 1453 and was buried in a London church, seems to have spent many years on the Continent. He was highly regarded in his own day as a composer, and is considered by music historians one of the most important figures in the transition from the late Middle Ages to the early Renaissance. Since only one other recording currently available contains some pieces of his (Archive ARC 3052), the present enlargement of this meager representation is especially welcome. There are, to be sure, three duplications (*Sancta Maria, Quam pulchra es, Speciosa facta es*) on the two discs, but Mr. Stevens has used the up-to-date and authoritative edition of Manfred Bukofzer while Safford Cape employed an older and less respected edition for the Archive. The pieces that are available only on this new record are *Puisque m'amour* (both the original rondeau and an organ arrangement of it), a four-part Gloria, *Regina celi letare, O rosa bella* (an organ arrangement only), the Sanctus *Da gaudiorum premia,* and *Albanus roseo.* I was

Frédéric Chopin

especially struck by the lovely *Quam pulchra es,* a largely chordal piece; the long, curving lines of *Regina celi letare*; and the interesting construction of the isorhythmic tenor (played here on the organ) of *Albanus roseo.*

Oberlin sings beautifully (he is perhaps a bit too prominent in the Gloria), and Miss Poulter does the *Speciosa* very nicely. Texts of the sung pieces are supplied in the original languages and English translation, except for *Albanus roseo,* for which no text is given; this piece is mentioned on the translation sheet but not on the liner. Good sound. N.B.

ERKEL: *Bánk Bán*

Júlia Osváth (s), Melinda; Rózsi Delly (ms), Gertrudis; Jósef Joviczky (t), Bánk Bán; László Külkei (t), Otto; György Melis (b), Biberach; György Radnai (b), Tiborc; László Jambor (b), King Endre; János Fodor (b), Petur ban; Miklos Toth (b), Knightmarshall; József Body (bs), Master Solom. Chorus and Orchestra of the Hungarian State Opera (Budapest), Vilmos Komor, cond. • QUALITON HLPX 150/52. Three LP. $17.94.

The long-playing record is a wondrous thing! Here is an opera which occupies approximately the same position in Hungarian music as Moniuszko's *Halka* does in Polish music or Glinka's *A Life for the Tsar* in Russian. Perhaps a parallel with the second-named opera is the more accurate, for, like Glinka, Ferenc Erkel fused native musical ideas with Western European concepts of form, then applied the resulting style to a patriotic subject. And *Bánk Bán,* along with an earlier opera by Erkel called *Hunyadi László,* became not merely a successful work for the lyric stage, but a popular expression of national urges and needs. It is no small matter that such works, previously known to us only by scholarly reference, should now be made available for the direct inspection of Western listeners.

Besides, in the present case at least, we have been missing a thoroughly stageworthy opera. Composed in 1861 (it broke a seventeen-year silence on the part of the composer—he had produced *Hunyadi László* and his Hungarian national anthem in 1844), it smacks strongly of early Verdi (and some not so early —there are echoes of *Boccanegra*) and of Donizetti, but is orchestrated with an imagination that is seldom to be found in the pre-*Ballo* Verdi, or in any Italian opera of earlier date. The plot makes early Schiller sound like drawing-room drama. Bánk is regent of Hungary, married to Melinda. He is summoned to court, where, in the absence of King Endre at a war, Queen Gertrudis is presiding over a dissolute assemblage. The Queen's brother, Otto, makes advances to Melinda and Bánk, persuaded by the knight errant Biberach ("This vile schemer," as he is dubbed in the quaint notes) that Melinda is planning to betray him, joins a group of revolutionaries. Melinda submits to Otto, apparently through the influence of a magical powder supplied by Biberach.

The second act opens with an immensely moving scene consisting of a cavatina, wherein Bánk bemoans his country's sad fate, and a dialogue between Bánk and an old peasant, Tiborc, who relates his own misery and poverty. Biberach brings news of Melinda's final unfaithfulness, and Bánk, after cursing her and their child, instructs Tiborc to conduct the woman and child to his castle. Bánk confronts Gertrudis and demands that she account for her wickedness; in the ensuing scene, Bánk wrests a knife from the Queen and kills her.

In the first scene of Act III, Tiborc urges Melinda to cross the river Tisza before an impending storm breaks, but she is unable to do so. After a "Mad Scene," she throws herself and her child into the river. In the final scene, King Endre attempts to discover the murderer of Gertrudis among the revolutionaries. Bánk enters and confesses the deed. The two men are about to settle the matter by combat when Tiborc enters at the head of Melinda's funeral cortege. Bánk prostrates himself as the opera ends.

All this is set to a score of exceptional strength, which attains great heights in several of the ensembles, in Bánk's chief aria, and in the beautiful scene between Bánk and Tiborc. The only real failure, I should say, occurs in Melinda's Mad Scene, which sounds artificial and extremely contrived alongside the rest of the score. But even this might sound convincing if really well sung.

This brings us to the one piece of sad news about this album: the singing ranges from competent to wretched, with the general level being quite awful by Western European standards. The one really outstanding performance is that of György Radnai, who brings to the role of Tiborc a vocal mellowness and interpretative authority quite missing elsewhere. There is also a satisfactory Endre by László Jambor (a small role), and fleeting moments of exciting sound from the tenor, Jósef Joviczky; for the rest, one will have to settle for the con-

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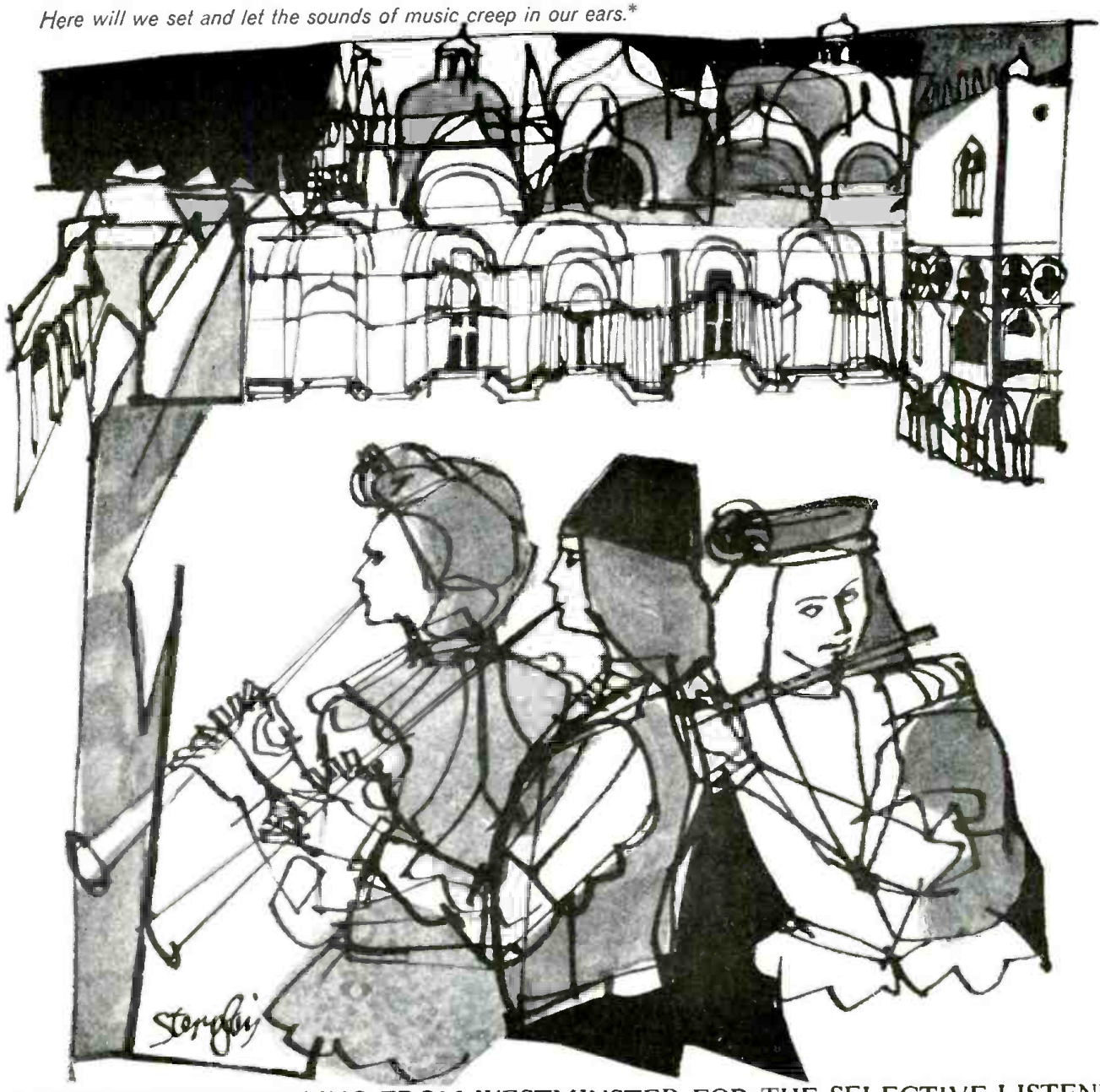
*Here will we set and let the sounds of music creep in our ears.**



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tributions of poorly trained vocalists, some of whom are too burdened with singing difficulties to give even fairly interesting characterizations.

My own feeling, however, is that the work is well worth hearing, even when so roughly sung, and the orchestra, at least, is satisfactory. The sound is fair-to-middling, with some variance in dynamic level and muddy patches here and there. I detected significant surface noise on one side—the other five sides were excellent in this respect. Complete text, together with extensive notes, is provided, and though there is no translation, one can pick up a smattering of Hungarian by following the recording with the libretto. C.L.O.

GABRIELI, ANDREA: *Motet, Pater peccavi; Missa Pater peccavi; Motet, Angelus ad pastores*

Choir of the Cappella di Treviso, Giovanni d'Alsessi, cond.
• Vox DL 680. LP. $4.98.

On this reissue of a disc originally released in 1954, the historical and intrinsic interest of the music is offset by rather harsh and opaque sound. Latin texts and English translations are provided. N.B.

HABA: *Nonet No. 3, Op. 82*
†Novák: *Balletti*

Czech Nonet.
• SUPRAPHON SUA 10031. LP. $5.98.

Alois Hába, who made some splash in the world thirty years ago with his music in quarter and sixth tones, has been chosen to lead off a series of recordings issued, apparently with Czech government support, under the general heading "Musica Nova Bohemica & Slovenica." The notes tell us about Hába's experiments and "his defense of atonality and nonthematic music" and sum it all up in the statement that he is "in short, a man of unorthodox and daring ideas." What follows is a recording of an anemic piece of professor's music, composed in 1953; it eschews quarter and sixth tones and everything else Hába is supposed to stand for and is as orthodox and undaring as any cultural commissar could desire.

The *Balletti* of the young Czech composer Jan Novák are charming and unpretentious, using folk-song elements and hints of archaic dance-style with wit and grace; they go far toward canceling the unfortunate impression of the Hába. So does the work of the admirable Czech Nonet (five woodwinds and four strings), which is said to be the only permanent organization of its kind in the world. The recording is passable. A.F.

HANDEL: *Messiah*

Joan Sutherland, soprano; Grace Bumbry, contralto; Kenneth McKellar, tenor; David Ward, bass; London Symphony Chorus and Orchestra, Sir Adrian Boult, cond.
• LONDON A 4357. Three LP. $14.94.
• • LONDON OSA 1329. Three SD. $17.94.

For a feature review of this recording, see page 65.

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THE IMPORTS

It seems that a new term has been added to the jargon of the record trade: "asterisk import." Its origin can be seen weekly in many of the newspaper advertisements for discount record stores; following the bold-type "50% Off" or whatever, is an asterisk, referring the potential buyer to the bottom of the ad, where he will find in small italics the legend "*except imports.*" The interested investigator will discover that these price-protected records were manufactured primarily for the European market and are imported here to satisfy a "carriage-trade" group of purchasers. Their importers—sometimes owners of individual record shops or chains, sometimes small distributors—market the discs on a limited, low-discount scale and enjoy the prerogatives of a seller's market, since the demand for these albums usually exceeds the immediate supply. As awareness of their availability spreads, the demand for them will certainly continue to increase. At present this growth is slow because of the Rolls-Royce type of distribution, which in turn leads to most foreign labels being omitted from the all-knowing Schwann catalogue. Its publisher would like to include them; but if he listed all limited-distribution labels, he would be in the position of bringing out a small and unprofitable encyclopedia, unnecessarily cumbersome for most of his three thousand dealers. Certain well-circulated imports—such as Deutsche Grammophon, Electrola, MK-Artia, Cantate, and of course London—are included. But as of this writing there are thirty-two other foreign labels currently handled in the United States, and their entry into Schwann would lead dozens of tiny, excluded domestic companies to cry out for justice.

The very names of the European companies seem esoteric to the average collector: Valois, Chant du Monde, Tono, Lumen, Harmonia Mundi, Erato, Véga, Schwann Verlag (no relation to the cataloguer), Nordisk Polyphon, BAM, Metronome, Fona Klubben, Les Discophiles Français, etc. Among their releases are many first recordings of music from the early liturgical to the early classical periods and major works by the most *avant-garde* composers on the Continent. Also included are lesser works of major composers, duplications of standard repertoire by fine artists not widely known here, addendum to what we already have (more Fischer-Dieskau, Tureck, and Richter) and important reissues (more Furtwängler, Fischer, and Schnabel). Most discs are monophonic, but stereo is not far in the future. In general I would say that the sound quality equals or is superior to that of the domestic product, the packaging is handsome though not so durable as ours, and the annotations are inadequate, since few albums provide English translations.

Not too long ago there was no American market for these recordings. The same type of out-of-the-way repertoire was issued in the United States by small to medium-sized companies who recorded the music overseas, where costs were lower, and released it on pressings made here from the imported masters. But the pressures of American distribution and sales methods could not be sidestepped, and most of the smaller companies went down. The European small companies, cast adrift, became chary and have remained so. Ignoring the Yankee market, they have grown steadily within the framework of rising European prosperity. They are moving only slowly in our direction, getting top dollars and taking no chances.

There are those who want what others cannot get, and those who want everything. Their desires will be satisfied with Mozart's early opera *Ascanio in Alba*, K. 111, issued by a new German company, Harmonia Mundi (HM30602/04). This album is not to be acquired casually; yet those to whom Mozart is a source of delight will want *Ascanio*. It is not an opera in the dramatic sense and has even less character delineation than *Bastien und Bastienne*, having been commissioned to adorn a royal wedding and being based on a plot about gods and goddesses of the nymphs-and-shepherds variety. It was called a "*Festa Teatrale*" and is really an extended serenade—a fine opportunity for a sixteen-year-old to experiment. Infused in the stylized Italian ballets, choruses, recitatives, and arias are true examples of Mozartean melody, surprising turns of phrase, and meaningful orchestral counterpoints to the voices. *Ascanio* must be considered lightweight; but if there is less gold in the ore than usual, it is at least easy to find, with Silvia's first-act cavatina a good-sized nugget. The present singers have the rococo style very well in hand, with Emilia Cundari and Eugenia Ratti doing particularly well. Petre Munteanu's tenor voice could be more refined, but this is to cavil. The orchestral playing under Carlo Felice Cillario is deft and in balance all the way. The libretto is in Italian and German only, and while the plot is no great loss, the importer has importuned the maker to bring out an Italian-English version.

Harmonia Mundi's wealthy young owner, Rudolf Ruby, has determined to issue all the large-scale early Mozart works in the new Bärenreiter editions. In preparation is the opera *Lucio Silla*, and already available here is the only oratorio Mozart wrote, *La Betulia liberata*, K. 118 (M 30605/07), well performed by essentially the same forces as those in *Ascanio*, with a bass named Paolo Washington added. Dating from the same year as the opera but far more ambitious, varied, and substantial, *Betulia* is a setting, using Metastasio's distorted text, of the Apocryphal story of Judith and her bloody triumph over the evil Holofernes. In this series of set pieces Mozart clearly emerges as a composer capable of realizing dramatic continuity.

Bärenreiter, the publishing firm issuing the new Mozart edition, is now in the record business itself, and its resources are such that if it wished to compete seriously it could become a label of major importance. It has published much early music and holds the rights to a large list of contemporary material, much of which has never been recorded. It is also the music publisher for UNESCO, and has already begun to issue a Musical Anthology of the Orient, edited by the International Music Council under the direction of Alain Danielou. The first records I have heard, "Music of Iran" (Bärenreiter Musicaphon 30 L 2004/05), are astonishingly vivid in sound, beautifully packaged in soft covers, and annotated as fully as is necessary to enable a Westerner to find his way about the variety of modes and instruments. In his notes—in English, French, and German—M. Danielou points out that Persia was the cradle of most ancient cultures and that its musical influence traveled as far as Spain; that Iranian music, like Indian music, is modal but in its structure is closely related to ancient Greek music. Perhaps these connections with Western cultures account for one's feeling that the music, instead of seeming remote, verges on the familiar. Perhaps it is only the high-spirited expert performances, superbly recorded, which compel continuous attention. I eagerly await the rest of the series.

One of the finest albums of piano music of this or any year comes from Les Discophiles Français, a long-established small company. On two records (DF 151/52) are virtually all the piano works of Emmanuel Chabrier, performed by Marcelle Meyer, with Francis Poulenc joining in the pieces for two pianos. Composing in the last half of the nineteenth century, Chabrier was considered an innovator, leaning toward Wagnerism and yet capable of such economy and wit that he anticipated Satie and writing with so many coloristic effects that he suggests Ravel. A number of the pieces recorded here, such as the *Bourrée fantasque* and the *Joyeuse marche*, are perhaps more familiar in orchestrations, but the piano versions have more delicate shading and drier wit—especially under the hands of Mme. Meyer. Since Poulenc is the perfect partner in the duets and the recorded sound is clear and natural, this album, full of drollery, is a continuous delight. The notes, by Georges Auric, are in French.

GENE BRUCK

HANDEL: *Water Music* (complete)

Vienna State Opera Orchestra. Hermann Scherchen, cond.
• WESTMINSTER XWN 18961. LP. $4.98.
• • WESTMINSTER WST 14142. SD. $5.98.

HANDEL: *Water Music: Suite* (arr. Harty)
†Mozart: *Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); Ave, verum corpus, K. 618; Deutsche Tänze (3)*

Chorus of Gesellschaft der Musikfreunde (Vienna) and Philharmonia Orchestra (in the *Ave*); Berlin Philharmonic Orchestra; Herbert von Karajan, cond.
• ANGEL 35948. LP. $4.98.
• • ANGEL 535948. SD. $5.98.

No one can accuse Scherchen of being a conformist. He has his own ideas about tempo, phrasing, dynamics, and orchestration in baroque music, and in almost every recording of such by him one can expect the unexpected. This version of the *Water Music* embodies some imaginative and effective ideas about changes of instrumentation in repetitions of a piece. On the other hand, Scherchen makes a huge crescendo on the final chord of the Andante in No. 3 (he follows the order of the Chrysander edition), slows up at the end of the Minuet (No. 4) both times, takes the trio of No. 6 at half the speed of the main section, and introduces some foreign-sounding crescendos and diminuendos in the Bourrée. The Air (No. 5) is turned into a lightly skipping piece, completely devoid of the sentiment and charm it usually has, while the familiar Hornpipe (No. 11) sounds as though the sailors had had too much grog. There are an unusual number of ragged moments here and there. The sound in general is full and rich, but not heavy. No titles are given for the individual movements, either in the notes or on the labels, and there are no visible bands separating them.

Karajan's performance of the Suite is safe and sane. The Air is very lovely, and the Hornpipe is Harty-er than Scherchen's in more ways than one. If you like this selection and arrangement of pieces from the complete work, you will undoubtedly like this performance of them. The Mozart Serenade becomes a *grosse Nachtmusik* here, being played by a large body of strings. The performance is excellent in itself, but the work sounds as a flower looks when seen through a magnifying glass. The *Ave, verum corpus* is exquisitely beautiful. No complaints about that one. N.B.

HAYDN: *Symphony No. 84, in E flat*
†Mozart: *Concertone for Two Violins, Oboe, and Orchestra, K. 190*

Emanuel Hurwitz, Eli Goren, violins; Peter Graeme, oboe; English Chamber Orchestra, Colin Davis, cond.
• OISLAU-LYRE OL 50199. LP. $4.98.
• • OISEAU-LYRE SOL 60030. SD. $5.98.

In his discography of the Haydn symphonies (HIGH FIDELITY, October 1961) Robert C. Marsh suggested that this magazine's readers ask London for this recording. Well, here it is, and it's well worth asking for. The six "Paris Symphonies" of Haydn (Nos. 82-87) are among his finest works. No. 84 has a grave and lovely introduction followed by an Allegro that manages to be both playful and serious. It also has a first-class set of variations, and a minuet and a finale that are only slightly less wonderful. I could detect no flaws in the performance, and the sound is faithful to reality, with an unusually wide dynamic range.

The Mozart work, which features a solo cello too in a few measures, is an early one, of considerable grace and charm but no great depth. It too is beautifully played and recorded, despite an occasional infusion of schmalz in the first violinist's tone. N.B.

JOSQUIN DES PREZ: *Missa Hercules dux Ferrariae*
†Ockeghem: *Three Motets*

Ensemble Instrumental et Vocal Roger Blanchard, Roger Blanchard, cond.
• MUSIC GUILD M 7. LP. $4.12 (to members), $5.50 (to nonmembers).
• • MUSIC GUILD S 7. SD. $4.87 (to members), $6.50 (to nonmembers).

Two of the four works on this disc involve the kind of structural games of which these early Netherlandish composers were fond. The Josquin Mass, as the notes point out, is based on a theme constructed by the composer from the vowels in the Latin name and title of Duke Ercole of Ferrara, a neat tribute to his princely employer. Ockeghem's instrumental motet, *Ut heremita solus*, as the notes do not point out, uses a tenor derived in a much more complicated way from the title. It must be admitted that these puzzles constitute the chief attraction in these works, though the *"Hosanna"* of the Mass carols joyfully and its second Agnus is exquisitely tender. The other two Ockeghem pieces are the cheerful canon *Prennez sur moi* and the expressive, rich-textured *Intemerata Dei*. A small, well-balanced vocal group performs the Mass and the *Intemerata* smoothly and capably, and the instrumental trio and quartet that play the other two works are excellent. No texts are supplied, which leaves us in the dark about the vocal motet, and the notes strangely speak of Josquin's Miserere as present "on this record" when it isn't. Good sound. N.B.

LISZT: *Piano Works*

Au Bord d'une source; Funerailles; Sonetto del Petrarca, No. 104; Valse oubliée, No. 1; Hungarian Rhapsodies: No. 2, in C sharp minor (arr. Horowitz); *No. 6, in D flat; No. 15 ("Rakóczy March")* (arr. Horowitz).

Vladimir Horowitz, piano.
• RCA VICTOR LM 2584. LP. $4.98.

These reissues from previously released Horowitz fare are highly welcome, for in most cases the present selections were high spots of recitals which also contained some dubious items. Furthermore, the engineers at RCA Victor have worked marvels in updating the sound on the present disc, and except for a bit of muzziness in the *Rakóczy* March (is there yet a recording which can capture that electrifying din without strain?) the piano reproduction is crisp, powerful, and sonorous.

The playing throughout, is, of course, supreme. Many are the virtuosos who

can slam away at the end of the Sixth Rhapsody, but Horowitz's miraculous control prompts him to employ a slower than usual speed there, and he works up to an overwhelming climax through sheer rhythmic incisiveness and perfectly timed bass accents. No other pianist alive has this diabolical combination of limpid refinement and tyrannical aggressiveness. And who can fail to appreciate the puma-like grace of this performance of the *Funerailles*? The *Au Bord d'une source* has a quivering elegance, and the two Horowitz expansions of Liszt's pyrotechnics are thrillers. In my opinion this is one of the great keyboard-acrobatic discs of all time. H.G.

MENDELSSOHN: *Quartets for Strings: No. 1, in E flat, Op. 12; No. 4, in E minor, Op. 44, No. 2*

Fine Arts Quartet.
• CONCERTDISC M 1224. LP. $4.98.
• • CONCERTDISC CS 224. SD. $4.98.

Those who overlook Mendelssohn's chamber works are missing music of great charm and serenity—music ideally suited to quiet, relaxed listening in the home. Of the Quartet in E flat, Op. 12, which dates from the composer's twentieth year, we usually hear only the Canzonetta. The work has much more to offer than this diverting movement; it even includes a slight hint at cyclical form when two themes from the first movement return at the end of the finale. The Fine Arts foursome takes two movements of this quartet to warm up. The first is rather too heavy and serious, without sufficient flow, while the familiar Canzonetta suffers from extremes of tempo—too slow in the main section, too fast in the Trio. Serenity and depth of expression mark the performance of the slow movement, however, while the finale emerges with spirit. There is a fine feeling of warmth conveyed throughout the later Quartet in E minor.

In both works, the sound is clear without being overly bright, and the four instruments are separated enough to give each a distinctive voice without spoiling the unity of the ensemble. P.A.

MOZART: *Concerto for Two Pianos and Orchestra, in E flat, K. 365*
†Ravel: *Concerto for Piano and Orchestra, in D (for the left hand)*

Gaby Casadesus, piano (in the Mozart); Robert Casadesus (piano); Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5674. LP. $4.98.
• • COLUMBIA MS 6274. SD. $5.98.

This bracketing of Ravel's concerto for one hand with Mozart's four-handed one must rank as one of the most bizarre couplings ever. The two works are almost totally incompatible in outlook, and their union on one disc brings to mind the marriage of the Owl and the Pussycat.

After repeated hearings of the Mozart performance, my reaction to it changed from dissatisfaction to outright antipathy. The executants seem mainly conscious of their own virtuosity, and while the recording boasts gorgeously lifelike sound, the performance lacks inner vitality. I find the rendition of this work by Alfred Brendel and Walter Klien, on a recent Vox release, incomparably more satisfying—it should be noted too that the latter artists play Mozart's cadenzas

(Robert Casadesus's own are used in the Columbia disc) and give a more correct execution to many of the composer's ornaments.

Fortunately, the Ravel is a different story altogether. Here M. Casadesus and Ormandy are in their element, and their performance is absorbing throughout. The quaintly romantic inflections which prevail in the Mozart are dispensed with, and the prevailing approach is one of directness. This reading has as much brilliance, and rather more flow, than John Browning's recent version; and while it misses some of the atmosphere and nuance of the François edition, there is better solo-orchestral balance. (It is also an immeasurable improvement over the older, rather brutal Casadesus-Ormandy disc.)

Credit Casadesus and Ormandy with one half of a fine disc, and Columbia's engineers with a clean sweep on both sides. Perhaps Columbia will someday recouple the Ravel with more suitable material. H.G.

MOZART: *Concertone for Two Violins, Oboe, and Orchestra, K. 190* —See Haydn: *Symphony No. 84, in E flat.*

MOZART: *Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); Ave, verum corpus, K. 618; Deutsche Tänze (3)* — See Handel: *Water Music: Suite.*

NOVAK: *Balletti*—See Hába: *Nonet No. 3, Op. 82.*

OCKEGHEM: *Three Motets*—See Josquin des Prez: *Missa Hercules dux Ferrariae.*

PROKOFIEV: *Symphony No. 3; Lieutenant Kije: Suite*

U.S.S.R. State Symphony Orchestra. Gennady Rozhdestvensky, cond. (in the Symphony), Nikolai Anosov, cond. (in the Suite).

• ARTIA ALP 191. LP. $4.98.
• • ARTIA ALPS 191. SD. $5.98.

The Third Symphony may well be Prokofiev's finest orchestral work. Written in 1925, it is based on material from the opera *The Flaming Angel*, which Prokofiev had just completed but which was so complex and difficult to perform that he despaired of seeing it on the stage. The Third Symphony embodies this despair, and perhaps for that reason has a little more passion and vehemence than the gloomy, tormented, ecstatic, violent, demonic, and mystically enraptured opera on which it is based. All of these qualities are in the Symphony, and yet there is nothing turgid or overblown about it; it is, rather, one of the most grandly tragic and heroic symphonies of our century. Why it has not been played more often I do not know; perhaps its formidable difficulty has prevented its being widely known. At all events, the reappraisal of Prokofiev that has been going on since his death finally brought *The Flaming Angel* to the stage and to records with great success, and now the Symphony follows.

The performance is extremely fine, but the recording is not. It is big and rich but lacks clarity and definition; it will do until a better comes along. The *Lieutenant Kije* on the other side is mediocre in all respects. A.F.

RAVEL: *Concerto for Piano and Orchestra, in D (for the left hand)* —See Mozart: *Concerto for Two Pianos and Orchestra, in E flat, K. 365.*

SCHUBERT: *Masses: No. 1, in F; No. 4, in C*

Laurence Dutoit, soprano; Rose Bahl, contralto; Kurt Equilux, tenor; Kunikazu Ohashi, bass; Akademie Kammerchor; Vienna State Opera Orchestra, George Barati, cond.

• LYRICHORD LL 100/01. Two LP. $4.98 each.

Schubert's first Mass was composed for the centenary celebration of the Liechtental parish church in Vienna, and it was first performed there on October 16, 1814 with the seventeen-year-old composer conducting. This work calls for a rather large orchestra (by the going standards of the day, of course) and is considerably weightier in content than the C major Mass which followed two years later. The latter work is rather more derivative of Mozart and Haydn, but like its three predecessors it too shows Schubert to be a composer of genius. Short though it is, this lyrical *Missa brevis* is constructed with perfect balance and directness. But for me, at least, it is the F major work—with its hauntingly beautiful Kyrie section and its remarkable writing elsewhere—that walks away with top honors.

George Barati, music director of the

Honolulu Symphony, conducts with the purposeful sense of structure that one would expect from a composer (Barati is also pupil of Roger Sessions). Tempos are propulsive and well chosen, always avoiding lethargy on the one hand and overintensity on the other. Furthermore, there is a fine vocal-instrumental balance, scrupulous attention to dynamics, and clean rhythmic detail. The chorus is well rehearsed, the vocal quartet poised and flexible (Dutoit, in particular, has a pure voice which she uses most securely). The engineering is exemplary.

Lyrichord is, apparently, going to give us all of the Schubert Masses. These releases of the present pair (not, so far as I know, recorded previously) are something to cherish. H.G.

SHOSTAKOVICH: *Preludes and Fugues, Op. 87 (8)*

Dmitri Shostakovich, piano.
• MK-ARTIA 1565. LP. $5.98.

Johann Sebastian Bach and Dmitri Shostakovich are not composers one ordinarily brackets together. In 1950, however, Shostakovich was one of the many musical pilgrims who visited Leipzig in commemoration of the two-hundredth anniversary of Bach's death, and while there he resolved to write twenty-four preludes and fugues in all the keys. Here he records one-sixth of his *Well-Tempered Clavier,* and a remarkably sober-sided clavier it turns out to be. These are among the most serious, eloquent, and moving things Shostakovich has ever written, especially as he plays them. He is a magnificent pianist, and the richness and sensitivity of his playing are admirably caught in this first-class recording. A.F.

VIVALDI: *Gloria*

Mimi Coertse, Ina Dressel, sopranos; Sonja Draxler, contralto; Vienna Academy Chorus; Vienna State Opera Orchestra, Hermann Scherchen, cond.
• WESTMINSTER XWN 18958. LP. $4.98.
• • WESTMINSTER WST 14139. SD. $5.98.

This is by all odds the finest recording of Vivaldi's magnificent work. Scherchen, whose performances of baroque works sometimes mingle insight with eccentricity, is here at his hard-to-beat best. Not only is the playing free from mannerism; it is deeply expressive. The *"Et in terra"* has a hushed beauty, as have the supplicating choral passages in the *"Domine Deus."* The splendid fugues of the *"Propter magnam gloriam"* and *"Cum Sancto Spiritu"* are firm in every part, yet transparent. All three of the soloists provide clean, steady singing of lovely quality; the only drawback here—a relatively minor one—is that the Misses Coertse and Draxler cannot take some of the longer phrases in one breath. The choral work is first-class and well balanced. The sound is very good indeed, the stereo version being especially advantageous in the *"Laudamus te,"* where the two solo sopranos are nicely separated. The Vox version, while by no means as fine a performance or recording, has the virtue of including two additional vocal works by Vivaldi. N.B.

WAGNER: *"Bayreuth Festival, 1936"*

Lohengrin: Mein Herr und Gott: Prelude to Act III; Bridal Chorus; Bridal Chamber Scene; In fernem Land. Siegfried: Schmelzlied; Schmiedelied: Waldweben. Tannhäuser: Rome Narrative.

Maria Müller (s), Franz Völker (t), Josef von Manowarda (bs) (in *Lohengrin*); Erich Zimmermann (t) (in *Siegfried*); Max Lorenz (t) (in *Siegfried* and *Tannhäuser*); Chorus and Orchestra of the 1936 Bayreuth Festival, Heinz Tietjen, cond. (in *Lohengrin* and *Siegfried*); Orchestra of the Berlin Opera, Hans Schmidt-Isserstedt, cond. (in *Tannhäuser*).
• TELEFUNKEN TH 97003. LP. $1.98.

WAGNER: *"The Golden Age of Bayreuth, 1932-36"*

Lohengrin: Höchstes Vertrau'n; Gesegnet soll sie schreiten; Mein lieber Schwan. Die Walküre: Winterstürme wichen dem Wonnemond. Die Meistersinger: Am stillen Herd; Preislied; Fliedermonolog. Tannhäuser: Blick' ich umher. Das Rheingold: Abendlich strahlt.

Maria Müller (s), Franz Völker (t) (in *Lohengrin* and *Die Walküre*); Helge Roswänge (t) (in *Die Meistersinger*); Rudolf Bockelmann (b) (in *Die Meistersinger, Tannhäuser,* and *Das Rheingold*); Chorus and Orchestra of the 1936 Bayreuth Festival, Heinz Tietjen, cond. (in *Lohengrin* and *Die Walküre*); Orchestra of the Berlin State Opera, Franz Alfred Schmidt, cond. (in *Die Meistersinger, Tannhäuser,* and *Das Rheingold*).
• TELEFUNKEN TH 97008. LP. $1.98.

These two discs, among the first in what promises to be an unusually interesting

series of Historical Reissues, allows us to hear several of the singers who made Bayreuth the great Wagnerian shrine that it was during the 30s.

The tenor Franz Völker is especially well represented. Although his beautiful voice was not what we would call "heroic," it had an evenness from top to bottom which few singers of our time, or of his, could equal. Völker was, however, a rather dispassionate artist, as is revealed in the *Walküre* duet and "*Mein lieber Schwan*." On the other hand, "*Höchstes Vertrau'n*" and "*In fernem Land*"—the latter in its exasperatingly long, repetitious, and very seldom performed *Urfassung*—display a goodly measure of dramatic vitality.

Maria Müller partners Völker in both duets (a much-shortened "Bridal Chamber" scene is presented with a voice that is flexible, firm, yet always charmingly youthful in quality. Her Elsa is a marvelous characterization; her Sieglinde a fine, but lesser, accomplishment. Sieglinde is, after all, a heroic figure in spite of her appealing femininity. Müller's emphasis on girlishness overlooks the character's strength, thereby creating what is little more than another Elsa.

My favorite among all these artists is Max Lorenz, who still makes an occasional operatic appearance in Central Europe. His was not the easy, graceful voice of a Völker or the great brassy instrument of a Melchior; yet he sang roles for which both were noted. Lorenz was the Wagnerian's Wagnerian, compensating for a liquid line and ringing power at the top by his keen dramatic perception. His "Rome Narrative" is indeed a striking example of how much excitement and variety can be wrung from what can easily be a fairly lifeless speech. The two *Siegfried* excerpts, though they display Lorenz's gifts, are even more impressive in the same singer's Electrola recital, where he is assisted by a strong conductor (the label fails to indicate whether it is Knappertsbusch or Moralt) in place of the ever-sluggish Tietjen. The *Waldweben*, in spite of conductorial drag, indicates once again that Lorenz was perhaps more profoundly aware of the meaning of the words he was singing and of the manner in which they should be projected than any other Wagnerian tenor within memory.

The two low-voiced male singers could have been dispensed with. Manowarda, who is joined in the ensemble following his "*Mein Herr und Gott*" by Müller, Margarete Klose, Völker, and Jaro Prohaska, is appropriately resonant, but also unpleasantly mouthy. Bockelmann had an imposing instrument and a tendency to flat. There is little one can say of his interpretations other than that they are vulgar and unimaginative.

Walther von Stolzing, the most lyrical of Wagner's tenor roles, was the only one in which the Danish tenor Helge Roswänge appeared frequently. Hearing these *Meistersinger* excerpts again after many years, I wonder whether there was ever a more perfect Walther. The singing is incomparable both for its passionate intensity and for its round, luscious tone.

A final word of praise is in order for the superb 1936 Bayreuth chorus, which is heard in a scene of its own, the opening of Act II, Scene 4 of *Lohengrin*. The richness of the ensemble's singing seems as much part of a bygone age of vocalism as does the work of some of these prewar Bayreuth soloists.

Telefunken, unlike Angel, has not polished up the sound of the 78 originals for these LP transfers. There is considerable scraping and fuzziness in a few of the scenes; but the price of these fascinating records is low enough to excuse minor sonic flaws. HERBERT GLASS

RECITALS AND MISCELLANY

LAURINDO ALMEIDA: "*Reverie for Spanish Guitars*"

Debussy: *Reverie*. *Tchaikovsky: Mélodie, Op. 42, No. 3; Dance of the Sugar Plum Fairy; Waltz from Serenade for Strings, in C; Barcarole from The Seasons*. Almeida: *Discantus*. Albéniz: *Tango Español*. Ravel: *Pavone pour une infante défunte*. Chopin: *Etude, Op. 10, No. 3*.

Laurindo Almeida, guitar.
• CAPITOL P 8571. LP. $4.98.
• • CAPITOL SP 8571. SD. $5.98.

Some of the transcriptions here are for two and three guitars, and naturally, Mr. Almeida plays all of the parts himself! Why must all classical guitarists persist with this type of acrobatics? The intimacy of the instrument (which, incidentally, is vouchsafed for on the jacket notes) is completely lost here: we seem to hear some monster instrument with eighty enormous strings, and the result is rather disturbing if not downright frightening. The Ravel Pavanne, in particular, is gargantuan in sonority, without a trace of delicacy. Mr. Almeida (all three of him!) plays expertly, however, and if the rather cinemascopic spectacularism of the sound doesn't disturb you as it did me, the record is, I suppose, perfectly recommendable.

The stereo does not, so far as I can hear, offer any special effects to make it warrant a preference over the monophonic pressing. H.G.

CHOIR OF KING'S COLLEGE CHAPEL: "*A Procession with Carols on Advent Sunday*"

Simon Preston, organ; Choir of King's College Chapel (Cambridge), David Willcocks, cond.
• LONDON 5651. LP. $4.98.
• • LONDON OS 25285. SD. $5.98.

Although this recording of Advent music may have less secular appeal than the same choir's exquisite disc of Christmas Carols (London A 5523 or OS 25119), it should prove most rewarding to those interested in fine English choral work. The somber, yet beautiful sense of anticipation that permeates all the music of this season of the Church is marvelously realized in these superb performances. As with so many English choirs, the great strength of this group lies in the almost ethereal beauty of the voices of the boy sopranos, whose cool, clear tones, rising to the vaulted ceiling of the Cambridge chapel, take on an almost angelic quality. This is, of course, not intended to denigrate the work of the men baritones and basses, whose resonant tones provide body and balance.

The stereo recording wonderfully suggests the movement of the choristers,

from their entrance at the West Door (left speaker), their traversal of the nave to the choir stalls, and then to the point (now in the right speaker) where the Decani and Cantoris separate to enter the side chapels. At the end of the service, with the choir and congregation singing the great Advent hymn *Veni, Veni, Emmanuel*, the choristers pass the listener, from right to left speaker, on their way back to the west vestries. The stereo sound is generally excellent, lacking a little in clarity at the beginning of the service, probably because of the over resonant acoustics of the Chapel. London has thoughtfully provided a booklet of the entire order and words of the service, which is particularly useful in the early part of proceedings when the choir is far distant. J.F.I.

ROBERT CRAFT and PAUL PRICE: *Music for Percussion*

Antheil: *Ballet mécanique*. LoPresti: *Sketch for Percussion*. Chávez: *Toccata for Percussion*. Hovhaness: *October Mountain*.

Los Angeles Contemporary Music Ensemble, Robert Craft, cond. (in the Antheil); Manhattan Percussion Ensemble, Paul Price, cond.
• URANIA UX 134. LP. $4.98.
• • URANIA US 5134. SD. $5.98.

Consolidated Xylophone is a good stock to own nowadays; if the present trend continues, your children are going to grow up learning to play the marimba, vibraphone, and drums as earlier generations grew up learning to play that other percussion instrument, the piano. Contemporary interest in percussion has led to a revival of a few prophetic masterpieces, like Antheil's *Ballet mécanique*, which was written in 1924 for several mechanical pianos, several xylophones, an airplane motor, electric bells, and assorted instruments of the battery, and was revised thirty years later for hand-played pianos, a recording of the airplane motor, and so on. The revision is less *mécanique* than the original, but it is *mécanique* enough, makes an overwhelming and highly satisfactory uproar, and is in general one of the great monuments to the 1920s. (It was composed to go with an abstract motion picture of the same title by Fernand Léger; the film is still going the rounds, but minus sound track, and somebody ought to do something about that.)

Craft's excellent performance of the Antheil is complemented by Price's equally fine performance of the works by Chávez, LoPresti, and Hovhaness. The LoPresti, to be sure, is slight, but the Chávez is a bit of a masterpiece, carrying that composer's interest in the drum rhythms and drum sonorities of the Mexican Indian to a climax. (Unfortunately this piece threatens to do to Chávez what *The Sorcerer's Apprentice* did to poor old Paul Dukas—drive the rest of his music from the repertoire. This is the fourth recording of it to be listed in current editions of Schwann and at least as many more have been made on LP and withdrawn.) The sophisticated primitivism of Chávez contrasts most interestingly with the highly refined and erudite Orientalism of Hovhaness' the *October Mountain* he sketches here must certainly be Fuji.

Performances are very good throughout, and percussion recordings are always marvelous—that is one reason why Consolidated Xylophone is bullish—but in this case the stereo is decidedly to be preferred. A.F.

GREGORIAN CHANT: *Feasts of the Blessed Virgin: Immaculate Conception: All Saints: Christ the King; Sunday Vespers; Compline*

Choir of the Monks of the Abbey of Saint-Pierre de Solesmes, Dom Joseph Gajard, cond.
• LONDON 5595/97. Three LP. $4.98 each.

With these discs London continues its traversal of the chant repertory of the Roman Catholic Church in authoritative performances by the choir of the Benedictine Abbey of Solesmes. For the Feasts of the Blessed Virgin (on 5595) we are given all the sung portions of the Common Mass, plus the Alleluia *Virga Jesse floruit*, which replaces the Gradual (also presented here) at Easter time. The music for the Immaculate Conception (also on 5595) consists of the Proper of the Mass plus the Sequence *Ave mundi spes* and the Hymn *O gloriosa domina*. The second disc, 5596, gives us for All Saints the Proper of the Mass plus two antiphons and a Response, *Vidi Dominum*. Similarly with Christ the King (same record): the Proper of the Mass as well as two antiphons and the Acclamations *Christus vincit*. On the third disc, 5597, are the Office for Sunday Vespers and Compline, according to the monastic, not the Roman, ritual. All of the music is sung with the nuance and flexibility for which this Choir is famous. N.B.

IMPROVISATION CHAMBER ENSEMBLE: *Studies in Improvisation*

Lukas Foss, piano; Improvisation Chamber Ensemble.
• RCA VICTOR LM 2558. LP. $4.98.
• • RCA VICTOR LSC 2558. SD. $5.98.

For a feature review of this recording, see page 63.

PETER PEARS: *Seventeenth-Century Motets*

Peter Pears, tenor; Emanuel Hurwitz, Nona Liddel, violins; Terrence Weil, cello; George Malcolm, organ and harpsichord.
• OISEAU-LYRE OL 50200. LP. $4.98.
• • OISEAU-LYRE SOL 60031. SD. $5.98.

One of the pleasures of listening to Peter Pears's records is his highly discriminating taste in repertory. Every one of the six compositions performed here has attractive qualities, and some, like Schütz's *Venite ad me* and Purcell's *Morning Hymn*, are very fine indeed. The two works by Buxtehude, the Easter cantata *O fröhliche Stunden* and his setting of the German *Nunc dimittis*, are strong refutations of the accusation sometimes brought against this composer that his writing for the voice is too instrumental in style. These are thoroughly songful pieces, and the lyric opening of the second one is particularly beautiful. Also present are Couperin's *Audite omnes*, in which the music faithfully reflects the changing moods of the text, and Schütz's *Paratum cor meum*, which, like his *Venite*, is taken from the *Symphoniae sacrae* published in 1629. N.B.

GRAZIELLA SCIUTTI: *Recital*

Rossini: *Il Barbiere di Siviglia: Una voce poco fa*. Donizetti: *La Figlia del reggimento: Convien partir. Don Pasquale: Quel guardo il cavaliere; So anch'io la virtù*. Bellini: *I Capuleti ed i Montecchi: Eccomi in lieta vesta; Oh! quante volte*. Mozart: *Così fan tutte: In uomini, in soldati; Una donna a quindici anni. Le Nozze di Figaro: Giunse alfin; Deh vieni non tardar. Chi sa, chi sa, qual sia, K. 582. Nehmt meinen Dank, K. 383*.

Graziella Sciutti, soprano; Vienna Philharmonic Orchestra, Argeo Quadri, cond.
• LONDON 5617. LP. $4.98.
• • LONDON OS 25244. SD. $5.98.

There are sopranos around today with lusher voices and more dashing techniques than Miss Sciutti's, but there are none with a better sense of how to treat this sort of music. Her previous work on records has led us to expect close to perfect versions of the arias for Rosina, Norina, and Despina—and she certainly does not disappoint us, for they are all tossed out in a captivating way. But the loveliest things on the record are the haunting suspensions and turns in "*Convien partir,*" and the seemingly endless flow of beautifully sculpted melody in "*Oh! quante volte.*" Few sopranos will undertake these numbers, and it will be a long time before any sing them as meaningfully as Sciutti. Roland Berger contributes a luscious horn solo to the *Capuleti ed i Montecchi* aria, and the accompaniments by the Vienna Philharmonic under Quadri are in general quite above average, both in terms of tone and of musical care taken. I detected the faintest trace of high end distortion near the center of each side; otherwise, the sound in general seemed to me to be very fine indeed. C.L.O.

WILLIAM STRICKLAND: *Contemporary American Music*

Talma: *Toccata for Orchestra*. Fine: *Alcestis*. Perry: *A Short Piece for Orchestra*. Daniels: *Deep Forest*. Howe: *Spring Pastoral*.

Imperial Philharmonic of Tokyo, William Strickland, cond.
• COMPOSERS RECORDINGS CRI 145. LP. $5.95.

Here are five compositions by American women, in a recording sponsored by the National Council of Women of the United States, Incorporated, and the National Federation of Music Clubs. With characteristically feminine logic, Anne Hull, who signs herself "Chairman of Special Record Project," insists that these are the works of five American composers, and that the fact of their being women is of no account. Be that as it may, far and away the best of the five pieces is the brilliant, tuneful, rhythmically very erudite Toccata by Louise Talma (the first of Miss Talma's works to appear on records). Vivian Fine provides a dramatic but somewhat obvious *Alcestis*, composed for Martha Graham. Julia Perry's *Short Piece* is another very brilliant affair, almost matching Miss Talma's Toccata. Mabel Daniels' *Deep Forest* and Mary Howe's *Spring Pastoral* are impressionistic pieces which describe themselves in their titles. The performances seem to be authoritative enough, but the recording is very poor. A.F.

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And the trade press chimed in with their hosannahs for the miraculous results on *Stereo 35/MM*. *Billboard Music Week* said, "Enoch Light has done it again with a brilliant 'sound' record that should maintain Command's leadership in the field."

"Fantastic . . . Unbelievable"

"As the stereo sound field gradually catches up with the Enoch Light tape innovations," asserted *The Cash Box*, "the maestro takes another giant step with this utterly fantastic 35 mm magnetic film recording. The sound clarity, depth and separation, is the best yet attained on disc and at times the purity is almost unbelievable."

The public response was prompt and unquestionable. *Stereo 35/MM* made the fastest climb to first position on *Billboard Music Week's* weekly chart of best-selling stereo records since that chart has been in existence. More than that, Stereo *35/MM* is one of the few records that has ever gotten fan letters from the public. When Mrs. Joan Weed and her husband, who live in Maywood, N. J., bought their copy of *Stereo 35/MM*, Mrs. Weed was so overwhelmed that she responded to an urge to share her feelings with Command Records.

"It Sends Shivers Through You"

"This is the most beautiful record we've ever heard," she wrote. "It seems so real that it sends shivers through you."

Naturally, it was gratifying for Enoch Light and his staff to find that they had not been carried away by their enthusiasm for this brilliant new recording process, that their evaluation had been correct and that people who are interested in *beautiful* music *superbly* recorded agreed with them that 35 mm magnetic film was the most exciting advance in recording techniques that has yet been discovered.

But by then they were already busy looking further into the uses of 35 mm magnetic film, exploring ways in which it could be used to achieve even greater musical excitement, stretching out the possible width, breadth and depth of reproduction even farther, reaching new brilliance, clarity and full-bodied realism.

The result is this album, *Stereo 35/MM, Volume Two*, an album that was made possible only because Command's enthusiastic production staff and engineers learn more about the potential of recording on 35 mm magnetic film every time they use it. 35 mm magnetic film has eliminated every last little evidence of flutter, a characteristic of tape recording which prevents the reproduction of an instrument with absolute cleanliness of sound. It has done away with the hiss that is an inevitable concomitant of tape recording. And it defies the print-through which, even with the greatest care, occurs on tape and contributes to a slightly degenerating effect on sound reproduction.

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Stereo 35/MM was a revelation to music lovers and to recording engineers. But it was only the first step in one of the most exciting adventures ever undertaken into the world of sonic realism. This new album, *Stereo 35/MM, Volume Two*, is the next step. Now you can hear the results of the day-by-day progress that has been made into this amazing new recording field by Command's engineers and musicians.

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"We know the medium better now," said Enoch Light when he was producing this album. "We have learned that we can demand more of an orchestra than we have ever thought possible before. We have found that we can make these extra demands and have every last nuance come out in the reproduction. And we've learned that we can put more sound on 35 mm magnetic film than we had even imagined when we started to use it."

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CIRCLE 25 ON READER-SERVICE CARD

Robert Morse (center): from window cleaner to Chairman of the Board.

How To Succeed in Business Without Really Trying

Virginia Martin: a red head means consolation.

FOR a wonderfully funny, impudent, and irreverent exposé of the precepts and practices involved in getting ahead in the world of big business, go see *How To Succeed in Business Without Really Trying* —or get a copy of RCA Victor's original cast recording (LOC 1066, LP; LSO 1066, SD). This show seems to me the finest satirical musical comedy to reach Broadway since *Of Thee I Sing*. Adapted from Shepherd Mead's novel of the same name by a trio of really "hep" Broadway writers—Abe Burrows, Jack Weinstock, and Willie Gilbert—the hilariously written tale is a series of keenly observed situations in the meteoric rise of an ambitious employee of World Wide Wickets Company, Inc. Disdaining the customary requirements for company promotion—honesty, perseverance, company loyalty, etc.—this worthy relies on guile, connivance, flattery, and other questionable practices (all outlined in the little guide book to success he carries in his pocket) to rocket him from company window cleaner to Chairman of the Board. This saga could have been hopelessly improbable, but the shrewdness of the writing, the consistency of its point of view, and its light, yet rapier-sharp satiric thrust make it a telling social commentary.

Doubling as lyricist and composer and obviously working closely with the authors of the book, Frank Loesser has written pungent and adroit lyrics which illuminate every scene of this latter-day Horatio Alger story. Although the lyrics are so pertinent that in the theatre I was scarcely aware of Loesser's extremely functional score, it both punctuates and propels the dramatic action perfectly. On the record-

Rudy Vallee—as the great J. B., head of it all.

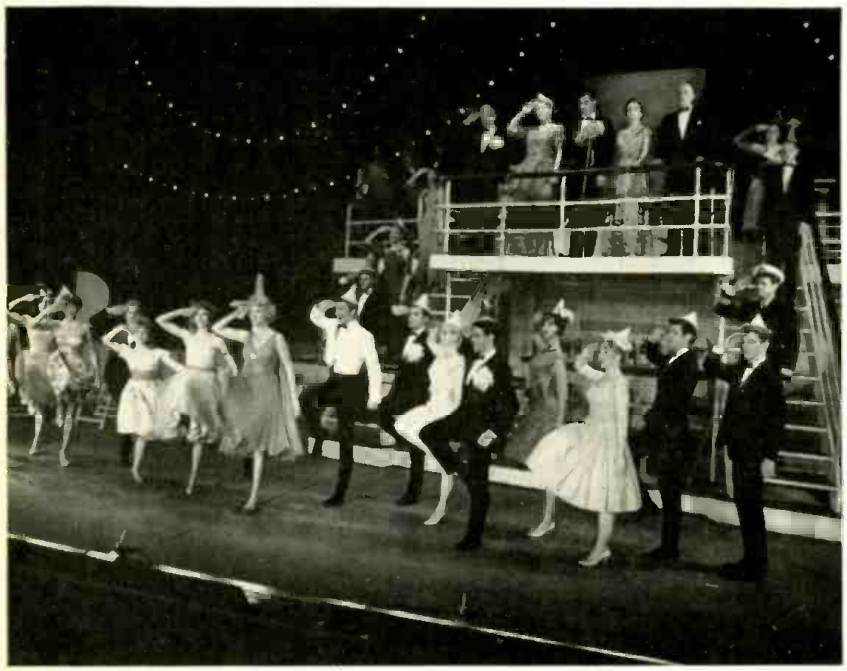
ing the production numbers understandably suffer a little when denied their visual impact, but on the whole the disc version is wonderfully effective. *Paris Original*, for instance, manages to suggest a good deal of the chagrin felt by the female office force when they discover they are all wearing a similar "original" evening dress to the office party; and there is a nice sense of communal frustration conveyed when in *Coffee Break* the junior executives discover that the coffee machine is not functioning. Corporate conformity is the butt of Loesser's lyric for *The Company Way*, and *A Secretary Is Not a Toy* is a humorous admonition against extracurricular office activities ("Her pad is to write in and not spend the night in"). In *Grand Old Ivy*, Loesser has composed a mock heroic college song (which could set ditties of that genre back ten years) and in *Love from a Heart of Gold* he has written a bathetic hymn as funny as it is pompous, especially as sung by Rudy Vallee and Virginia Martin.

With a hero so intent on marching onward and upward to the top and consequently having little time for romantic dalliance, Loesser has kept his love songs to a minimum. *Happy To Keep His Dinner Warm* is a wryly amusing air sung by the girl who has somehow fallen in love with this character on the make and thinks she will be quite happy with him in New Rochelle, basking in his "perfectly understandable neglect." If *Rosemary* is a ballad on more conventional lines, Loesser suggests the romance might be speeded up with more romantic music, and does so by calling on the Grieg Piano Concerto for help. *I Believe in You*, one of the composer's major inspirations, is not a love song, as one might assume from its title, but an ode of self-esteem sung by the company climber to his own image, reflected in the mirror of the men's washroom. The idea is refreshingly new, even if the locale chosen is a trifle unusual. Pleasantly tuneful as these numbers are, I doubt that any have any great commercial potential; but that prospect may well be in store for Loesser's rousing, revivalist *The Brotherhood of Man*, a song with a throbbing rhythm and easily remembered melody.

What the record cannot do is bring Robert Morse's superb theatre performance to the listener. A stocky young man who moves with the grace of a ballet dancer and the assurance of a seasoned trouper, he can say more with his hands and his eyes than most performers who have spent years at studying Method. His charm is so great that he even makes the basically objectionable character he plays seem attractive. The two sides of company president J. B.—crusty and severe with employees, weak and sentimental on the subject of the old Alma Mater and his young mistress—are wonderfully caught by Rudy Vallee in a brilliant performance. As J. B.'s nephew Frump, whose attempts to mount the company ladder are consistently thwarted by the hero, Charles Nelson Reilly gives a sustained performance of a man suffering from repressed rage that is vastly funny. Bonnie Scott, as the girl who must try to hold on to the company climber's coat tails as he ascends the ladder of success, is a pleasant young ingénue; and in the role of her confidante Smitty, Claudette Sutherland contributes a well-rounded portrait of a young woman who manages to keep her feet on the ground. As a statuesque redhead who consoles J. B. in and out of office hours, Virginia Martin is pictorially very effective indeed.

I have heard only the stereo version, which is recorded in brilliant sound. Although Bonnie Scott's voice has a piercing quality, Rudy Vallee's voice profits by the close microphoning. In fact the old pro is to be heard more advantageously on the record than from the stage, where I had noticed that amplification had had to be used for his numbers. Morse is no singer, yet his voice has a quality that seems particularly well suited to his role—youthful-sounding, husky in tone, with a sort of undercurrent of merriment rippling through it.

Stereo effects are in evidence, with particularly full advantage of its possibilities taken in the trio *Been a Long Day*—the girl in the left speaker, the boy in the right, and Smitty, as a sort of interlocutor, placed square in the middle. Robert Ginzler's orchestrations are full of striking conceptions, particularly the odd orchestral sound (violins?), suggesting electric razors, in the washroom scene. Loesser's score may not be the equal of his music for *Guys and Dolls*, but it is superior to his more recent efforts and thoroughly entertaining. And then there are his marvelous lyrics too. JOHN F. INDCOX



Assorted passengers of the Coronia*—on a Mediterranean cruise.*

Alice Pearce: a caustic lady author.

Sail Away

THE first musical play by Noel Coward to reach the Broadway arena since his memorable *Conversation Piece* of 1934, Mr. Coward's gay and breezy *Sail Away* is likely to fill the Broadhurst Theatre for many months. Twenty-seven years is a long time between Broadway shows; but as the present production demonstrates and Capitol's excellent original cast recording (WAO 1643, LP; SWAO 1643, SD) reaffirms, time has not lessened Coward's knack for writing nimble rhymes and attractive tunes. The score is unusually strong on ballads, a song form that has not always been the composer's forte, but those here all seem to me to be as good as anything he has ever composed. The title tune, an agreeable number originally heard in the 1950 London musical *Ace of Clubs* and now given both new lyrics and melody for the verse, has been defined by the composer as "A catchy tune with a good swing to it"; the description couldn't be hettered. An equally graceful song is the questioning *Where Shall I Find Him?*, which—though it starts out with a phrase from Tchaikovsky—soon turns out to be typically Coward's own. In more affecting mood (particularly as Elaine Stritch sings it) is *Something Very Strange*, rather reminiscent of *If Love Were All* from *Bitter Sweet*. On the gay side—and with a backward glance to the musicals of the Twenties—is the charming duet *When You Want Me*, which could turn out to be the *Tea for Two* of the Sixties.

Since Mr. Coward is taking a quizzical look at American tourists on a cruise, he has ample opportunity to indulge himself in some of those typically mischievous topical songs in which he excels. *Useful Phrases* is a devastating commentary on the useless phrases found in foreign language primers for neophyte travelers (Please bring me some rhubarb; I need a shampoo). The flag-waving number *You're a Long, Long Way from America* is basically a barbed assault on chauvinism, and *The Little One's A B C* is probably intended as a gentle satire on one of the more saccharine numbers in a current Broadway musical. The *pièce de résistance* of the score is most certainly *Why Do the Wrong People Travel?*, calculated to deflate the ego of almost anyone who has ever indulged himself in a cruise—and it may even pose a threat to the travel business itself.

Mr. Coward has set this handsome frolic aboard the *H. M. S. Coronia*, a luxury liner about to leave for a Mediterranean cruise with as choice an assortment of tourists as ever trudged up a gangplank. These include a stuffy English couple, an overpossessive mother and the son she is rescuing

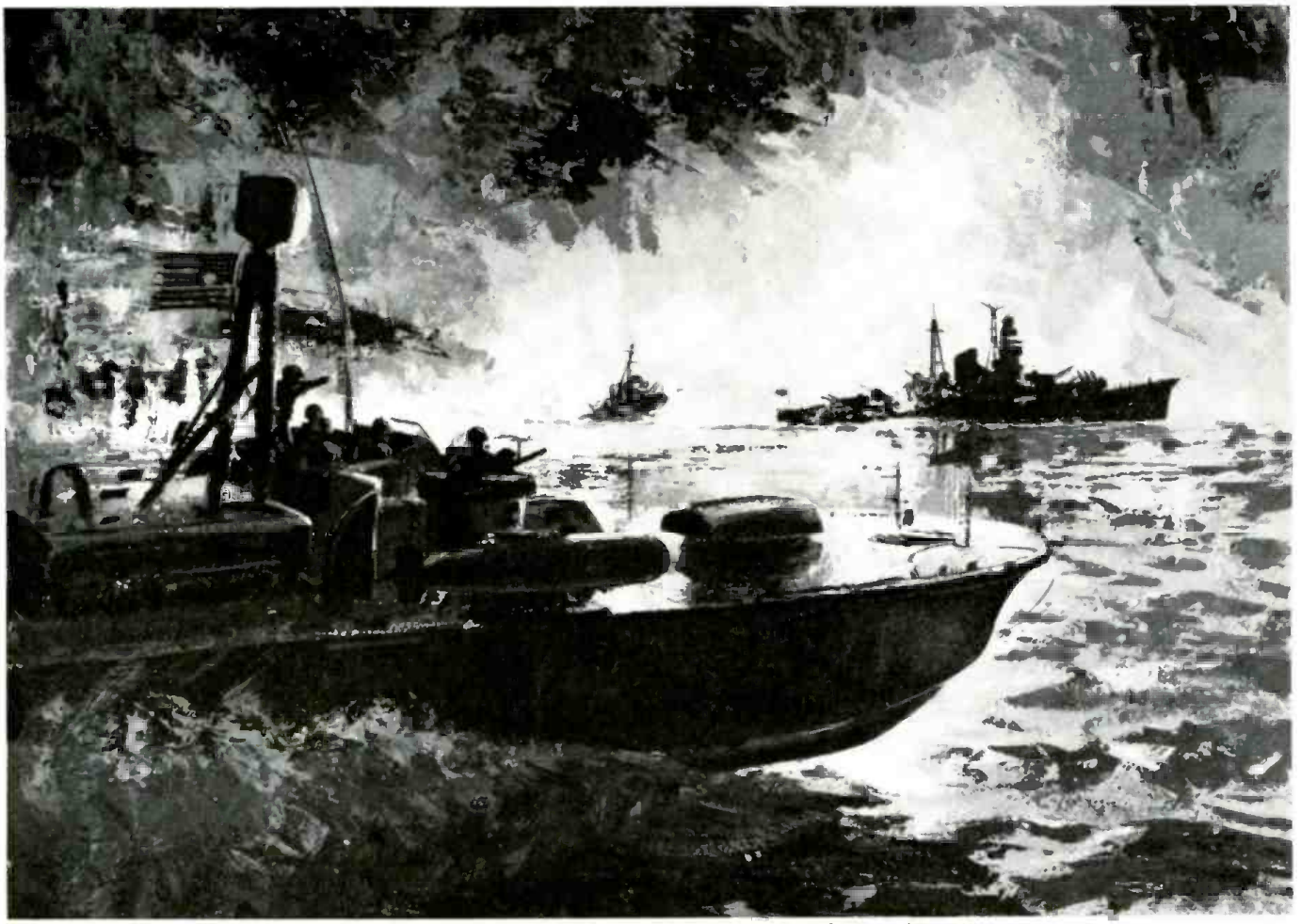
Elaine Stritch: the marvelous Mimi Paragon.

from a frowned-upon romance, a lady author who has some very vague ideas on poetry and prose, the author's niece-secretary, a defensive female and her offensive son, some reasonably normal married couples, and a gaggle of obstreperous children. This clutch of characters the author has entrusted to the care of the cruise directress, Mimi Paragon (undoubtedly the most aptly named musical comedy character in years). It is her job to introduce them to the amenities of shipboard life, arrange for their entertainment, and shepherd them through the tourist traps of Gibraltar, Tangier, Naples, and Athens. Inasmuch as Paragon is both experienced and diplomatic, these ship-and-shore problems present little difficulty. What gives her considerably more trouble is handling the romance the author has arranged for her with a boy on the rebound from an unfortunate love affair; but since the boy's intentions are strictly honorable and this is, after all, a musical, the outcome is predictable from the moment he whispers "I love you" (quite some time before the final curtain, incidentally). Apparently believing that there is safety in numbers, Mr. Coward has engineered another love affair, this between the secretary and a lad whom she quickly discovers offers more interest than her typewriter does. It too ends happily. These romantic interludes may be *de rigueur*, but when they intrude, as they frequently do, they perceptibly slow down the pace of an otherwise fast-moving show.

Although Mr. Coward's dialogue displays his customary wit and verbal dexterity, he is not averse to falling back on sight gags for some of his most hilarious scenes. The Italian interlude (not included on the recording) takes place in a typical Neapolitan house, where a wedding is being celebrated to the strains of rock and roll. When the tourists are sighted, the festivities are immediately transformed into an Italian bazaar, selling art masterpieces at bargain prices (the *Mona Lisa*, no less), local bric-a-brac, and a do-it-yourself Italian wine press, complete with barefoot signorina. Again, there is the inevitable lifeboat drill, with passengers listening in dazed bewilderment to the tortuous instructions being plummily intoned over the intercom by the ship's commander (in this case, Mr. Coward himself). And the recording, of course, cannot fully convey all the fun that develops in the ship's nursery when Miss Paragon tangles with all the little darlings therein sheltered. The Oliver Smith sets, particularly those of the liner's promenade and sun decks, are very handsome and provide superb backgrounds for Joe Layton's exciting, but not overly athletic dance routines.

In a cast that is large, talented, and all-American, it is the ladies who walk away with most of the honors. As Miss Paragon, Elaine Stritch gives an extraordinarily funny and vivacious performance. After floundering in musicals that failed, she has here a part really worthy of her talents, and she makes the most of it. Patricia Harty, as the inept secretary, is a pert, pixieish type of ingénue, who sings as well as she dances. Margalo Gilmore brings style and a *grande-dame* air to the role of the oversolicitous mother, and Alice Pearce, as the lady author to whom Mr. Coward has given some of his most acid lines, cackles merrily away to everyone's enjoyment, including her own. James Hurst makes a personable leading man, but the part is not very well written and is not improved by his one-dimensional performance. He has an unusually fine baritone voice, but I doubt that it is ideal for the light ballads which fall to his lot. As the young secretary's romantic vis-à-vis, Grover Dale seems to have stepped right out of a Schwab and Mandel musical of the Twenties, pearly teeth and all. He is a superb dancer (plucked from the Paris production of *West Side Story*), but he is not really much of a singer.

On the stage the Coward lyrics are occasionally on the risqué side, but the excesses have been modified or expunged on the recording. The arrangements, by Irwin Kostal, are the same as those heard in the theatre, but they seem to me to be less strident on the recording, and consequently more attractive. A fair amount of movement is noticeable on the stereo version, but the sound itself lacks the body of the monophonic edition. JOHN F. INDCOX



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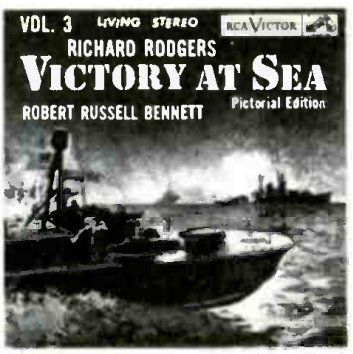

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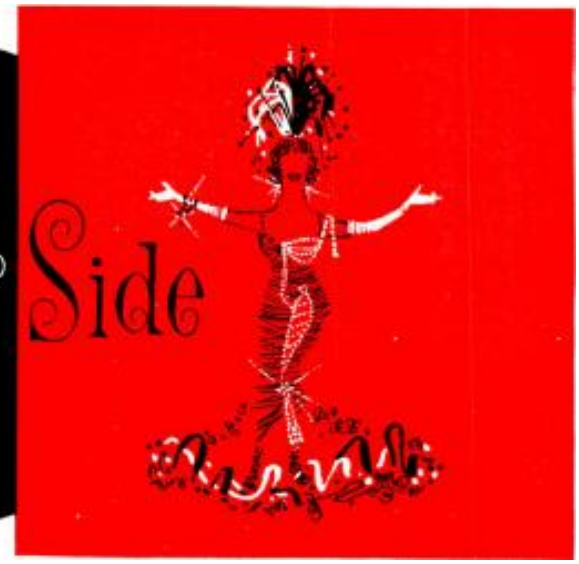

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The Finest Hour, Splendidly Recalled

"Winston Churchill: The Valiant Years." *Orchestra. Robert Emmet Dolan, cond. ABC-Paramount ABC 387, $3.98 (LP); ABCS 387, $4.98 (SD).*

RICHARD RODGERS, an outstanding influence upon the music of the American stage, has twice turned his talents towards writing musical accompaniments for extended television series. For "Victory at Sea" he wrote a full thirteen hours of music, from which RCA has already mined three very successful albums. Last year he lent his talents to an equally ambitious, equally lengthy project—"The Valiant Years"—a recapitulation of the crises that ushered in World War II and the pivotal role played in the resolution of that struggle by Sir Winston Churchill. Fashioned from Allied and Axis motion picture footage, using for narration the actual words of Churchill, "The Valiant Years" scored a spectacular success.

Churchill the leader was virtually unique in his time. He did not react to events, he dominated them; he did not respond to the pressures of history, he shaped them. To take the measure of such a personage and his era in TV program music poses a formidable challenge. Rodgers met it, and this suite taken from his accompaniment for "The Valiant Years" testifies eloquently to his success. Rodgers possesses a rare ability to catch the essence of a man or a moment in meaningful musical terms. His summation of Churchill—which provided the programs' opening and closing signatures—is all thrusting power: here we have brought to us a majestic statement reflecting pride of empire, pride of freedom, pride of cause.

As is his wont, Rodgers introduces manifold variations upon his themes, variations that impart dimension and sweep as well as subtle juxtapositions of mood. To take one example, his somber backdrop for Dunkirk skillfully shifts from minor to major to indicate that only the British armies, not the British spirit, had been crushed on the channel beaches. A very lovely, very lyric passage expresses the timeless serenity of the Mediterranean, effectively counterpointing the vicious naval actions fought for control of these waters.

Rodgers' evocations of Germany—almost always based upon stern and militaristic themes—represent perhaps his sole failure. To my mind they offer a one-dimensional, truncated picture. His *Sea Killers*, however (which for the television performance accompanied footage depicting Nazi U-boats prowling the North Atlantic), bristles with menace and coiled power, with the throbbing of engines and the pounding of the sea.

Clear, informative program notes guide the auditor as the suite unfolds (though one patronizing reference to "the British peasants" would probably get the author tarred and feathered in the Midlands). Stereo imparts the breadth that this music deserves, but the LP is superb of its kind. The album is all music: no roaring cannon, stuttering machine guns, or whining aircraft. As a coda to England's finest hour, Rodgers' music splendidly recalls parlous times and great triumphs. O.B.B.

"Twelve Faces of Love." Yulya. St/And SLP 414, $4.98 (LP).

A remarkable showcase for the varied talents of Julie—nee Yulya—Whitney. Born in the U.S.S.R. and now the wife of an American journalist, Mrs. Whitney shines here as composer, lyricist, pianist, arranger, and conductor. She has composed all of the songs represented on this disc; the melodies are suavely Continental and the lyrics flicker with a kind of world-weary sophistication. Although some of Mrs. Whitney's songs strike me as being in some measure derivative—one detects echoes of Kurt Weill, for example, in *I Need Someone To Love Me Right Now*—all are worthy of attention. As a vocalist, however, Yulya is superb; her husky, intimate voice with its trace of an accent raises visions of small, smart, sad little *boites* just off any of the *grands boulevards* of Europe's capitals. This record is surely something of a *tour de force*, but it is also solid and highly satisfying entertainment. O.B.B.

"West Side Story." Ferrante and Teicher, duo-pianists; orchestra. United Artists UAL 3166, $3.98 (LP); UAS 6166, $4.98 (SD).

In view of the extent to which Bernstein's music for *West Side Story* relies on the composer's skillful orchestration to create excitement, the piano team of Ferrante and Teicher have been extraordinarily successful in suggesting its fervor. While they do have the assistance of an orchestra and, in some numbers, of a vocal choir, it is their own handling of the music that is the outstanding feature of the recording. There are quite sparkling performances of four songs from the score (*Maria, Tonight, Somewhere*, and *I Feel Pretty*) and a whirlwind, varicolored traversal of the Overture. On the obverse side, the team play music from *Camelot, Gigi, Fanny*, and *Carnival* with their customary good taste and proficiency, and throw in delightful accounts of *Three Coins in the Fountain*, and *Around the World in Eighty Days* for good measure. The entire record is, in fact, a delight. J.F.I.

"Pilsner Pretzels Polkas." Vardi and the Medallion Strings and Percussion. Medallion MS 7521, $5.98 (SD).

"Polkas in Percussion." Will Bill Band. ConcertDisc CS 52, $4.98 (SD).

The same irreverent and amusing rescoring that Vardi demonstrated in his recent

Yulya: visions of sad little boites.

"Wine, Women, and Waltzes" program is extended here to a couple of Strauss polkas, but proves even more effective in such originally less sophisticated examples as the *Beer Barrel, Buffalo Gal, Barbara, Hop Scotch*, and the leader's own *Playroom* polkas. Again the big band of picked virtuosos plays with brilliance and lusty verve; again, too, the broadspread Medallion stereo recording is nothing short of scintillating.

Far removed from such slick East Coast *bizarrerie*, the shirt-sleeved Bill Will program documents what polkas are more likely to sound like as danced in mid-Western Bohemian and Polish enclaves. Despite the titling, there is no special use of percussion (other than the catchy beat and an occasional break by a single discreet traps player), and the "band" seems no more than a small banjo, accordion, bass, and occasionally electronic organ ensemble, with most of the group doubling as vocalists. But if nothing fancy, this is patently the Real McCoy: bouncing along a bit monotonously at times perhaps, but always danceable, and at its best (as in the perky *Joey's Polka* and snappy *Bye Bye Baby*) wondrously invigorating. Although apparently quite closely miked and unreverberant, the smoothly spread ultratransparent stereoism is a model of authentic clarity—as well it should be if I'm correct in interpreting ConcertDisc's "Audiophile Series" designation to mean that the technology has been supervised by the fabulous E. D. Nunn. R.D.D.

"Milk and Honey." Original Cast Recording. RCA Victor LOC 1065, $4.98 (LP); LSO 1065, $5.98 (SD).

RCA Victor's stereo version of the original cast recording of the new musical *Milk and Honey* is easily the most successful attempt yet made to bring into the listener's living room, on disc, an actual theatre performance, complete with stage action and movement. It provides an illusion of presence and motion, of depth and distance, that is startlingly realistic, even if an artist may occasionally seem unduly spry in sprinting from one speaker to the other, as at the end of Molly Picon's *Hymn to Hymie*. There's no exaggeration here, though; this is exactly the way Miss Picon handles the song in the theatre. The record is a fascinating listening experience (of course the stereo version leaves its mono brother far in the rear).

A big, lavish musical whose book is as old-fashioned as its setting (the state of Israel) is new, *Milk and Honey* comes stirringly alive, thanks to the vitality of the performances by every member of the cast, its exciting dance sequences, Jerry Herman's agreeably tuneful score, and the unusual honesty of the entire presentation. For Robert Weede, a middle-aged man who finds himself falling in love with a younger woman, Herman has written a number of pleasing songs (the best, perhaps, being the easy-flowing *Shalom*), all of which Weede sings with authority and elegance. In the theatre Mimi Benzell is both visually and vocally most attractive as the young widow; on the recording she seems far less comfortable, except in the gay little number *That Was Yesterday*. As a young Israeli pioneer, Tommy Rall is unusually convincing. His powerful tenor voice is ideal for Herman's rousing title tune and equally right for the ballad of torment *I Will Follow You*. Making her Broadway debut in a musical after fifty years in the Yiddish theatre, Molly Picon, leading a group of Jewish widows who each hope to return home with a six-foot Israeli souvenir, brings a sly, comic touch to both her numbers—*Chin Up, Ladies*, an optimistic exhortation to her lady companions, and the hilarious *Hymn to Hymie*, a plaintive plea to a departed husband, whose approbation she seeks

before embarking on a new romance.

This is the best-sung musical I have heard in years, with some particularly stunning work from the chorus (who, also turn out to be fine dancers, incidentally). *Milk and Honey* promises to grace the Broadway stage for some time, and an even longer life can be predicted for the fine recording. J.F.I.

"Mazowsze: The Polish Song and Dance Company, Vol. 1. Monitor MF 360, $4.98 (LP); MFS 360, $4.98 (SD).

The fall tour of Mazowsze introduced American audiences to still another in the impressive array of Eastern European folk ensembles. Founded in 1948 by the late Tadeusz Sygietynski, Mazowsze takes its name from the region surrounding Warsaw—which has also given us the word mazurka—and seeks to keep Polish traditional songs and dances viable in our changing era. In that, as witnessed by this scintillating release, they succeed unequivocally. *Warsaw Polonaise, Hush Hush,* and *Goose in the Water* highlight a thoroughly attractive program. As usual, Monitor provides complete texts and translations of the songs. Both LP and SD versions are well engineered. O.B.B.

"The Sound of 94 Speakers!" Don Baker, organ. Capitol T 1626, $3.98 (LP); ST 1626, $4.98 (SD).

I cringed anticipatorily at the title of this disc and its jacket's description of the 3-manual 600-tone in the Portland, Oregon, Memorial Coliseum as the "world's largest electronic organ." But I sat up straight again as I began to listen: while Baker plays his program of familiar movie themes with a typical theatre organist's alternations between schmaltz and bounce, the sound that emerges from the ninety-four speakers (actually a cluster of thirty-two speaker system enclosures which, with twenty-six amplifiers, are hung in a two-ton "basket" suspended from the auditorium roof) proves to be generally closer to true pipe organ qualities and tonal variety than anything I have heard previously from electronic sources.

The immensely spacious recording is extremely impressive too, particularly in stereo, since the mikes located some thirty-five feet from each side of the speakers' "basket" authentically reproduce the big-hall ambience (as well as, to be sure, a good deal of background noise which easily might be mistaken for the "wind-roar" of a large pipe organ). The mono edition is good, but inevitably less overwhelming, and its more exaggerated lows sound less natural. But I do wish the jacket notes, so informative about microphone placement, were as explicit about the design of what are described only as the Rodgers instrument's six hundred individual "matchbox-sized transistorized etched-circuit" tone generators. R.D.D.

"Satin Affair." George Shearing Quintet. Capitol T 1628, $3.98 (LP); ST 1628, $4.98 (SD).

The fabric may change in the titles of the series of mood music albums George Shearing has been making recently, but the pattern remains essentially the same. This latest session of soft lights and sweet music features the pianist in a series of performances that are facile and very *soigné*, if not particularly adventurous except perhaps in those few fleeting passages where he injects a slight feeling of jazz. His musical embroidery of such

Shearing: soigné *in a "Satin Affair."*

standards as *Star Dust, Early Autumn,* and *Midnight Sun* is ear-catching, and I particularly liked his almost offhand treatment of *Here's What I'm Here For* and his brightly fashioned handling of Rodgers' almost forgotten song *I Like To Recognize the Tune*. The ubiquitous Billy May pops up again here with some expertly woven string arrangements that add a nice sheen to the musical texture, and Capitol has supplied superb satin sound. J.F.I.

"Joan Baez, Vol. 2." Vanguard VRS 9094, $4.98 (LP); VSD 2097, $5.95 (SD).

At the age of twenty, Joan Baez already stands in the forefront of today's folk singers. Purity—of voice, of diction, of style—is Miss Baez's hallmark. She supplements these gifts with an uncanny ability to implicate her listeners in the emotional aura of a given song. When Miss Baez sings, you *care* what happens to Barbara Allen or Engine Number 143; and, long after the last note dies away, you go on caring. Unlike some prominent figures in the folk song revival, Miss Baez employs no frenzied rhythms, no trickery. Her songs are quietly intense, profoundly personal restatements of long-ago joys and long-ago griefs preserved in folk memory like so many butterflies in amber. On this superlative disc, they flutter into brief and dazzling life once again. High points in the program are a meltingly sweet *Plaisir d'amour* and a touching, reverent *Cherry Tree Carol*. Both editions are splendidly engineered, with the mono retaining a bit more of the intimacy one associates with Miss Baez's performances. O.B.B.

"Dynamic Dimensions." Henry René and His Orchestra. RCA Victor LSA 2396, $5.98 (SD).

This is a good if hardly outstanding addition to the "Stereo-Action" series, sonically rich and full-blooded, with stereoistic motion and antiphonies exploited discreetly rather than recklessly. Both René's big band and effectively contrasted smaller ensembles play with verve and good taste: the former best in *On the Sunny Side of the Street* and *Swanee River*; the latter consistently well, although I relished most *Me and My Shadow* (with its cleverly delayed vocal "shadowing"), a dazzling *Dizzy Fingers*, and a brilliantly fresh approach to that old standby, *Parade of the Wooden Soldiers*. R.D.D.

"Lollipos aus Wien." Boskovsky Ensemble. Vanguard VRS 1074, $4.98 (LP); VSD 2096, $5.95 (SD).

Here again is delectable Viennese dance music from the ensemble whose previous recording of a similar program ("Bonbons aus Wien," Vanguard VRS 1057, VSD 2068) was one of the most fascinating discs of 1960. This time they present less well-known delicacies by Strauss (Johann Sr. and Jr.), a graceful waltz and Ländler by Lanner, and some Schubert and Haydn dances that are a joy. Two unfamiliar little excerpts—the dreamy *Schnofler Tanz* of Joseph Mayer and Vinzenz Stelzmuller's languorous *Stelzmuller-Tanz*, both strongly Schubertian in flavor—are also delightful. This entire feast of entrancing music is played with the grace, gossamer lightness, and lilt which only the true Viennese musician seems fully able to capture. The recording too comes close to perfection. J.F.I.

"Japan: Her Voices and People." Robert L. Niemann, narrator. Key KLP 740, $3.98 (LP).

Rudyard Kipling, a poet fallen upon evil days with the critics, once wrote: "If you've heard the East a-callin', why, you won't heed nothin' else." He was right. Anyone who has tasted life in Japan will hear the old call loud and clear in this outstanding recording. A rather didactic—but very knowledgeable and very informative—narration by Robert L. Niemann frames a dazzling anthology of typical Nipponese sounds. Mr. Niemann lends unity to his recording by placing the sonic episodes in the context of a single day, dawn to dawn. Most memorable are the thunder of commuters' *geta*, or wooden clogs, pounding out of Tokyo Central Station, the cries of street vendors, a Japanese baseball broadcast, a timeless solo on the stringed *koto*, a geisha's lament for love lost. Mr. Niemann taped this material himself and, on the evidence of the sound, he is no mean engineer. I know of no finer audio portrait of a nation: it is worth a dozen guidebooks. O.B.B.

"Concert Brilliants." Capitol Symphony Orchestra, Carmen Dragon, cond. Capitol P 8559, $4.98 (LP); SP 8559, $5.98 (SD).

This miscellany of symphonic pops left over from Dragon's West Coast activities boasts several points of special interest. First, it demonstrates throughout (if particularly in the high-spirited "Autumn" from Glazunov's *Seasons* and in the richly effective orchestral expansion of Grieg's *Last Spring*) a notably matured interpretative ability. Second, it documents this growth by the opportunity it gives us of comparing assured performances here with the more nervously mannered ones of some of the same pieces in the Dragon debut releases, with the Hollywood Bowl Orchestra, of 1954. And since those earlier programs ("Echoes of Spain" and "Starlight Concert") were recently reissued in quasi-stereo processings, we also can make illuminating direct comparisons between "Duophonic" and true stereo techniques. Needless to say, "Duophony's" limitations are cruelly exposed by the far greater transparency and authenticity of the real thing, which also has a marked superiority in dramatic spaciousness over the current LP version, even though that is certainly a fine one by mono standards. R.D.D.

"Jo Basile's Paris." Joe Basile's Accordion and Orchestra. Audio Fidelity AFSD 5955, $5.95 (SD).

The unusual combination of a *bal musette* orchestra and massed strings, wonderfully effective as it is in this splendid recording, is assuredly not one likely to be found in the French capital today. Twenty years ago, it might have been achieved by fusing an accordion orchestra from Menilmontant or La Butte with one of the string orchestras that used to operate in the big cafés along the *grands boulevards*. Today, the orchestras have vanished, replaced by jukeboxes, and only on records can such a musical picture of Paris be created. An extremely pleasant picture it is, however, for Basile has included a number of fine, but not too familiar French songs in his program. (He's also managed to sneak in the not so Gallic *Greensleeves*, perhaps as a reminder that the *Entente Cordiale* is not dead.) The performances are quite captivating, full of finesse and the right amount of virtuosity, and Audio Fidelity has recorded them in splendid sound. J.F.I.

"Cuadro Flamenco!" Los Macarenos. Capitol T 10301, $3.98 (LP); ST 10301, $4.98 (SD).

The American recording industry has served flamenco well, generally taking especial pains to preserve the integrity of this unique Spanish-Moorish-Gypsy art. This release is a case in point: Capitol has captured the flashing ecstasy of a group of workers-by-day, flamencos-by-night from Granada in the heart of Spain's Moor-haunted south. There is a roughhewn power to the singing and dancing of these skilled amateurs that is often lacking in the more polished performers who grace the bistros of Madrid. Clear, super-sharp stereo crystallizes every heel clack, every vocal ululation, every twang of the mourning guitars. O.B.B.

"So Much Guitar!" Wes Montgomery with Rhythm Quartet. Riverside RLP 9382, $5.98 (SD).

The guitarist of the Montgomery Brothers (of "Mastersounds" fame) usually plays without much real tone (although he certainly can produce that when he wants to, as here in the expressive *While We're Young* and *I Wish I Knew*), but his resilient staccato (often *sotto voce*) and florid style lends itself admirably to such zestful jazz performances as these of *Cotton Tail, Repetition, I'm Just a Lucky So and So*, etc. The soloist's deft touch is echoed to perfection in Hank Jones's piano solos and the consistently imaginative support of Ron Carter, bass; Ray Barretto and Lex Humphries, percussion. The unexaggeratedly stereoistic recording is satisfactorily clean, but otherwise unremarkable—at least by Riverside's usually more distinctive standards. R.D.D.

"Always You." Robert Goulet: Frank DeVol and His Orchestra. Columbia CL 1676, $3.98 (LP); CS 8476, $4.98 (SD).

One of the better musical comedy voices to burst on the Broadway scene in the past two years belongs to Robert Goulet, the young Canadian baritone whose work on the original cast recording of *Camelot* was most impressive. His large, well-produced, and resonant voice is a natural for the swashbuckling operetta music of Friml and Romberg, and it is a pity he has not included one or two of their more rousing numbers in this, his first solo recording. In a program dominated by romantic ballads of the *Full Moon and Empty Arms* school, only two show tunes intrude—*And This Is My Beloved* and *Strange Music*, both stunningly sung. The ballads are much less successful, mainly because the singer does not phrase very persuasively and seems undecided how to approach these songs. He settles for a pops *cum* musical comedy style, and the result sounds like a cross between Tony Martin and Dennis King (if I may be permitted to go back a few years). Helpful support from the DeVol orchestra, and splendid Columbia sound help to offset the occasional disappointments. J.F.I.

"El Señor Bing." Bing Crosby: Orchestra, Billy May, cond. M-G-M E 3890P, $4.98 (LP).

Attired in serape and sombrero, and abetted by Billy May's Latin-styled arrangements, the Old Groaner turns this program of old standards into a veritable South American song fiesta. The Crosby voice is in better shape than it has sounded in years, and a great deal of his old charm comes through in these effortless performances. Even in such songs as *Martha* and *My Shawl*, which could be troublesome for this singer, there is no sense of strain, while the remainder, which lie well for his voice, are all most engagingly sung. The Billy May arrangements, though they tend to become monotonous, are certainly appropriate to such South of the Border favorites as *Malaguena, Andalucia*, and *Heavenly Night* (the latter a version of *Cielito Lindo*). Less successful are May's attempts to give the Latin look to *Taking a Chance on Love* and *In the Still of the Night*. The extremely forceful M-G-M sound needs some regulating to be made pleasing to the ear. J.F.I.

"Vienna, City of My Dreams." Erich Kunz; Wiener Schrammeln and Wiener Volksoper Orchestra, Anton Paulik, cond. Kapp KS 3263, $4.98 (SD).

Anyone familiar with his brilliant albums of German student songs for Vanguard will need no second invitation to visit the Vienna of Erich Kunz. The operatically trained Kunz is a consummate actor whose voice can convey virtually any emotional nuance. Here his virile baritone paints a nostalgic portrait of the Wien that used to be—of the new wine of Grinzing, the trees of the Prater, the churches of Penzing. Vienna, like Paris, has inspired many a musical love affair and, for this release, Kunz has chosen a dozen of the most beautiful odes to the Belle of the Danube. His lyric, intensely projected *Wien, Du Stadt Meiner Träume* sets the tone for a recital that cannot be too highly recommended. Splendid accompaniments and flawless stereo sound round out an enticing package. O.B.B.

"Kern and Porter Favorites." Morton Gould and His Orchestra. RCA Victor LM 2559, $4.98 (LP).

Even in monophonic sound this is one of the most sumptuously "symphonic" mood music programs I've ever encountered. I myself don't really care much for mood music, but the present combination of the finest pop tunes, elaborate but seldom too fancy and always effective arrangements, topnotch (by true symphonic standards) orchestral playing, and of course the wondrous recording is hard indeed to resist. Best are perhaps *Jockey on the Carousel, Can I*

Forget You, I Get a Kick out of You, and *The Way You Look Tonight*; but the Villa Lobos treatment of *All the Things You Are* is ingeniously effective, as is the exceptionally intricate scoring of *What Is This Thing Called Love.* Elsewhere I gag a bit at the overwrought expressiveness, but more habitual mood music addicts may be enthralled. R.D.D.

"Folk Songs by Joni James." M-G-M E 3958, $3.98 (LP).

Joni James, M-G-M's tops-in-pops thrush, here focuses her not inconsiderable talents upon the world of folk ballads. Miss James's dozen songs—ranging from *Greensleeves* to *Scarlet Ribbons*—have been carefully selected to exhibit her sweet voice and straightforward style at its best. This they do. Personally, however, I found her deliciously blues-tinged *Careless Love* and *Go 'Way from My Window* to be the best bands on the disc. An eminently satisfactory release that earns Miss James a well-merited laurel (mountain variety). Fine sound. O.B.B.

"Swingin' the Jingles." Sascha Burland and His Orchestra. Riverside RLP 97515, $5.98 (SD).

As a non-videot, and no network-radio addict either, I'm afraid much of the satirical humor of these "unusual versions" (mostly arrangements by Sauter and Finegan) of "America's most famous TV and radio commercials" is wasted on me. It's all the more to the program's credit that I relished the performances themselves (particularly of *Chiquita Banana, Give Wings to Your Heart, Flittin' Out, John's Spiel,* and *Flip Top*) strictly on their own jazz-*divertissement* attractions. The scoring is consistently ingenious, and there are many distinctive solo contributions by Joe Benjamin (bass), Dick Hyman (piano), Barry Galbraith (guitar), John Buffington (French horn), Bobby Jaspar (flute and sax), Howard McGhee and Ernie Royal (trumpets), and others—not excluding Ed Sauter and leader Burland in person, the former on the cowbells in *Chiquita Banana,* the latter as the same piece's "tequila-voiced" apostrophes. R.D.D.

"Lollipops for Big Brass Band." Deutschmeister Band, Julius Herrmann, cond. Westminster WP 6124, $4.98 (LP); WST 15058, $5.98 (SD).

"Lollipops" is far too American a title for so characteristically Austrian a band and moreover holds implications of sweetness scarcely warranted by the gruff, and at times even coarse, qualities of the Deutschmeisters themselves—who are perhaps only too authentically recorded here, at least in stereo (the more constricted LP makes the lows seem even heavier). The program too is inappropriate in its international range, since *Dixie,* by Emitt (*sic!*), an Offenbach *Can-Can,* the "Hallelujah Chorus," and *In a Persian Market* tend to sound merely funny when not stilted in these unidiomatic heavy-handed performances. (The elephantinely grunting tuba in the Ketelbey piece is perhaps deliberately, or at any rate genuinely, comic, though.) Herrmann is far more at home in a rousing *Husarengalopp,* sentimental *Draussen in Sievering* and *Wien Wien nur du allein,* etc.; if these have no great finesse, at least they vividly document the rough-and-ready band style which for years has delighted strollers in the Viennese Prater. R.D.D.

Continued on page 90

"Only These People." Ralph Strain, piano and voice, with rhythm group. Riverside RLP 9847, $5.98 (SD).
Strain, apparently making his record debut here, obviously has a more distinctive personality than most "society" entertainers: he sings with a bit more clipped, sophisticated stylization than real voice, and whistles deftly, if much too much. But except in Steve Allen's lilting *This Could Be the Start of Something* and an amusing *Old-Fashioned Girl*, his slickly casual pianism seldom rises far above the general level of the cocktail-hour genre. What gives his disc its prime distinction is its immaculately clean, bright, unexaggeratedly stereoistic, and not too closely miked recording—excellent by any standards, outstanding in this particular domain. R.D.D.

"West Side Story." Recording from the sound track of the film. Columbia OL 5670, $4.98 (LP); OS 2070, $5.98 (SD).
A severe case of musical elephantiasis plagues this original sound track recording of *West Side Story*, considered by many to be the most eloquent and exciting of all American musicals. This typical Hollywood disease has afflicted other musicals transferred to film, but few have suffered quite so acutely from its ravages. The Leonard Bernstein score, which in the close confines of a Broadway theatre was a thing of beauty, poignancy, and extreme tension, sounds slack and undramatic in this overblown presentation. The tenderness of the love songs (some of the finest Bernstein has ever written) has all but vanished, the spine-tingling tautness of the gang numbers fails to raise a hackle, and even the humor of *Gee, Officer Krupke* falls flat. None of the individual performances ever reaches the level achieved by the New York cast, and Johnny Green's musical direction of the music fails to give it the spirit and crackle Max Goberman produced on the original cast recording. J.F.I.

"Songs of Praise." Mantovani and His Orchestra, Chorus, and Organ. London LL 3251, $3.98 (LP).
Switching from the standard pops repertory to familiar, mostly nineteenth-century hymns (presented in handsome double-folder format with full texts rather than annotations), neither the Milner-Mantovani ultralush symphonic scorings nor the sumptuous Mantovanian performance styles are changed a bit from their long popular formulas. Once again it can only be said that those who like this sort of thing can wallow luxuriously in it here. I have been spared having to listen to a stereo edition that hardly can be much broader or richer than this LP, which, however, seems to be so heavily amplified that it includes a reprehensible amount of background noise. R.D.D.

"King of Kings." Singers of the Roman Basilicas; Symphony Orchestra of Rome, Miklós Rózsa, cond. M-G-M 1E 2, $4.98 (LP); SIE 2, $5.98 (SD).
If *King of Kings* proves to be the culmination of Hollywood's interest in Biblical sagas, surely the most relieved person should be Miklós Rózsa. Rózsa, who had the task of composing appropriate music for such film epics as *Quo Vadis* and *Ben-Hur*, this time seems to have decided just to rearrange his music from the two earlier films, add a few more clichés, dress up the result in bigger, though not necessarily better, orchestrations, and call it a day. If you think you've heard it all before, you have. The music certainly does not improve with repetition, nor with the inferior kind of sound M-G-M has provided. Beside this monstrosity, the composer's music for *Spellbound* was a masterpiece. J.F.I.

"High Flying." Lambert, Hendricks, and Ross; Ike Isaacs Trio. Columbia CL 1675, $3.98 (LP); CS 8475, $4.98 (SD).
The "new" vocal jazz by L, H, & R has been given almost hysterical acclaim in some quarters, but I still can't or don't dig it. To me it sounds atrociously mannered and quite pointless, and the best I can do here is to concede that some of the scat singing is extraordinarily virtuosic. But oh, those would-be-sophistical lyrics! Well, at least I did enjoy the honest-jazz contributions of the Isaacs rhythm group, and incidentally the recording itself is sharp-focused and obviously closely miked in mono; stereo better spaces and differentiates the voices—a dubious advantage here as far as I'm concerned. R.D.D.

"The Nat King Cole Story." Capitol WCL 1613, $17.94 (Three LP); SWCL 1613, $20.94 (Three SD).
Capitol's salute to Nat King Cole—one of its long-time and most successful artists—is a handsome cloth-bound, box-type album with gold trimmings; included is a well-documented booklet describing the singer's career as a jazz artist and pops singer and providing details about the songs presented here, both as to their original issue and re-recordings. It all strikes me as rather pretentious. This performer's present-day

following probably consists of those who cannot even recall the hits he made six years ago; certainly those who admired him as a jazz artist back in the early Forties must have deserted him since he turned boudoir balladeer. One wonders, then, for whom this collection of re-recordings of some of Cole's past hits (many of them poor songs even at the time) is intended.

There are, of course, some songs that have stood up well over the last twenty years, especially on Side 1 and part of Side 2, and Cole turns in performances that should not disappoint his fans. Capitol enhances its tribute to the singer by very superior sound. J.F.I.

"Blue Hawaii." Recording from the sound track of the film. RCA Victor LPM 2426, $3.98 (LP); LSP 2426, $4.98 (SD).

After listening to Elvis Presley gurgle his way through most of the dreary ballads assigned him in this movie, I hope that the film offers some visual compensations to offset its almost complete musical aridity. Seldom has a popular singer been handed such banal numbers, many of them boldly based on recognizable folk melodies. The Canadian folk song *Alouette* turns up as *Almost Always True*; *No More* is a free adaptation of *La Paloma*; and Martini's *Plaisir d'amour* becomes *Can't Help Falling in Love*. If Presley ambles through these like a singing somnambulist—and he does—I can't altogether blame him. It was even a pleasure for this listener, no great Presley admirer, to hear him burst into a rockabilly romp, *Rock a Hula Baby*. For a sound track recording, sonics are excellent. J.F.I.

"Motion in Percussion and Orchestra." Hollywood Pops Orchestra, Robert Lowden, cond. Sonic Workshop Project 0100, $4.98 (SD).

A new company here makes its debut with an elaborately "scored for stereo-visual reaction" program which would have been much more sensational had it not been preceded by RCA Victor's essays in "the sound your eyes can follow." As it is, the main appeal of this disc lies less in motional ingenuity than in its combination of a quasi-symphonic orchestra with realistic sound effects. The arrangements are too often overfancy, and the performances are almost all too vehement—a fact undoubtedly more responsible for the generally hard tonal qualities than the actual recording itself. R.D.D.

"Perfect Percussion." The 44 Instruments of Roy Harte and Milt Holland; rhythm section. World Pacific WP 1405, $4.98 (LP); 1405, $5.98 (SD).

The wide variety of kitchenwares here (most of them listed and some of them pictured on the jacket) no longer hold any novelties for percussion specialists, and the elaborately decorated pop tune performances now seem almost old-

fashioned, at least in their failure to follow the current vogues of stereo antiphonies, channel switchings, or moving sound sources. That's rather a pity, since the program includes an atmospheric *Misty*, brisk *Not Since Ninevah (sic!)* with an interesting long guitar solo by Wes Montgomery, and an extremely saucy *The Kick*, as well as less distinctive numbers. The recording is ultrabright and clean even in the higher-level LP, but the stereo disc is preferable for its wider spread and air spacing. R.D.D.

"Frederick Fennell Conducts Gershwin." Mercury PPS 2006, $4.98 (LP); PPS 6006, $5.98 (SD).

For all the brilliance of the orchestral settings, in which three arrangers were involved, this compendium of fine Gershwin music winds up as a recording afflicted with a bad case of orchestral flatulence. It is the sort of musical inflation that subverts the composer's intentions by turning his neat and carefully constructed tunes into windy elaborations that bear little, if any, resemblance to the originals. Although Mercury has lavished on these well-intentioned arrangements a really stunning (if slightly overbrilliant) stereo sound, and Fennell draws superb performances from his orchestra, I feel the whole enterprise was ill conceived. J.F.I.

"Five Men Plus Girl." Teddy Phillips Quintet; Colleen Lovett. Carlton 12131, $3.98 (LP); STLP 12131, $4.98 (SD).

These occasionally bouncy but mostly corny performances of *Come Swing with Me, Sentimental Journey, Tea Time, I'll String Along with You*, etc., by electronic organ and guitar with traps and bass, warrant attention only for the novel tonal quality of their lead parts. Throughout, the main tunes are given to a curious blend of Phillips' sax with Lovett's (Mrs. Phillips) wordless vocalizations—a distinctively homogenized and "fat" timbre which becomes a bit cloying in time, but is certainly unusual and much more interesting than either sax or voice alone. The singular duo-blend is more effective in stereo, despite the rather excessive channel separation between it and the rest of the ensemble, than in the higher-level, sharper-focused, less atmospheric LP. R.D.D.

"Goin' Places." Kingston Trio. Capitol T 1564, $3.98 (LP); ST 1564, $4.98 (SD).

To these wearying ears, the impending dissolution of The Kingston Trio will represent no tragedy. This disc is, after all, their seventh beneath the Capitol banner, and their repertory has worn thin. Forced to range far afield for material, they here fall flat on their collective faces trying to wrestle with Woody Guthrie's full-blooded *Pastures of Plenty*: I am also totally mystified by their deforming a darkling ballad of the Spanish Civil War, *Ya Sabes Mi Paradero*, into a banal cipher rechristened *Coast of California*. Furthermore, it is only stating the obvious to point out that a host of skillful imitators have run a good thing into the ground, vitiating the former impact of the Kingstons' lusty technique. Both mono and stereo versions are superbly recorded, with the latter boasting magnificent sweep and depth. O.B.B.

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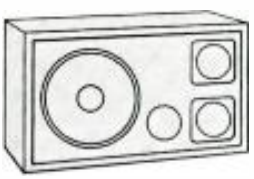

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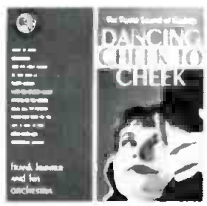

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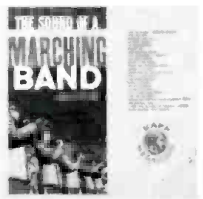

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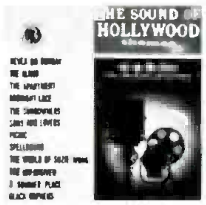

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KAPP MEDALLION

CIRCLE 48 ON READER-SERVICE CARD

JAZZ

Louis Armstrong-Duke Ellington: "Paris Blues." United Artists 4092, $3.98 (LP); 5092, $4.98 (SD).
These sound track excerpts are from the film *Paris Blues*, which features music written by Duke Ellington, played (briefly) by Louis Armstrong and other musicians who are at times quite obviously Ellingtonians and at other times just as obviously not. (The annotation is of no help whatsoever; not even the selections on which Armstrong is heard are identified, although the ear can find him on *Battle Royal* and *Wild Man Moore*.) As film scores are apt to be, this is an up-and-down mixture. Armstrong's appearances are so fragmentary as to be scarcely worth noting. Ellington has written several pleasant mood pieces; they should serve as good bases for development by his own band, but in the brief form in which they are heard here they do little more than pique one's interest. Murray MacEachern, the old Casa Loma trombonist, contributes several effective solos, and such Ellingtonians as Paul Gonsalves, Johnny Hodges, and Lawrence Brown are on some of the tracks.

Count Basie Orchestra: "Basie at Birdland." Roulette 52065, $3.98 (LP); S 52065, $4.98 (SD).
The revitalized Basie band, with Budd Johnson's tenor saxophone and Quentin Jackson's trombone contributing fresh, invigorating solo voices, storms through this session (recorded at Birdland) in lusty fashion. Along with the high ensemble polish, which threatened to become the band's last remaining merit, the old fire has been recaptured and the soloists once more play with force and authority. (Their work might be appreciated even more if the uninformative liner notes had sorted them out.) As one who has frequently complained in the past about Sonny Payne's heavy drumming, I am pleased to note that he has settled down to become a discreetly helpful member of the rhythm team. Almost all the selections are standard items in the Basie repertory and have been recorded by the band before (*Little Pony, Whirly Bird, Segue in C, Blee Blop Blues*, and even *One O'Clock Jump*), but in most cases the new versions are superior. The disc as a whole, however, suffers from the dull, dark sound created by the acoustical dampening in Birdland.

Peter Bocage. Riverside 379, $4.98 (LP); 9379, $5.98 (SD).
Seventy-three year old Peter Bocage, a trumpeter and violinist who played in the very early days of New Orleans jazz, is heard with two different groups in two very different types of programs here. With the Love-Jiles Ragtime Orchestra, Bocage plays violin on three Scott Joplin rags; according to Herb Friedwald's notes, these are the only recordings of instrumental ragtime using the correct instrumentation (including violin) called for in *The Red-Backed Book of Rags*, the standard source used by old New Orleans bands. The focus is almost constantly on the willowy interplay of clarinet and violin. Played relatively slowly, as Bunk Johnson (a believer in *The Red-Backed Book*) said they should be, they have a quaint and utterly delightful charm. Playing trumpet with a group of his own, Bocage wisely devotes most of his energies to direct, melodious ensemble leads while Louis Cottrell, clarinet, Homer Eugene, a gutty trombonist, and Benny Turner, a pleasantly raggish pianist, provide the solo frills in tunes written by A. J. Piron.

Ray Charles: "The Genius Sings the Blues," Atlantic 8052, $4.98 (LP); S 8052, $5.98 (SD). "The Genius After Hours," Atlantic 1369, $4.98 (LP); S 1369, $5.98 (SD).
Ray Charles is, on these discs, divided into two of his component parts. On "The Genius Sings the Blues" he does as the title indicates, offering a cross-section of vocal styles that includes straight blues in a traditional vein, his own fiery variant on this tradition, some soulfully wailing plaints, and excursions into antiphonal, gospel-influenced blues. Quality of performance and of recording varies, leaving the impression that this is a collection of odds and ends left at Atlantic by Charles before he moved to ABC-Paramount. "The Genius After Hours," an instrumental set on which Charles plays piano with his regular band and in two different trio settings, is another matter altogether. Charles is a remarkably skillful blues pianist, a master at establishing, maintaining, and building a mood (as he does on the title selection) and he is no slouch at a straight-out, swinging style or on single-note, linear playing in a modern vein. It's all here (including an excellent slow ballad performance), in attractive and varied settings.

John Coltrane: "Africa Brass." Impulse A 6, $4.98 (LP); S 6, $5.98 (SD). "Olé Coltrane." Atlantic 1373, $4.98 (LP); S 1373, $5.98 (SD).
With his current quintet, in which the customary three-man rhythm section has been expanded to include a second bassist, John Coltrane has developed one of the most overpowering small-group attacks to be heard so far in jazz. A great deal of the impact comes from the persistently massive backing of the rhythm section, but the key to the performance, of course, is his own commanding, full-bodied playing on tenor or soprano saxophone. Yet Coltrane's music, as both these records demonstrate, simultaneously bristles with electric excitement and becomes so boring that it is reduced to mere loud background material. There are two basic drawbacks to this work: the sameness of Coltrane's solos and of his group's general style, and the extreme length of the performances (one side of each disc is devoted to a single selection), which serves to emphasize the over-all monotony. So while there is no gainsaying the stirring qualities of some of this music, they are offset by one's steadily diminishing interest. On Atlantic, Coltrane plays with his regular group plus George Lane, flute and alto saxophone, and Freddie Hubbard, trumpet. The Impulse record, a masterpiece of sloppy annotation, features a large group that includes euphoniums, French horns, trumpet, tuba, and additional saxophones —although it is attributed to "The John Coltrane Quartet." (None of the additional men are identified, pianist McCoy Tyner is consistently referred to as "Turner," Coltrane's two bassists, Reggie Workman and Art Davis, are identified only as "Art" and "Reggie," and his drummer, Elvin Jones, is not even mentioned.) The additional instruments only serve to key up the intensity of the ensemble passages.

The Louis Cottrell Trio. Riverside 385, $4.98 (LP); 9385, $5.98 (SD).
Cottrell, a clarinetist of gentle charm, had gone virtually unrecorded until Riverside undertook its "Living Legends" series of recordings in New Orleans last January. On this disc, part of that series, Cottrell is joined by Emanuel Sayles, a guitarist with an easy, rhythmic style that complements Cottrell's beautifully, and McNeal Breaux, a capable bassist. Their program is pleasantly varied—a few blues, a couple of New Orleans standards, and such beyond-New-Orleans standard pops as *Three Little Words, The Shiek*, and *Perdido*. Their approach is thoroughly delightful.

Hank Crawford: "The Soul Clinic." Atlantic 1372, $4.98 (LP); S 1372, $5.98 (SD).
Crawford is the alto saxophonist and musical director of Ray Charles's sturdy little band, with which he appears here (minus Charles). Most of the selections serve primarily as showcases for his clean-lined, singing saxophone work. Crawford has the direct, soaring approach on alto associated with Benny Carter—a very felicitous style that, in

Continued on page 98

Correction: The price of "The Fletcher Henderson Story: A Study in Frustration" (Columbia C4L 19, Four LP), reviewed in these pages last month, is $15.95, not $19.95 as stated.

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his hands, produces glowingly melodious performances on ballads (*Easy Living, Lorelei's Lament*), and fits brightly into more rhythmic numbers. When he solos on the blues, Crawford phrases very much in the way Charles sings. This is strongly rooted, middle-ground jazz, with additional enlivening solos by David Newman on tenor saxophone and Phil Guilbeau on trumpet.

Miles Davis Quintet: "In Person—Friday and Saturday Nights," Columbia C2L 20, two discs, $7.98 (LP); C2S 820, $9.98 (SD). "Steamin'," Prestige 7200, $4.98 (LP).

Although I readily concede that Miles Davis' trumpet work is more positive than it once was, I appear to be in a decided minority in my inability to appreciate the qualities that have made this group one of the most popularly favored of current jazz ensembles. The Columbia and Prestige discs present, respectively, the quintet at its current peak and at an earlier high point. Sections of both, taken by themselves, are quite attractive, but there is no getting around the fact that the performances consist of one long solo after another (carried along by rhythmic accompaniment that is almost always bright and engaging), and that the soloists tend to ramble in monotonous fashion. It is a refreshing shock when the group tries a little ensemble playing (as it does on the Prestige *Salt Peanuts* which, unfortunately, soon dissolves into a long and unusually tedious drum solo).

On the Columbia set, most of the meritorious points are made by Davis; his tenor saxophonist, Hank Mobley, rarely rises above mere plodding, and the piano playing of Wynton Kelly is strongly rhythmic but melodically empty. The earlier Davis group, on Prestige, includes a gentler, more reflective pianist, Red Garland; tenor saxophonist John Coltrane before he had arrived at his present assurance; and a softer, less sharply assertive Davis than appears in the later performances.

Grant Green: "Green Street." Blue Note 4071, $4.98 (LP).

Now that the first wave of guitarists influenced by Charlie Christian has passed, there emerges a new group, also stemming from Christian but in somewhat different fashion. The first Christianities leaned toward light, bright, looping lines that swung along, at their best, in an infectiously airy manner. The new wave, with Grant Green at the forefront, creates even more urgent underlying rhythms; the propulsion is intensified by other, unexpected rhythms in the solo line superimposed upon the basic pattern. This is Green's second disc, but is the first on which he can be heard properly (he had to fight off an organ on his earlier one). Here, his only accompaniment is Ben Tucker, bass, and Dave Bailey, drums; Green is free to display the vitality and disciplined imagination that make him one of the most promising new jazzmen to be heard in the past year.

Coleman Hawkins: "The Hawk Relaxes." Prestige Moodsville 15, $4.98 (LP).

When he is in the mood, Hawkins is the most exemplary performer of ballads in the jazz field. He is very much in the mood here, and is assisted by another top-rank ballad man, guitarist Kenny Burrell, plus a remarkably understanding rhythm section. Hawkins shows how much variety can be found in a ballad without destroying the essential beauty of the tune or abandoning it entirely—which has generally been the fate of the ballad melody in jazz during the past ten years. He has a thorough grasp of the shadings latent in his horn and masterful control in projecting them. This is a brilliant and practically definitive demonstration of the use of ballads in jazz terms.

Billie Holiday: "The Essential Billie Holiday." Verve 8410, $4.98 (LP).

By 1956 Billie Holiday was a mere shell of her former self, physically and vocally. Her recordings were often cruelly trying experiences for a listener, and her live appearances were quite unpredictable. Yet in November of that year she gave a concert at Carnegie Hall at which she looked and sounded like a person who was once more in control of her fate. She wasn't, of course, but she played it to the hilt that night at Carnegie. That concert is summarized on this disc, with a setting provided by portions from her autobiography, read by Gilbert Millstein. Backed by two excellent groups that included Roy Eldridge, Buck Clayton, Coleman Hawkins, and Tony Scott, Miss Holiday went back over her career, picking out such memorable tunes as *Fine and Mellow, I Cried for You, What a Little Moonlight Can Do, Body and Soul, It Ain't Nobody's Business, Don't Explain*, and *Lady Sings the Blues*. On that night the suppleness returned to her voice, and she was able to project the nuances of phrasing, the lifts and twists that were such an essential part of her

singing. The disc is, in effect, a review of Billie Holiday from the light, bouncing, finger-snapping élan of the early days, through the warm, throaty lyricism of the middle period, to the more searing style of her last days—sung with true style, with assurance, and with an underlying intensity that one feels could have come from no other period in her career.

Ahmad Jamal Trio: "Ahmad Jamal's Alhambra." Argo 685, $4.98 (LP).
Jamal returns to the light, glossy, merry style that first brought him to attention. His polished, warmly rhythmic playing, full of needling, noodling passages, frolics over the sturdy foundation set up by Israel Crosby, bass, and Vernell Fournier, drums.

Harry James Orchestra: "Plays Neal Hefti." M-G-M 3972, $3.98 (LP); S 3972, $4.98 (SD).
One of the merits of a regularly working band is its ability to dig into a batch of new arrangements and make them sound easy and familiar simply because the players are accustomed to being together. Neal Hefti's arrangements for Harry James's band, the last exciting vestige of the swing band days, are straightforward, relatively simple, and imbued with the swingability that is Hefti's trademark. The band gives them warm life and a solid, muscular delivery. James's trumpet work is crisp and cutting without any of the lush extravagance he indulged in for a while. But the other solos are sparse—which is particularly unfortunate when such capable men as Willie Smith, Pat Chartrand, and Modesto Briseno are on hand.

Stan Kenton Orchestra: "Kenton's West Side Story." Capitol 1609, $3.98 (LP); ST 1609, $4.98 (SD).
It's been a long time since the Kenton band has produced a disc as consistently commendable as this one. Johnny Richard's exciting orchestration of Leonard Bernstein's *West Side Story* score takes full advantage of both the power and the rich voicings possible with Kenton's instrumentation (which now includes four mellophoniums, covering an area between trombones and French horns). Richards has put a steady, guiding hand on the flaring Kenton brass which too often has a tendency to strike out wildly and purposelessly. The Kenton type of excitement blends perfectly, however, with the high-pitched nervousness of much of the music which Bernstein wrote for this highly acclaimed theatre piece.

Oliver Nelson: "The Blues and the Abstract Truth." Impulse A 5, $4.98 (LP); S 5, $5.98 (SD).
Nelson is not listed as leader on this date, but since he wrote all the tunes and arrangements as well as a lucid set of liner notes, and plays along with Freddie Hubbard, Eric Dolphy, Bill Evans, George Barrow, Paul Chambers, and Roy Haynes, the credit for the success of the disc is primarily his. Its major distinction is the consistently interesting material: imaginative (but not far out) treatments of blues or thirty-two-bar structures. The solos by Hubbard and Evans are forthright and vital. Nelson matches them at times but falls into routine playing at other moments, and although Dolphy indulges in his customary squawks and shrieks, even he gets down to some direct, straightforward playing.

Joe Newman Quintet: "Good 'n' Groovy." Prestige Swingville 2019, $4.98 (LP).
Out on his own, after years of semi-burial in Count Basie's trumpet section, Joe Newman bursts forth on this record with a dazzling display of trumpeting. Accompanied by a rhythm section and the Basie tenor saxophonist, Frank Foster, Newman runs the gamut from the simple lyrical purity of *To Rigmor* (his Swedish wife) to brilliantly brassy, shouting ensembles in company with a Foster who also seems to be celebrating his temporary release from Basie surroundings—at least he provides here strong, lithe solos rarely heard when he is with the band. Newman's group swings with tremendous vitality and manages never to lose its rhythmic impulse on slower pieces.

Clark Terry: "Color Changes." Candid 8009, $4.98 (LP); 9009, $5.98 (SD).
Clark Terry, refreshing and frequently witty on trumpet and flugelhorn, dances, sings, and growls through all these pieces with helpful assistance from Jimmy Knepper's trombone and Julius Watkins' French horn. Terry has chosen to try several juxtapositions of his horn and one or two flutes (Yusef Lateef and Seldon Powell)—an occasionally provocative device but one which leads, inevitably, to a considerable amount of pipey flute soloing that sounds even more limp than usual in such vital and gusty company as Terry's. But the unrestricted Terry on this disc compensates, and there is, too, the bonus of Ed Shaughnessy's swingingly inventive drumming.

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CIRCLE 15 ON READER-SERVICE CARD

the Tape Deck

Reviewed by R. D. DARRELL

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

SCHUBERT: *Symphonies: No. 5, in B flat; No. 8, in B minor ("Unfinished")*

Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2090. 49 min. $8.95.

Without going back to make direct comparisons with my previously favored *Unfinished* (by Beecham in a now withdrawn LP and Rodzinski in a 1957 stereo taping reissued in 4-track form on Westminster), I'm immediately convinced of the rightness with which Reiner's version achieves its own distinctive equilibrium between the extremes of romantic lyricism and dramatic breadth. Even those who may prefer a different interpretative approach will find it hard to fault the glowing orchestral playing here and impossible to ask for a sonically lovelier recording.

The same charm and lucidity characterize the recording of the Fifth, which is beautifully played with reduced orchestral forces in which the picked Chicago strings are heard to better effect than perhaps ever before on records. Reiner's reading, however, seems already to have provoked anew the controversy that has frequently raged over his less than wholly subjective approach to romantic works. Some critics find him perfunctory; others, lacking in warmth or excessively vigorous. I can understand such reactions, but I just can't share them: for me there is uncommon elasticity, tenderness, and piquancy here. In any case, this is unquestionably superior to the high-spirited but overweighty Solti taping for London; it may, however, be given sterner competition when a recently announced Bruno Walter performance (also coupled with the *Unfinished*) makes its tape appearance on Columbia. Whatever reading may appeal to you most, however, I beg every tape collector to obtain at least one version of this "little" symphony, one of those so-called "minor" works which, despite their lack of size and pretension, miraculously succeed in entrancing their listeners. Few besides Mozart have accomplished this miracle, but Schubert does so here!

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40*

Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 396. 45 min. $7.95.

As in the 78 and monophonic eras, Ormandy and the Philadelphians once again find the great Strauss tone poem an ideal vehicle with which to set new (now stereo) standards of resplendent orchestral playing and recorded sonics. For many listeners, Ormandy's *Heldenleben* has long been the most passionate of all, yet it has never before been reproduced so sumptuously: not only is the master recording enormously wide-range, full-blooded, and expansive, but this tape is one of the most immaculately processed available today. If one adds to these attractions the playing of the Philadelphians' concertmaster, Anshel Brusilow, whose taut-toned solos capture better than any I've ever heard both the feminine skittishness of the "Hero's Helpmate" in the third section of the work and the eloquence of her last words in the finale, one has a *Heldenleben* unlikely soon to bettered on its own romantic terms.

There are other legitimate approaches to this work, however, and among them Beecham's has long been even more satisfying, interpretatively, to me. Those

For Schubert, Reiner's rightness.

who feel as I do will eagerly anticipate Capitol's tape release of his current stereo disc version. Until then there is no strong tape competition for Ormandy: the famous Reiner version dates from the earliest stereo era and remains in print only in 2-track form; the 4-track Ludwig version for Everest still sounds impressively recorded, and is interesting for many details (including his saucier "Critics"), but the London Symphony just can't match the coloristic nuance and the sonority which the Philadelphians display here.

VIVALDI: *Concertos for Two Violins and Orchestra: in D minor, P. 281; in C minor, P. 436; in G minor, P. 366; in D, P. 189*

Isaac Stern, David Oistrakh, violins; Members of the Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 404. 39 min. $7.95.

For matched virtuoso fiddling Oistrakh and Stern have been hailed earlier as setting standards unequaled today. It is sheer delight for any connoisseur of violin playing to hear them as lucidly differentiated (and blended) as they are here, where they are more easily identified by their unvarying stereo locations than by their individual readings of solo parts which generally are of equal musical importance.

The delight of Vivaldian purists, however, is likely to be more qualified. They must credit Ormandy for now using collected-edition scores (rather than the dubious one employed several years ago in his P. 2 concerto monophonic recording with the same soloists), and for selecting a properly small-sized supporting ensemble; but they still can hardly credit him (or even his soloists) with any deep understanding of baroque style. It would be complicated to document this lack, but at least I can note as indicative the nondescript role allotted to William R. Smith's harpichord, and the soloists' restrained but still modern dependence on vibrato. I disapprove, too, of the nervous tension which pervades most of the opening D minor work. But as all the participants get into their stride, the other three concertos (whether or not stylistically idiomatic) are admirable in most respects; the flowing first movement of P. 436 is particularly magnetic, as is the boldly intricate polyphony of the opening movement of P. 366, and the calmly eloquent Largo of P. 189. Recording and tape processing are reasonably but not exceptionally good. Yet all these qualifications should not be allowed to impugn the magnificence of Oistrakh's and Stern's twin masteries of violinistic craft and art!

WAGNER: *Excerpts*

Tannhäuser: Prelude; Venusberg Music. Die Walküre: Prelude to Act III; Valkyrie Scene. Tristan und Isolde: Prelude to Act III. Das Rheingold: Entrance of the Gods into Valhalla.

Chorus; Symphony of the Air, Leopold Stokowski, cond.
• • RCA VICTOR FTC 2071. 49 min. $8.95.

Die Meistersinger: Prelude. Der Fliegende Holländer: Overture. Parsifal: Prelude; Good Friday Spell.

Columbia Symphony Orchestra, Bruno Walter, cond.
• • COLUMBIA MQ 398. 44 min. $7.95.

These two important additions to the still relatively scant Wagnerian tape repertory both harbor surprise. Stokowskians who presume that their idol will always be highly sensuous and ultradramatic are in for a shock, and so are veteran discophiles who remember Walter's Wagnerian recordings (few of which have appeared in recent years) as uncommonly restrained and sweet, but not always notably exciting.

It is Stokowski, here, who is restrained, even bland at times. He seems to strive for an almost spiritual sweetness and a Gallic orchestral lucidity and transparency—qualities which are markedly enhanced by the most pellucid of stereo recordings—and as a consequence, his once impassioned Venusberg Music seems curiously decorous if not languid. And for all the power and brilliance of his Ride of the Valkyries and Entrance of the Gods into Valhalla, there is just too much clarity to produce the stunning effects demanded. The enhancement of the usual concert versions with the voices of eight Valkyries and three Rhinemaidens (drawn from the women's chorus trained by Margaret Hillis, also heard in the Venusberg Music) is less effective than it should be—perhaps because these young ladies, who sing very beautifully, sound more like the graduates of a vocal finishing school than fierce warmaidens and mysterious nymphs. It is only in the Act III *Meistersinger* Prelude, with its somberly haunting English horn solo, that the conductor seems deeply concerned with spellbinding his listeners and the Symphony of the Air provides truly full-blooded and glowing sonorities.

Bruno Walter, in his more orthodox orchestral excerpt program, demonstrates more vigor, rhythmical tautness, and even passion than I ever remember hearing in his younger Wagnerian performances. His *Meistersinger* Prelude is piquant and majestic here, his *Flying Dutchman* Overture stormily agitated and romantic; yet it is the combination of this new-found strength and gusto with his familiar serenity and tenderness which makes the *Parsifal* Prelude and Good Friday Spell uniquely enchanting. His West Coast orchestra plays as if inspired, and the richly broadspread stereo recording boasts a natural big-hall acoustical ambience.

Whatever equalization problems there may have been in the Columbia stereo disc edition, there certainly are no low-frequency deficiencies here. Indeed, both these tapes are well processed apart from occasional very slight preëchoes. But while Stokowski's is more interesting than satisfying, Walter's is one I can recommend for every collection. Its radiant *Parsifal* excerpts in particular rank among the sublime moments of music recorded in any medium.

LONDON SAMPLERS: *"Classical"* and *"Operatic"*

• • LONDON LCE 66001-2. 41 and 38 min. respectively. $4.95 each.

The Classical Sampler is a model of its kind, both in its discriminatingly chosen selections and its technical excellence. Despite the fascinating range of recording qualities demonstrated here, each is admirably suited to the demands of the music at hand. The processing, too, is immaculate in its freedom from preëcho, spillover, and background noise. (But don't confuse the wind chamber sounds in Karl Richter's Bach Toccata and Fugue in D minor with tape surface noise!) Works range from Solti's brilliant *Light Cavalry* Overture by Suppé, Boskovsky's bouncy Strauss *Perpetuum Mobile*, and Reiner's hard-driving Brahms Fifth Hungarian Dance to Ansermet's buoyant *Eroica* Symphony Scherzo, his broadly impressive Great Gate of Kiev from the Mussorgsky-Ravel *Pictures at an Exhibition*, and Krips's vibrant Scherzo from Schubert's great C major Symphony.

The Operatic Sampler is also well varied, but there is considerable unevenness in both its musical and technical qualities. I could have done without Bergonzi's *"Celeste Aida"* (especially since it still exhibits some of the old background-noise troubles) and Del Monaco's *"Vesti la giubba."* However, Simionato's *"Voi lo sapete,"* Sutherland's *Faust* "Jewel Song," the Resnik-Kmentt *Fledermaus* duo, the Gueden-Siepi *Don Giovanni* duo, and Della Casa's *"Ah! fuggi il traditor"* from the same opera are all fine. Perhaps the greatest thrills are provided by Tebaldi (in *"Un bel dì"* and *"Vissi d'arte"* and Nilsson (in the *Liebestod*). For those alone the reel is a bargain for any collector; for fans who cannot afford the large-scale releases from which these excerpts are drawn this anthology is an essential consolation prize.

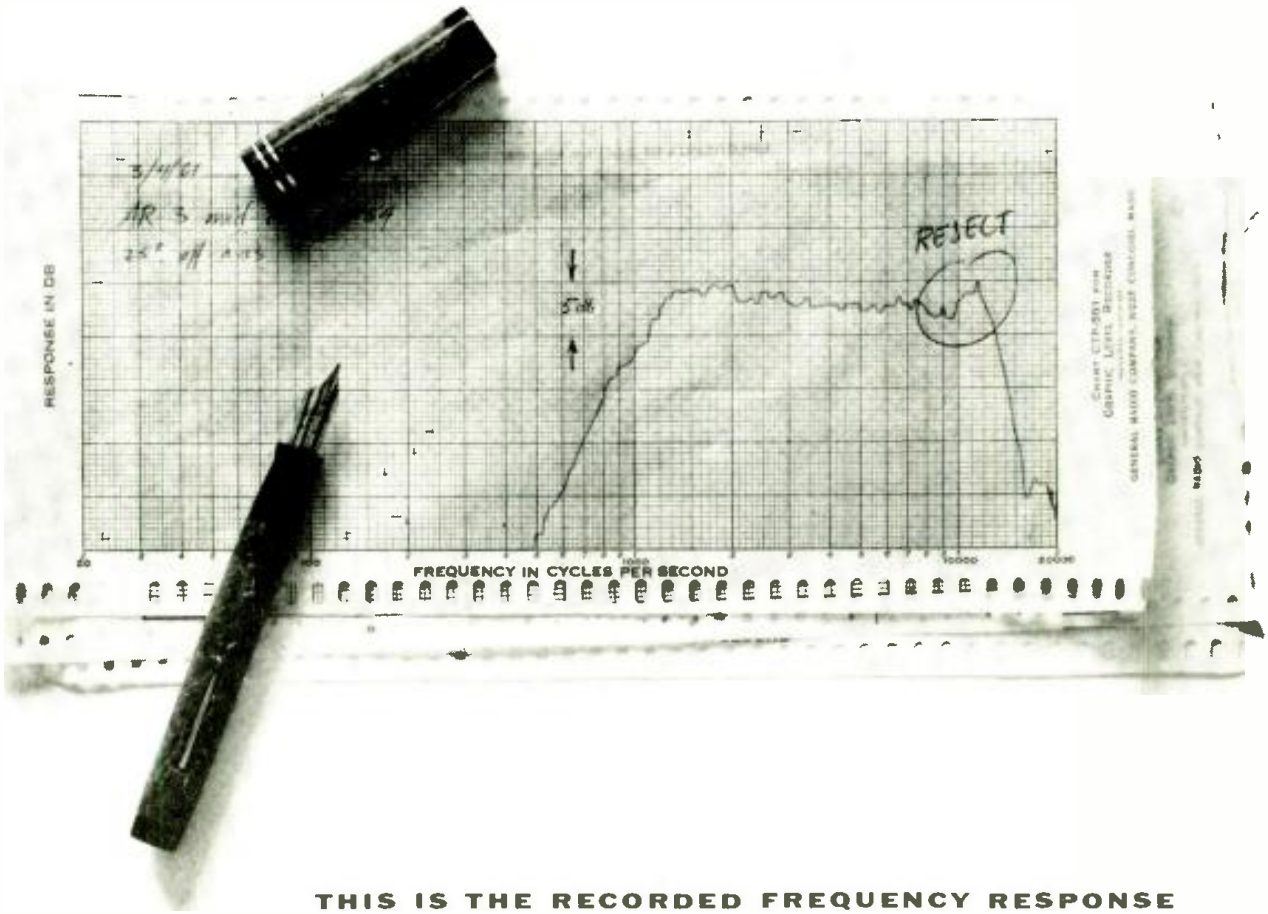
"La Dolce Vita." Original sound track score. RCA Victor FTO 5008, 43 min., $8.95.

Like anyone (probably) who hasn't yet seen Fellini's acclaimed film, I find its sound track score (composed and presumably conducted by Nino Rota) often inexplicable in its constant mood changes. Yet, quite apart from the hypnotic effect of the title tune itself, I am powerfully struck by Rota's extraordinary ability to evoke atmosphere and to manipulate variously sized ensembles with a feeling for timbres and a gift for at once parodying and relishing pop tunes and rhythms. It is a gift that can only be compared with that of the late Kurt Weill. So, though only a few of the many pieces included here can be singled out for particular mention (notably the *Notturno, Patricia*, and *Notturno e Mattutino*), the kaleidoscopic score as a whole seems one of the most remarkable of its kind. It is excellently recorded and processed—in somewhat exaggerated and acoustically dry stereoism, to be sure, but these qualities are appropriate to the ironic sophistication of the music itself.

"Fanny." Music from the film sound track, Morris Stoloff, cond. Warner Bros. WSTC 1416, 32 min., $7.95.

It should be explained that the recent Hollywood film version of the Pagnol trilogy draws on Harold Rome's musical comedy version only for its background score, and that the movie's stars, whose names are featured on the box cover here, are not heard in person. Even in

Continued on page 104



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ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

TAPE DECK

Continued from page 102

these mostly mood music arrangements and expansions (by Harry Sukman) the now familiar Rome melodies sound better than ever in their sonorous and occasionally lilting symphonic dress. The recording itself is warmly broadspread, but the labeling makes its difficult to identify the various selections accurately.

"Great Golden Hits." Jane Morgan; Orchestra, Marty Gold and Frank Hunter, conds. Kapp KTL 41036, 33 min., $7.95.

For all her sweet voice and unmannered sentiment, Miss Morgan's previous tapings have seldom seemed notable, but here she sings out (especially in *Catch a Falling Star, Till, Mélodie d'amour,* etc.) with unexpected warmth. The present arrangements, too, are much more ingenious and tasteful than those in the past. The singer is attractively recorded in well-marked stereoism that makes the most of the deft orchestral antiphonies and the differences in soloist placement: for some songs Miss Morgan is centered well in front, for others she sings from the left against responsive instrumental choirs on the right.

"Billy May's Big Fat Brass." Billy May and His Orchestra. Capitol ZT 1043, 30 min., $6.98.

The unappetizing title gives little hint of the restrained verve and virtuosity or the tastefully varied sonic attractions of these imaginatively scored dance or just-listening performances. The 17-man brass ensemble stars a robustly eloquent tuba player, and is backed by two percussionists. There is no frantic striving for effects here, yet the sometimes romantic, sometimes jaunty playing (of *Autumn Leaves, Brassmen's Holiday, Joom Joom,* and *Ping Pong,* among others) is almost consistently delightful. The warm and evenly spread recording is sonically admirable too.

"Mis'ry and the Blues." Jack Teagarden and His Sextet. Verve VSTC 257, 39 min., $7.95.

One of the few white musicians who really understands the blues, Teagarden has never sung nor soliloquized on the trombone more eloquently than in these relaxed performances. The program will be especially endearing to anyone who, like me, remembers with affection Willard Robison, in whose Deep River band Teagarden once played, and two of whose lilting original songs are included here. Don't let the title mislead you: the "mis'ries" lie lightly on Teagarden's shoulders, although there is true poignance and lyricism in the title song. The *Froggie Moore Blues* and *Dixieland One-Step* are happily zestful; *Love Lies* (a trombone duo with guest organist Shay Torrent) is poetic; and the relaxed yet declamatory *Basin St. Blues* is the first I have heard since Robison's own which makes the most of the music's haunting melodism. The sidemen, especially Don Goldie on trumpet and Don Elwell on piano, lend sympathetic support, and the markedly stereoistic recording is warm and open. Yet no analytical details can quite explain the potency of this program's charm, or why this proves to be one of the most memorable tapes I've heard recently.

"Popular." Various Artists. London LPQ 66000. 29 min., $3.95.

A sure best seller at its bargain price, it is fortunate that this enticing little anthology is also notable for its well-chosen selections (topped by Edmundo Ros's *April in Portugal,* Ted Heath's *I've Got My Love To Keep Me Warm,* and Mantovani's *Carnival Theme*). The stereo is luminous and (except for a few slight preëchoes) the processing first-rate.

"Sentimental Sing Along." Mitch Miller and The Gang. Columbia CQ 407, 35 min., $6.95.

The title is something of a misnomer, for there is more genuine sentiment than sentimentality in these hearty, richly sonorous revivals of back-porch favorites, featuring in particular the gang's fine harmonica player. In repertory, performance, and full-blooded stereoism this is surely one of the best releases in the whole Mitch series. Few of its participant-listeners are likely to be bothered overmuch by the considerable preëcho with which it is saddled.

"Stereo Action Goes Broadway." Dick Schory's Percussion and Brass Ensemble. RCA Victor FTP 1087, 36 min., $7.95.

"Stereo Action Goes Hollywood." Marty Gold and His Orchestra. RCA Victor FTP 1088, 33 min., $7 95.

The first of these is another Schory triumph, rich in irrefutable evidence (*Camelot, Hernando's Hideaway, Keep A-Hoppin'*) that moving sound sources—as well as varied percussion—*can* be exploited with dramatic or amusing musical effectiveness. And like the previous Schory *divertissements* on tape, this one is again truly outstanding for its sonic and processing qualities. Gold's program is generally less distinctive and makes far less imaginative use of the "sound your eyes can follow" gimmick, although a few of the less fancy scorings (*Col. Bogey March, Children's Marching Song, Baby It's Cold Outside,* which feature a perambulating harpsichord) are by no means unattractive. This reel interested me primarily, however, for its evidence that the marked distortion I had heard towards the end of the disc edition's second side must have been a fault of a defective pressing, since there is no sign of any mushiness or rise in background noise level in the same selections on tape.

"Wine, Women, and Waltzes." Medallion Strings and Percussion, Emanuel Vardi, cond. Medallion MST 47019, 33 min., $8.95

Mr. Vardi must have been doubtful whether his admirers would approve of his having gingered up some of the best-loved Strauss waltzes (and others) with a jauntier beat and lavish—yet always effective—percussion decorations, for his stereo disc edition of last July was issued under the pseudonym of "Eric Vaughn." Apparently he is now assured that the experiment was a success, because he reverts to his own name here. He has cause for pride in doing so, for on tape the whole program sounds even brighter, more ingeniously scored, and more invigorating than before. Even the Waltz King himself (who wasn't exactly sparing in his own use of the percussion resources available in his day) might well be amused by the scintillating pyrotechnics and delectable antiphonies of these saucy *jeux d'esprit*!

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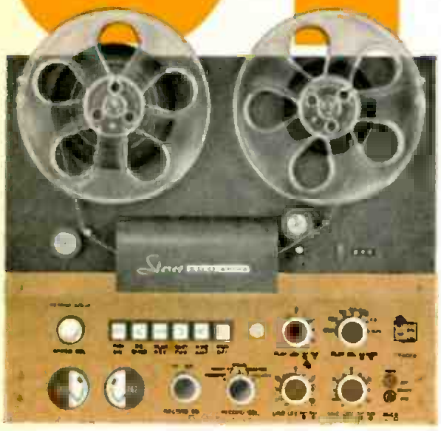

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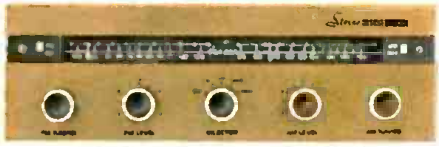

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CIRCLE 33 ON READER-SERVICE CARD

High Fidelity Newsfronts

Take a Tip. . . . Kits have come a long way in making things easier for the do-it-yourselfer, but they still require soldering. From Cummins Portable Tool Co. now comes word of a new tool that can make soldering itself easier. Cummins solder guns are furnished with an exclusive alloy tip that not only

heats instantaneously but never requires filing and retinning to bring it up to peak performance. To "retin" the tip, all you do is wipe it with a dry rag. What's more, the tip cools as quickly as it heats and obviates delay when changing from one tip size to another.

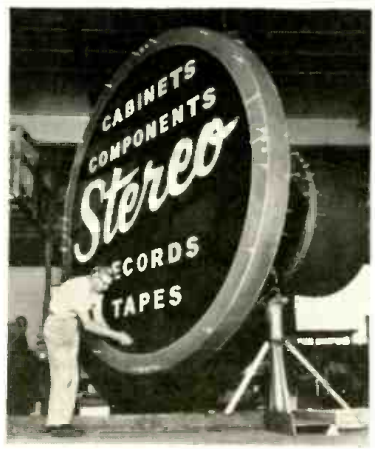
Words! Words! Words! We have it that the Magnetic Recording Industry Association as well as the Electronic Industries Association "have formally sanctioned the term 'FM stereo' to describe the new stereophonic broadcasting process using dual FM channels."

The MRIA, which not long ago settled matters regarding the terms "channel" and "track" (see HIGH FIDELITY, AUGUST 1960), further advises that the phrase "FM multiplex" has gone into limbo.

Well, not so fast. "Multiplex" actually is the technique, or means, by which "FM stereo" is accomplished. As things stand now, an awful lot of people are about to buy "multiplex adapters" to convert their existing sets to "FM stereo." Of course, by the time the new phrase sinks in, we suppose the "multiplex adapter" will be renamed "stereo adapter"—which of course has nothing to do with the "stereo adapter" which appeared a few years ago to convert monophonic amplifiers to stereo service.

It would seem that all that is being "formally sanctioned" here is some semantic confusion. From a purely selfish editorial standpoint we hate to accept the passing of the word "multiplex." It always has had a magic charm for us, hinting of strange and wonderful things going on in the rarefied strata of the megacycles. What's more, it has served nicely for verbal variety in a story that already had used the term "FM stereo" too often. So we ask: what is wrong with stereo's enriching the language, even as it enriches our enjoyment of music? Let's live recklessly, and use two words to describe the same thing.

Audio News from Abroad. Great Britain, which anticipates a peak year for disc production with sales for 1961 some 24% higher than in 1960, also is alive with equipment developments, according to a report specially prepared for us by *The Gramophone*. The Decca Record Company, for example, has introduced a ceramic cartridge that reportedly gives superb performance at very low cost. It employs a lead-zirconite element and is fitted with a replaceable 0.6-mil diamond stylus. Tracking at from 2 to 4 grams, the pickup furnishes an output signal of between 60 and 70 millivolts, has wide frequency response, and excellent channel separation. Says our British correspondent: "A high output stereo cartridge of this caliber, if manufactured inexpensively in quantity, could represent a breakthrough towards the general acceptance of stereo reproduction at a price the average consumer . . . can afford."



Sign of the Times. You wouldn't hear this speaker, but chances are if you were driving along North Federal Highway in Fort Lauderdale, Fla., you'd certainly see it. The 2,000-pound display model of an Electro-Voice speaker serves as the shingle for Hi-Fi Associates, a local dealer.

There's intriguing news too concerning loudspeaker developments. For instance, in British Decca's latest stereo console, the Model 700 "radiogram," each channel employs a bass unit in its own separate enclosure, as well as three 4-inch tweeters on a hinged baffle. A dial controls the movement of the assembly, so that the tweeters, which cover both midrange and highs, can be moved over an angle of about 55 degrees—thus permitting the listener to vary the sound-spread to his own taste. This approach to treble dispersion for stereo reminds us somewhat of Jensen's "Stereo Director"—but this is the first report of its use in a console.

A new type of diaphragm—made of expanded polystyrene foam—is being used in two recently introduced British speakers. In the Leak "Sandwich," the cone is actually ⅜ inch thick. Its large diameter is filled with a hemispherical "lung" of the material, and its front and rear surfaces are coated with very thin aluminum foil. This construction produces a high stiffness-to-mass ratio, so that for frequencies below 2,000 cps the diaphragm acts as a rigid piston. The front "surround" material and the rear centering device permit the cone a free "throw" of ½ inch on its axis while still assuring a firm lateral control. Despite the extreme lightness of this driver, its bass resonance in free air is a low 20 cps.

The other polystyrene speaker is the Celestion "Colaudio" unit, whose diaphragm at its center section is no less than three inches thick. From this section, the diaphragm is contoured like a normal cone, but with a dome at the front. The diaphragm is fitted to its metal frame by three suspensions—in addition to the usual voice-coil suspension and the soft outer "surround," there is another fabric centering device glued to the frame about halfway along the speaker's contour. As with the Leak model, the Colaudio's free air resonance is about 20 cps, and its cone can be displaced up to ½ inch before real distortion is noticeable.

In both speakers, the voice-coil can be centered by adjustable locking screws that move the magnet assembly along the frame. Both units reportedly radiate "an appreciable amount of power of pure waveform at frequencies as low as 30 cps, and both can reproduce transient and even square waves with remarkable fidelity."

GOLDEN GATE OPERA

Continued from page 45

from the blanketing effect of the balcony. Sight lines are fine, and even on the top level there is a sense of contact with the stage. Backstage the design of the house seems based on rather naïve ideas of an opera company's requirements. Circling the stage loft on the fourth-floor level are scene shops equal to the construction of all the company's sets, but there are no rehearsal rooms, no ballet room, and no offices adjacent to the stage. The company staff, including the general director, do their work in converted dressing rooms. Worst of all in many ways is the undersized orchestra pit, which seats only some seventy players. It may be expanded, but only by vacating two rows of revenue-producing main floor seats. Generally it is the instrumentation rather than the audience that is trimmed.

Nonetheless, the house has met the civic needs and, on opening night especially, is a handsome frame for the leading citizenry as they enter up the red-carpeted front steps or through the white and gold foyers that face circular drives on either side of the building. In addition to the opera, the building houses the nineteen-week season of the fifty-year-old San Francisco Symphony, which plays its concerts (with stage shell) from November to May. Twice the opera house has been a landmark in American diplomatic history. The United Nations Charter was signed there by delegates of fifty countries in 1945, and the Japanese peace conference took place in the hall in 1951.

Once Merola had a real theatre he was ready to show what he could do. The 1933 season brought *Le Coq d'or* in the Diaghilev manner, with the action in mime and ballet. Lawrence Tibbett headed a cast of fellow Californians in Gruenberg's *Emperor Jones*. Lotte Lehmann was present in 1934 for two of her rare American appearances as Puccini heroines (she sang both Butterfly and Tosca). Another switch came in *Otello*, which cast Melchior as the Moor to Rethberg's Desdemona. Both were in a more familiar setting in *Tannhäuser*, where the role of Wolfram went to Nelson Eddy. In 1935 San Francisco was given its first *Ring*, with casts that included Flagstad, Rethberg, Melchior, and Schorr under Artur Bodanzky's baton. From then on the German repertory was able to challenge the Italian, and the season became more cosmopolitan.

A postwar flowering of opera began in 1947 when San Francisco could offer a season with memorable things in all areas of the repertory. There was a *Götterdämmerung* with Steinberg conducting and Traubel and Svanholm in the central parts; *Louise* with Kirsten and Jobin; *Pelléas* with Sayão and Singher; and *Otello* with Albanese, Svanholm, and Tibbett singing for the last time in San Francisco a role he had first presented there—Iago. Ezio Pinza was a San Francisco stalwart with Don Giovanni and Boris his most popular roles. Flagstad returned in 1949 to sing Isolde once more. The next year she was back as Kundry in *Parsifal*. Nicola Rossi-Lemeni, starring in a sensational revival of *Mefistofele*, was the discovery of the 1952 season as the company ended its third decade.

Merola could close the chapter with satisfaction. He had built a company; he had produced memorable opera; he had accepted the challenge of a city far removed both geographically and

in its mores from his homeland. Before the next season opened, he died—baton in hand, at a summer concert.

WITH THE APPOINTMENT of Kurt Herbert Adler as company director the orientation and emphasis changed. A Viennese, he came to San Francisco with a solid operatic background in 1943, putting in a decade as chorus master and Merola's second in command. His first moves as director were to strengthen the two weaknesses of the company, staging and repertory. As early as 1954 Albert Goldberg of the *Los Angeles Times* noted "enormous advances in the long-standing deficiencies in staging and technical efficiency." Adler's innovations were "often in the best contemporary usage," and they continue to be. In repertory, Merola had come to rely heavily on standard works the company had successfully done in the past. His own sympathies were with Puccini (whose music he conducted with greater skill than he displayed elsewhere). Adler, on the other hand, saw the need to show San Francisco a more comprehensive view of twentieth-century opera. This aim began to find expression in 1954, with a staging of Honegger's *Joan of Arc at the Stake*. The next year brought the American premiere of Walton's *Troilus and Cressida* (and, for contrast, an interesting Verdi revival, *Macbeth*). There was another American premiere in 1957, Poulenc's *Dialogues des Carmélites*, and with it the first San Francisco production of Strauss's *Ariadne auf Naxos*.

Public support was so great that in

1958 the season had to be extended another week—a tightly integrated operation for the company since the annual Los Angeles tour must be completed and the San Francisco Symphony personnel released in time for the first concert of their season. Opening night brought Cherubini's *Medea* with Eileen Farrell. Other high points of that year were an Orff bill of *The Wise Maiden* and *Carmina Burana* and a new and spirited production in English of *The Bartered Bride*. The American premiere for 1959 was *Die Frau ohne Schatten* which proved a success even without its scheduled star, Leonie Rysanek. The sensation of the 1960 season was *Wozzeck*, sung in English and staged with the efficiency of Broadway.

The first world premiere in the thirty-nine seasons of the company came early in 1961 with the presentation of Norman Dello Joio's *Blood Moon* as part of the Ford Foundation's American opera program. *Blood Moon* revealed Dello Joio's sure sense of theatre, a gift for melody, and affection and respect for fine singing. In short, it fulfilled the Ford project's intention of giving a hearing to composers with a potential worth developing. The opera was received with dissent, however, from that segment of the press and public which holds that until a composer is ready to produce masterpieces he should remain unheard.

In addition to the world premiere, the company offered in the season just passed the first American performance of Britten's *A Midsummer Night's Dream*, radiant portrayals of Liù (in *Turandot*) and Butterfly by Leontyne Price, and Lucias as interpreted by both Anna Moffo and Joan Sutherland. A *Boris* in English reminded the audience how dramatic are the great scenes of that opera, particularly when the central role is sung by so fine a singing actor as Giorgio Tozzi.

Late last October, for its twenty-fifth year, the company packed up everything—even to the lights, the key supers, and a duplicate of its San Francisco proscenium—and headed for the 6,600-seat Shrine Auditorium in Los Angeles. Generally, Los Angeles hears the entire San Francisco repertory plus another production (in this case *Aida*); in 1961 this meant a three-week visit in which thirteen productions were given during a series of twenty performances. As in San Francisco, most of the nights sell out, and with a $7.00 top the revenue is considerable. Despite its size, the Shrine is well liked by singers, since the low roof projects voices well. Los Angeles is talking, however, of a civic music center with a 3,000-seat theatre; given the present state of opera economics, its construction may cause substantial revisions in San Francisco's touring schedule.

One of the responsibilities of an opera company is to introduce new singers, and San Francisco has performed this function consistently. At first dependent on the Metropolitan for much of its artistic personnel, it has grown into a role in which it serves to introduce both native and European artists to the American opera stage. As recent seasons prove, an astonishing number of first-rank singers at the Metropolitan actually made their American debut with the California company. Jerome Hines was singing in San Francisco at the age of nineteen. Lucine Amara was in the San Francisco chorus during the Forties. Lawrence Tibbett was a regular visitor to San Francisco starting in 1927. Leontyne Price and Sylvia Stahlman both were welcomed at crucial phases of their careers. Geraint Evans and Marilyn Horne, stars of the 1960 *Wozzeck*, have used that West Coast success as a career springboard. European singers who made their American debut in San Francisco include Inge Borkh, Boris Christoff, Mario del Monaco, Tito Gobbi, Sena Jurinac, Richard Lewis, Birgit Nilsson, Jarmila Novotna, Leonie Rysanek, Giulietta Simionato, Ebe Stignani, Rita Streich, Giuseppe Taddei, Renata Tebaldi, and Cesare Valletti.

There is no complacency about this development. On the contrary, San Francisco is in the process of establishing a second company, the spring opera, to provide popular-priced performances (and opportunities to younger artists). With one year behind it—and the blessing of the principal company—the new series probably will achieve permanency.

For opera in San Francisco has evolved from entertainment for gold miners to a distinct facet of civic life. It claims support from Little Italy (where arias are still sung around the bar in the family-style saloons), Chinatown, and Nob Hill. The hard core of support is society, which shows itself by appearing in formal dress for all regular subscription performances. (Indeed, the three-day orgy in the press over opening night would make you wonder whether it is a musical event or a fashion show. It is, in fact, the biggest thing on the autumn calendar.) Yet through long-established custom, subscribers may secure the choicest seats only by making substantial gifts to the guaranty fund.

It is when the lights dim and the interaction of public and performer begins that one begins to appreciate Alfred Frankenstein's judgment that "this audience really knows what's what." Notably free of the fan club mentality that keeps cropping up in Chicago and New York, it knows when to applaud, what to accept, and—more important—what to question. The tradition is real, deep, and growing from generation to generation. As the local idiom would put it, to know your opera is very San Francisco.

THE DEMI-WASTELAND

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The Roof programming was balanced at two-thirds classical, including pre-classics, and one-third contemporary. Works by Los Angeles composers were regularly scheduled, and a complete program each season was devoted to the work of lesser-known resident composers. In the new guise as Monday Evening Concerts there are no musician members, the season has been reduced to a regular twelve concerts, and the emphasis has been laid more heavily on European contemporary music. Until last season the budget had seldom gone far beyond $7,000; with the change in present conditions the cost may be twice as much.

Evenings on the Roof honored the seventieth and seventy-fifth birthdays of Arnold Schoenberg and Charles Ives with complete programs of their music; it could be said at one time that more music by each of these composers had been heard at the Roof concerts than at any other series in the United States. Stravinsky dedicated to Evenings on the Roof his *Three Shakespeare Songs* and has donated first performances of several of his smaller works. Between 1950 and 1960 Robert Craft functioned as conductor of the larger chamber music, from which proceeded his distinguished recordings of Gesualdo, Schoenberg, and the epoch-marking album of the complete works of Webern. On these Monday evenings Stravinsky and Aldous Huxley were usually to be found sitting together in the front row, often accompanied by Ernst Křenek. An earlier faithful attendant was Otto Klemperer.

The Los Angeles Music Festival, Franz Waxman founder and director, would be of importance if only for its services to Stravinsky, who has shared a program with Robert Craft during each of several recent seasons. One of the two great events in the history of the Festival was its never-to-be-forgotten concert in honor of Stravinsky's seventy-fifth birthday, including the *Birthday Music* for Pierre Monteux, *Symphonies for Wind Instruments*, the first western performance of the *Sacred Cantata*, and the world premiere of *Agon*, the *Canonic Variations after Bach*, the *Symphony of Psalms*. The other occurred last year when as the International Music Festival, this organization, assisted by a contribution from the county, invited to Los Angeles a half-dozen prominent composers from other nations, each of whom directed one of his own works.

Other concert organizations and chamber music groups have drawn on the rich supply of resident musicians, achieved some reputation during one or a few seasons, and then disappeared. Notable groups, and regrettable casualties, include the Los Angeles Chamber Symphony under Harold Byrnes, the American Art Quartet led by Eudice Shapiro, and the Hollywood String Quartet led by Felix Slatkin. Other string quartets, three major wind groups, an orchestra of French horns, and a still vital percussion group led by William Kraft have contributed extensively to local concert giving. Also active is the Improvisation Chamber Ensemble, organized and led by Lukas Foss, which displays also a type of improvisation not resembling, but somewhat after the manner of, what is called progressive jazz. To my knowledge there is not in Los Angeles today one established quartet or wind group actively in existence.

TO UNDERSTAND what has been happening one needs to examine the problems of the musicians. Since the arrival of sound recording in motion pictures there has been in Los Angeles a large body of extremely skilled and even greatly gifted musicians who earn their living by recording for the sound track, principally for motion pictures and more recently for television. Radio broadcasting and recording sessions also offer employment. For many years a majority of these musicians worked as free-lance performers, at any hour of day or night, filling jobs as they came. A typical tale,

which will stand for many, has it that a motion picture company signed up Jascha Heifetz for $70,000 (a larger sum than now) for a three-month contract to make a film. The day before the end of the contract a junior executive reminded a senior executive that the picture had not been started. They summoned a musical director, who called the union contractor, who assembled at midnight an orchestra, which continued playing for twenty hours until the Mendelssohn Concerto had been satisfactorily recorded. An additional contract was then arranged to provide for walk-on appearances by Heifetz.

Studio players had to be prepared to read and perform at sight, from hastily prepared manuscript, any sort of composition, however turgid, contrived, or ineptly put together. After such training the best of these musicians were able to take on, at fairly even terms, works by the most demanding twentieth-century composers. An orchestra of these musicians, assembled for the Los Angeles Music Festival, began at 2 p.m. rehearsing under Robert Craft the unknown score of Stravinsky's twenty-minute ballet *Agon*, took a fifteen-minute break at 5 p.m. and then returned to complete the single run-through that preceded the first public performance the next night. The morning after that first performance the ballet was recorded, with Stravinsky himself conducting.

During the years of the survival of the fittest, or most durable musicians, concert making with local studio musicians was a continuous adventure in

program substitution. Few players would sacrifice a call which might run to as much as a hundred dollars for the sake of sharing in a local concert engagement, but they would try to send a substitute. A soloist or quartet would have to be canceled and replaced; a more mixed group would begin a hurry-up rehearsal with the substitute.

Then the union signed up all the studios to contracts, and the contract musician lived on the fat, working no more than one day in three on the average through the year, the remainder of his time being reserved to him for practice. These were the great days of chamber music in Los Angeles. Studio calls were planned ahead of time, and the programs of the various concert groups could be scheduled with small fear of changes. The free-lance musician lived on the crumbs.

This idyllic state did not last. Quarrels broke out among musicians (not only the working musician but the nonworking one as well has a vote) for control of the union. Television cut deeply into motion picture production. To reduce costs and taxes film producers began making pictures abroad. Prerecorded tapes were brought in from Europe to replace live players. Studio work fell off; studio orchestras were disbanded. An opposition group won the union election and signed new contracts; then the original group regained power; but the contract conditions and the number of musicians benefited by them were no longer what they had been. The survivors were required to hustle for casual jobs. Skilled musicians abandoned music and went into other business. Many still play as they are able, but the giving of concerts in Los Angeles has been made much more difficult and more expensive.

Southern California educational institutions have, of course, made a significant contribution to the musical scene. Especially deserving mention is the work of composer Gerald Strang, now director of the School of Music and Art at the new San Fernando Valley State College. At Long Beach City College and at San Fernando, Mr. Strang designed and supervised to completion music school buildings of near acoustical perfection, with studios and booths as well equipped for recording, playback, and broadcasting as the best professional studios. Visiting architects and schoolmen from all over the world have returned home with copies of the building plans and specifications. At U.C.L.A. for the first time at any music school anywhere students and faculty are offered an opportunity to study and share in performances of distinct types of Oriental music. During 1960 a multi-program Festival of Oriental Music was presented.

FOR A VARIETY of reasons, however, public music diminishes in Southern California while the population continues to increase. In time, new musical leadership will enable this area to attain the musical preëminence that exists here potentially. Meanwhile a corrective is already apparent in the new distance-conquering opportunities of the space age and the growing reputation of Los Angeles singers. It may be a long time before the remainder of the continent turns to Southern California for new players of the standard classics; these will continue having to make the long, hard trek around by New York and Europe. But when golden-haired Marni Nixon walked into a Los Angeles studio to record in an amazing three hours Webern's twenty-three solo songs, for Craft's album, she opened the circuit that would bring her invitations to sing with Leonard Bernstein and the New York Philharmonic, in two successive years, two forbiddingly difficult compositions by the French serial composer Pierre Boulez. Los Angeles singer Marilyn Horne, who had sung Monteverdi, Gesualdo, and Schoenberg in Los Angeles, learned and performed in Europe the leading role in *Wozzeck* and returned to sing it with the San Francisco Opera. The Gregg Smith singers, after performing Křenek's *Santa Fé Timetable* for a Monday Evening Concert, sang it again last summer, with works by Schoenberg and Ives, in Darmstadt, the summer school city of radical European modernism. All graduates of the rigorous indoctrination in advanced contemporary music provided by Los Angeles' Monday Evenings, these singers were carrying out from Los Angeles the reputations they had earned there. By virtue of recordings and the airplane the best musical homework of Los Angeles is becoming known beyond Southern California, in spite of the still prevailing trade winds which blow westwards from New York.

HOLLYWOOD

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time zones. The networks had banned the use of disc transcriptions on the grounds of poor quality of reproduction, however, and film actors found it impossible to couple a radio career with screen activities since they clearly couldn't be in two (or three) places at the same time.

Bing Crosby, for example, remained off the air for a full year because weekly broadcasts conflicted with his picture making. His return to radio actually depended on building up a backlog of shows recorded in advance.

In 1946, ABC broke away from the other networks by dropping its ban on the use of transcribed programs, and Crosby went on the air with a weekly show sponsored by Philco. With a show recorded on disc and reproduced from vinylite pressings, Crosby became the first network performer to broadcast prerecorded programs. But as time went on, he wanted the show's sound quality improved, and in particular he wanted a means to edit sound as simply as film could be edited. During the first year, Crosby's staff experimented with and rejected both sound film (it was too costly) and wire recording (its quality was found inadequate).

Early in 1947, Jack Mullin, fresh from Signal Corps duty, demonstrated before the Crosby group a Magnetofon which he had brought back from Germany. This was the magnetic tape recorder German scientists had developed to bring Hitler's recorded voice to all sectors of the front. It deluded the troops into believing that *Der Führer* was at their side to share their lot.

"We were astounded by the demonstration," says Basil Grillo, president of Bing Crosby Productions; and by spring of 1947, Crosby's programs were being taped.

To overcome the Magnetofon's mechanical defects and add to it some electronic refinements, Grillo authorized Mullin to approach Ampex, then a small concern (founded in 1944) which had been making ¼-horsepower electric motors for radar. On its first audition, the Ampex engineers were as intrigued by the device as Crosby's staff had been. With the enthusiastic encouragement of Alexander M. Poniatoff (Ampex founder, whose initials help comprise the firm's name), the project was under way. Forrest Smith, Ampex's head of production, drew up a production plan; Howard Lindsey, of the company's staff, contributed mechanical modifications; and Mullin, working with Ampex engineers, added electronic refinements.

The original Ampex Model 200, a decided improvement over the Magnetofon, was born. In the autumn of 1948 the Crosby show went on the air using Ampex tape transcriptions for the first time. Eighteen of the new machines were bought by ABC for delayed rebroadcasts of network shows to different time zones. Later that year Capitol Records President Glenn Wallichs and his chief engineer, Warren Birkenhead, attended a tape demonstration and purchased two recorders, thus making Capitol the first recording company to switch from acetate to tape for its original takes. Eventually, of course, the entire recording industry converted to tape. Recorders for home use appeared soon after.

By the Fifties, the movie industry was suffering the worst setback in its history. TV had invaded the home to keep a hypnotized populace away from theatres, thousands of which simply closed. Film producers, once again in search of a box office attraction, remembered what improvements in sound had done for films in the past. In particular, they recalled multichannel sound and, by 1952, were ready to launch stereo as part of a startling array of new cinematic techniques. Thus stereo was an integral part of the spectacular effects scored by triple projection in *This Is Cinerama* when it opened at the same New York theatre where *Fantasia* had been introduced twelve years before. Again, directional sound's full impact helped Warner Brothers' 3-D *House of Wax* achieve its awesome illusions (the first use of three-channel stereophony in a dramatic film). In October 1953 stereo was incorporated in the 20th-Century Fox production *The Robe*, and it substantially enhanced the effectiveness of Todd-A-O's *Around the World in Eighty Days* (1955). Ampex stereo recorders were used.

Although record companies then were producing only monophonic discs, they too bought stereo recorders, finding that multichannel tape equipment afforded greater flexibility in recording. A singer, for example, could be recorded on one channel while the accompanying orchestra shared the other channels. In preparing the final dubbing, the recording engineer could balance soloist and accompaniment at will. While originally intended only to enhance the sound of monophonic records, the taping of so many performances in stereo turned out to be a bonanza in disguise, since many of these recordings have lent themselves to reissue in stereo disc form.

In any case, the motion picture theatre of the 1950s was demonstrating with full force the wonders of stereophony. The *Cinerama* installation is a prime example of the type of reproducing equipment used and the way in which it was set up. Five Altec A-2 loudspeaker systems were hidden behind the huge circular screen, and eight two-way loudspeakers in the auditorium. A seven-channel magnetic sound track was used, with five channels feeding the auditorium speakers. The behind-the-screen systems were situated symmetrically, with the outside speakers placed near the edge of the wrap-around screen. Each was equipped with two multicellular high frequency horns. Their necks were crossed to achieve a continuous peripheral contour of the two horns, resulting in a 180-degree distribution over the complete audience area. An Altec 75-watt amplifier powered each speaker system.

Theatregoers who were intrigued by stereophonic sound and wanted equipment for home use did not have to wait long. By 1954, Ampex was marketing a fairly compact stereo tape system, and RCA Victor had made available a dozen two-track tapes from its library. Interest in stereo tape grew, of course, but the real break-through for most music listeners came when another motion picture industry supplier, Westrex, pioneered the 45-45 stereo disc cutter a few years later.

Today, some four years since the advent of the stereo disc, a curious turnabout is taking place. Hollywood, the parent of high fidelity, is being outdistanced by its lusty offspring. Sound in the home, thanks to continuing refinements by high-fidelity components manufacturers, often surpasses the quality of sound to be heard in the movie theatres. A limited number of theatres have installed playback equipment enabling them to reproduce "magnetic stripe" sound—a process used for the more lavish productions, in which sound is recorded on magnetic stripes embedded in the film. This system affords sound quality comparable to that of magnetic tape, but most theatres are still using their old playback systems and clinging to optical reproduction of sound.

As one film sound pioneer points out, picture company research and development in the realm of sound is currently at a standstill. Perhaps some future dip in box office receipts may inspire new advancements, and further enrich Hollywood's legacy for the audiophile.

INSIDE THE CARTRIDGE

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clean and accurate transient response.

But here again the designer of a cartridge faces a problem which is largely outside his ability to solve. The higher the pickup's compliance, the lower must be its stylus pressure, and this involves the tone arm. The arm, in a word, must not load the stylus with its own mass, inertia, momentum, or friction. Until this past year most tone arms, designed for minimum pressures of around 2 grams, would not operate satisfactorily with lower pressures. Some manufacturers seized this dilemma by the horns and produced tone arms specifically tailored for their own high compliance pickups. These "integrated" combinations of arm and pickup were, until recently, the only way to obtain pressures in the 1- to 2-gram region. However, we now have a new breed of "universal" tone arms, in which the ability of the arm to affect the pickup's action has been largely neutralized and therefore will permit pressures below 2 grams.

How do the various types of cartridge movements meet the needs of the stereo pickup, which must employ two signal-generating elements? The moving coil type must embody two distinct movable coils whose combined mass must be no greater than that of the single coil of a monophonic cartridge if the stereo model is to have equivalent compliance. While this type of design takes some doing to be successful, in this respect the moving magnet and variable reluctance types do not suffer greatly. Two VR movements can be energized by a vane or vanes no heavier than the single vane of a monophonic movement; the same magnet that energizes one moving magnet movement for a mono pickup can be arranged to energize two movements for a stereo version. The VR and moving magnet cartridges face other difficulties, however. One is that of finding room for twice as many coils in the same space occupied by a monophonic pickup. The coils can be made smaller, but then they must be wound with even finer wire—which only increases the distributed capacitance and aggravates the problem of keeping resonance down. This highlights still another complexity. The two elements of a stereo pickup should have responses as nearly identical as possible. But the susceptibility of large coils to variations in loading raises the possibility of unequal responses if their inductances, capacitances, and resistances are not identical. Additionally, the two channels should be electrically isolated, yet the tendency of two adjacent coils to transfer energy to each other could reduce channel separation.

In weighing these factors, most magnetic cartridge designers have found that the moving magnet offers the easiest solution. With its slightly smaller coils, the resonant frequency can be made somewhat higher than with the VR movement. It shares with the VR an advantage over

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TRADER'S MARKETPLACE

This classified section is available without cost only to readers who wish to buy, sell, or swap used equipment or records. No dealer ads please. Messages limited to 30 words, including name and address. Copy must be received by the 1st of the 2nd month preceding publication and is subject to approval of publishers, who cannot in anyway guarantee the accuracy of statements or condition of merchandise advertised. Classified advertisements will be limited to one page and advertisements printed on a first-come, first-served basis. Ads in excess of one page can be studied by sending 10c for our January "Sell, Swap, or Buy Newsletter."

FOR SALE: Bogen amplifiers, DB 130 and DB 130-A. Will sell separately. Sacrifice, best offer takes. S. D. Friedman, Scarsdale Manor S., Scarsdale, N. Y.

SELL: Berlant BR-2, converted to 2-track record/play stereo, factory 4-track play head. Best offer over $400. 85 Viking Deck, play 2 and 4 track. Best offer of $75. Dr. O. Lee Ricker, 153 Lafayette Ave., S.E., Grand Rapids, Mich.

WANTED: H. H. Scott L-10 kit, brand new. Sell; DeWald N1200B stereo amplifier, only 4 months old. Best offer. Peter Koch, 753 E. 227 St., Bronx 66, N.Y.

SELL: Marantz Audio Consolette, blonde cabinet, (mono), excellent condition, $70. 75 classical LP's, 5 complete operas (mono), all in excellent condition, $60 plus shipping. John Haner, 683 Locust, Galesburg, Ill.

FOR SALE: 2 AR3's, $250; Dyna stereo 70, Dyna stereo preamp, $70 each; Dyna mono preamp, $20; Scott 710 turntable with ESL S1000 arm, best offer. John Nelson, 219 E. Summit, Fergus Falls, Minn.

RECORD COLLECTION for sale: 350 stereo records for $700. All in excellent condition—opera, classical, semi-classical and popular. Vincent Annunziata, M.D., 103-07 75th Road, Forest Hills 75, N.Y.

WANT TO BUY: Victor LCT-1108, 1126, 1132, 1139, 1143. Also, London International TW-91067. John H. Christie, Box 63, Knickerbocker Station, New York 2, N.Y.

LPs in nearly mint condition available at fraction of list. Kindly state areas of preference. Joseph Gale, 415 Westminster Ave., Elizabeth, N.J.

SELL: University HF-206, H-600 with T-30 driver, C15-W, mounted in custom walnut Regency enclosure with glass top, $225. Charles Jacoby, 1417 Jerome Place, Helena, Montana.

FREE: Complete set all issues HIGH FIDELITY to music school library, express charges collect. Curtis Michel, 148 East 48th St., New York 17, N.Y.

WANTED: Toscanini LM1221, LM1043, LM1037, LCT 7, LCT 1010; Traubel ML4055, ML2052, LM123, LM1122, LM1123; Heifetz LM1051, LM1121; Flagsted LM1151; Monteux LM1197. Thomas Logan, 381 Lawrence Ave., West, Toronto, Ont., Canada.

WANTED: 78 RPM RCA recordings of Prokofiev's Pas d'Acier/Coates and Griffes' Pleasure Dome/Ormandy. Ronald Chandler, 3540 Monterey Blvd., Oakland 19, Calif.

SELL: Dynakit PAM-1 preamplifier, $25; DSC-1 stereo control, $10. Electro-voice 635 microphone, $40; 502 transformer, $7. Atlas MS-12C stand, boom, $12. Barry Bergman, Box 921, Lehigh Univ., Bethlehem, Pa.

FOR SALE: Complete set of HIGH FIDELITY magazines. Best offer. Separate issue requests considered. B. W. Johnston, 14 Mendl Terrace, Montclair, N.J.

SELL or SWAP two dozen current M/S operatic recordings including twelve complete sets. Wanted tape unit to record/play through my amplifier. R. W. Scull, 114 East 62nd St., New York 21, N.Y.

WANTED: Angel Record No. 35206, "The Incomparable Max." Nicholas Cataldo, 6 Turner St., Eatontown, N.J.

WANTED: Schlusnus-Roswaenge Rigoletto; Lauritz Melchior LP recital Metro; Rudolph Schock Royale Recital. Certain foreign label 78's of Louis Graveure. State Price. J. R. Pearce, 97 Newell, Brooklyn, N.Y.

SELL: Complete Schnabel Beethoven, thirty-two sonatas, Victor LM-9500. Albert Catallo, 3100 Bistineau Drive, Bossier City, La.

WILL TRADE 16mm Ampro two case sound projector for stereo tape recorder, sound movie films or what have you? Charlie Holden, Box 75, Bedford, Texas.

TRADE: Toscanini-Mendelssohn Scherzo and Wedding March, Victor 6302 with La Scala Orchestra. Want Victor LCT 1041, LCT 1042. John Haag, 59-36 160th St., Flushing 65, N.Y.

SELL: Vocal and Symphonic classical record collection. 1,000 78 RPM records. State wants for free lists. Edwin M. Aprill, Jr., 5272 West Liberty Road, Ann Arbor, Mich.

SELL: EV Patrician 103E 4-way speaker system. Custom cherry cabinet. Also matching cabinet-bookcase. S. R. Sellaro, 614 W. 7th, Erie, Pa.

WANTED: University "312" 12" tri-axial speaker to match one bought in 1955. Owen B. Elliott, 306 Shadowlawn Ave., Dayton 19, Ohio.

WANTED: All recordings of Richard Strauss—tone poem, opera, songs—LP's only. Also back issues of Schwann LP Record Catalog. D. M. Blaszczuk, 35 Sound View Ave., Stamford, Conn.

WANTED: Good quality recording preamp for 4-track stereo tape deck. Doyle Jay Kelley, 6th A E M S, Box 382, Walker AFB, New Mexico.

GROMMES 20-watt monaural amplifier, separate AM-FM tuner, Miracord changer-turntable, Shure M-5D cartridge, 1-mil diamond, $150. Sanford Freeman, 62-27 84th St., Middle Village 79, N.Y.

WANT: KLH model One plus model Five, used. State price, location. L. L. Clark, 69 Edgewater Place, Edgewater, N.J.

SELL: McIntosh MC60 amplifier, excellent, $150; Glaser-Steers GS77 changer with de luxe base and Shure M3D cartridge, excellent, $60. John Meibaum, 2803 David Drive, Metairie, La.

HIGH FIDELITY 1—104 complete. The Gramophone, 30 odd issues. Best offer over $15. F.O.B. Richard Einhorn, 31 W. 56th St., New York 19, N.Y.

FOR SALE: Victor record catalogs from 1913 to 1930, $3.00 each. Many other catalogs, biographies, books about opera, hundreds of early operatic records. G. O. Moran, Box 83, Lodi, Wis.

FOR SALE: 2 McIntosh 30-watt amplifiers in excellent condition, $75 each. Fairchild 282 stereo arm in original factory condition, $12.50. C. A. Master, 2532 Villa Vista Way, Orange, Calif.

HIGH FIDELITY—80 issues of first 89 including #4, best offer. K. R. Goodrich, 315 Hedgerow Lane, Wyncote, Pa.

FOR SALE: EICO HFT 94 AM tuner and HFT 90 FM tuner. Will take best offer. John B. Hardiman, 3342 N.E. 127, Portland 30, Oregon.

SELL, TRADE: Dyna Mark II, new tubes, recently overhauled, $45. Want Sherwood S3000, Scott 314 for $50 or $60. Dr. B. Bell, 188 Weaver St., Larchmont, N.Y.

SELL OR TRADE: 39 Edison discs from opera to folk. Also 3 Columbia Grand Prize series 1915. Will trade for popular albums. J. Beazley, 911 S. Sycamore, Palestine, Texas.

FOR SALE: One year old Concertone 505-EK, perfect condition. Weathers Harmony Trio speaker system and professional arm, cartridge and table, brand new. M. Stella, 1105 S. Wesley, Oak Park, Ill.

WANTED: Wiggs labels 7 and 12 or any other recordings by Frank "Snoozer" Quinn, guitarist. Henry G. Ihrig, R. R. 1, Box 216, Springfield, Ohio.

FOR SALE: HIGH FIDELITY back issues as complete set. Nos. 2, 3, 10, 11, 12, 17, 18 and 20 through 106. All in excellent condition. Sell complete to best offer. D. R. Copple, 236 S. Dartmouth Ave., Claremont, Calif.

WANTED: JBL C55 or "Hartsfield." Sell or trade: 2 KN3000 speaker systems, 2 Scott 265 amplifiers, D & R turntable with Pickering 190D arm, 315 cartridge. C. R. Jackson, Jr., 1921 Virginia Rd., Los Angeles 16, Calif.

FOR SALE: AR1 WU-JansZen 130 utility, $125. EICO HF60 (wired), $35. Good condition. Shipped collect. H. L. Wylie, 135 Woodland Dr., Pittsburgh 28, Pa.

FOR SALE: JBL Hartsfield light walnut, $550. McIntosh FM tuner, $185. For details write: Michael J. Paolini, 3003 Courtwright, Columbus 13, Ohio.

FOR SALE: Dyna Mark III, $55; Dyna monaural preamp, $25; Bozak B207A, $40; Bozak E300 enclosure, $25; Rek-O-Kut K33 turntable with base and tone arm, $40. All in excellent condition. G. H. Stone, 408 Lawrence St., Dade City, Fla.

FOR SALE: Two N Presto cutters and 85-B recording amplifier. Asking approximately $400. Sister Mary Gallista, Mount Mercy College Speech Dept., 3333 Fifth Ave., Pittsburgh 13, Pa.

FOR SALE: New Daven T-257-C T-pad attenuator. 2 DB steps from 0 to 40 DB, $10. P. C. Patton, 7332 Nall, Overland Park, Kansas.

WANTED: Someone who has or will record for me on tape these movie sound tracks: "Prince of Foxes," "Down to Earth." Gaele D. Davis, Airport Annex P. O., Anchorage, Alaska.

SELL OR TRADE: Classical, folk, miscellaneous LPs. Near-mint condition, low prices. S. J. Sackett, 411 W. Sixth St., Hays, Kansas.

SELL: Heathkit components: W-5M and UA-2 basic amplifiers, FM-3A FM tuner, BC-1A AM tuner, two UA-P2 preamplifiers. Catalog price, $182.10; sell $85. Jack Burns, 425 Elm, Oak Hill, Ohio.

SELL: Dynakits, 2 mono preamps, stereo control, all in walnut cabinet with single escutcheon. Stereo 70 amp, used very little, excellent condition. $150. D. Tice, 3100 Manor Dr., Richmond 30, Va.

FOR SALE: 78 RPM records. Send your wants. Vern Pettera, Route 1, Kendall, Wis.

FOR SALE: Audax CA70, Shure M7D, Scott 222C and Garrard Type A, brand new. Best offer. John W. Potye, 1245 Marengo Ave., Forest Park, Ill.

WANTED: Bauer catalog of historical records, Regal, Odeon, Latin American Victor catalogs. Am doing discography of Hipolito Lazato and other eminent Spanish tenors. Luis Alvarado, 191 Sands St., Brooklyn 1, N.Y.

FOR SALE: Webcor tape recorder, Model 2711 Royal, $78; Bogen amplifier 30-watt monaural Model J30, asking $85. William Graves, 543 Roseland Parkway, New Orleans 23, La.

WANT: Heathkit speedwinder for tape; Blonder-Tongue Audio Baton; swap tapes or new pickups-arms. George Partridge, Box 1644, Louisville 1, Ky.

SELL: Viking 75 stereo tape deck, hardly used, perfect condition, $50. W. Springer, 8 Washington St., Charlestown, Mass.

SELL: Goodman Axiom-80 speaker, unfinished corner enclosure; 2 Western Electric 728 speakers, blonde corner enclosure; Rauland 25-watt amp/preamp: Browning RV10 FM tuner. Herbert A. Fraenkel, 596 Madison Ave., West Hempstead, N.Y.

TRADE your old 2-track stereo tapes for new 4-tracks; Fairchild, Rek-O-Kut stereo pickup arms; also want McIntosh, Ampex equipment. S. A. Cisler, 637 Upland Road, Louisville 6, Ky.

WANTED: Audio Rarities No. 2330, 33⅓, Helen Morgan. J. L. Mack, 956 Arlington, Plainfield, N.J.

WANTED: "Relaxed Piano Moods" by Hazel Scott (Debut 16) or any discontinued LP's Mildred Bailey, Lee Wiley, Billie Holiday or Mabel Mercer. Bill Tull, 898 Saules Blvd., Abilene, Texas.

SELL: Two Marantz 30-watt basic amplifiers, just 6 months old, $100 each or both for $190. Two McIntosh 60-watts, one year old, $250. Robert Pelton, 742 N. Court, Medina, Ohio.

SELL: J. B. Lansing D-37030K speaker system consisting of C-37 enclosure, D130 speaker, 075 tweeter, N/C 2500. L.N. Cost $331, sell $190. K. Senn, 18 Avenue Louise, Massapequa Park, N.Y.

WANTED: Pickering Isophase 581, sound condition. C. E. Di Cini, 1910 San Jose Ave., Alameda, Calif.

SACRIFICE: H. H. Scott 222B, 2 Jensen TF-3, Pickering 198 w/380A, Rek-O-Kut turntable K-33H w/base. Best offer. C. Kim, Box 440 Jones Hall, College Hill Drive, Greenville, N.C.

SELL: Citation I & II from kits. Both $275 or $150 each. Both work. David R. Lehrer, M.D., Lehrer Clinic, Sandusky, Ohio.

FOR SALE: Fisher 400-CX Master Audio Control stereo preamplifier, Klipschorn 3-way crossover network, Klipsch cabinet 2 tweeters. Jack Blume, 5687 Park Ave., Apt. 8, Montreal 8, Que., Canada.

WANTED: Eddie Heywood, Coral 12" LP 57095, Michael A. Piccinini, 6922 Chaucer St., Pittsburgh 8, Pa.

WANTED: Recordings of John Charles Thomas. Send titles and price—78's or 33⅓'s. James Buffenmyer, Rochdale Circle, Lombard, Ill.

FOR SALE: Fisher 40CX-FM, Scott mono amp, Connoisseur table, Pickering mono integrated arm, Jensen or Bozak speakers, with cabinets, $200. Melvin Gold, 29 Lakeview Ave., West Orange, N.J.

WILL TRADE Bendix Frequency Meter BC 221-C for Disc Cutting equipment, prefer Presto 6N, etc. Skippy Settle, 414 W. Laureland Rd., Dallas 32, Texas.

WANTED: LP of Tchaikovsky's "Manfred" preferably Rakhlin/Westminster 18536. State condition, price. Thomas E. Patronite, 3451 East 147 St., Cleveland 20, Ohio.

SELL: Dynakit, pair Mark II 50-watt amplifiers, $95. Leon Moritz, 4980 Emmet Rd., Lyndhurst 24, Ohio.

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INSIDE THE CARTRIDGE

Continued from page 114

the moving coil in providing higher signal output, in permitting ease of manufacturing, and in being able to energize two movements with no more mass than that required in a monophonic version. In fact, the moving magnet cartridge has become the dominant stereo type, with more than a dozen excellent models currently on the market. Shure, Audio Dynamics, Audio Empire, Fairchild, Knight, Lafayette, ELAC, Pickering, Norelco—currently all offer moving magnet cartridges.

Nevertheless, the moving magnet cartridge has no monopoly on high performance. Current VR, moving coil, and, indeed, crystal pickups can offer fully comparable performance. In the moving coil class, for instance, Grado has developed an extremely refined suspension with very high compliance. And the new Ortofon cartridge, with its outstanding response, stands as testimony that the moving coil type remains important for stereo. In Dynaco's B & O, the designers turned the VR movement from a vertical to a horizontal orientation and achieved the simplest of all stereo movements and one in which the compliance is most easily controlled. Advances in the design of ceramic cartridges are also proceeding apace with Astatic, Sonotone, ESL, and Electro-Voice each offering its own version.

What all this development means in sum is simply that stereo pickups generally take little or no backtalk from their best monophonic ancestors. They are as good—sometimes better—in frequency response. Most stereo pickups also have higher compliance, which improves transient response and the ability to track peaks. For this reason many experts feel that they will perform very well on monophonic records, despite earlier reservations about playing mono discs with the stereo pickups.

The tiny structure and extremely close tolerances of a stereo pickup demand fine craftsmanship, precision, and meticulous quality control in its manufacture. Inevitably, an individual specimen will not live up to the full potentialities of its design. As a result, some manufacturers divide their output into two or three categories, selling in different price ranges, thus offering cartridges with different compliances to meet different needs. Others reject and discard pickups that do not meet a narrow range of tolerances.

The performance of some older stereo pickups can be improved simply by changing the stylus assembly. Several companies offer stylus assemblies with higher compliance than their earlier models which can be fitted into their original cartridges.

Whatever model is used, its compliance should match the application. A compliance of between 2.5 (2.5×10^{-6}) or 4 (4×10^{-6}) is suitable for most changers which require pressures above 3 grams. A compliance of between 4 and 5 is suitable for most arms with stylus pressures down to 2 grams. Compliances of 6 or higher demand arms capable of tracking with less than 2 grams. There is no point in trying to use a pickup of higher compliance in the first two classes of operation; performance probably will suffer rather than improve. An attempt to reduce needle pressure with arms not designed for low needle pressures will usually result in skipping and in high distortion due to loading the needle with the mass and friction of the arm. On the other hand, if pressure is not reduced, the pickup's compliance will be defeated by heavy loading and the stylus will not be capable of tracing the groove modulations faithfully.

Assuming the arm can handle it, the new high compliance pickup not only will improve the sound of records, but may also help to reduce record wear. At pressures below 2 grams, depending on the plastic of which the record is made, a stylus begins to lose its ability to deform a record with its sheer weight. The lack of groove deformation results in greater brilliance of sound, and the lack of wear obviously stretches one's investment in records.

ADVERTISING INDEX

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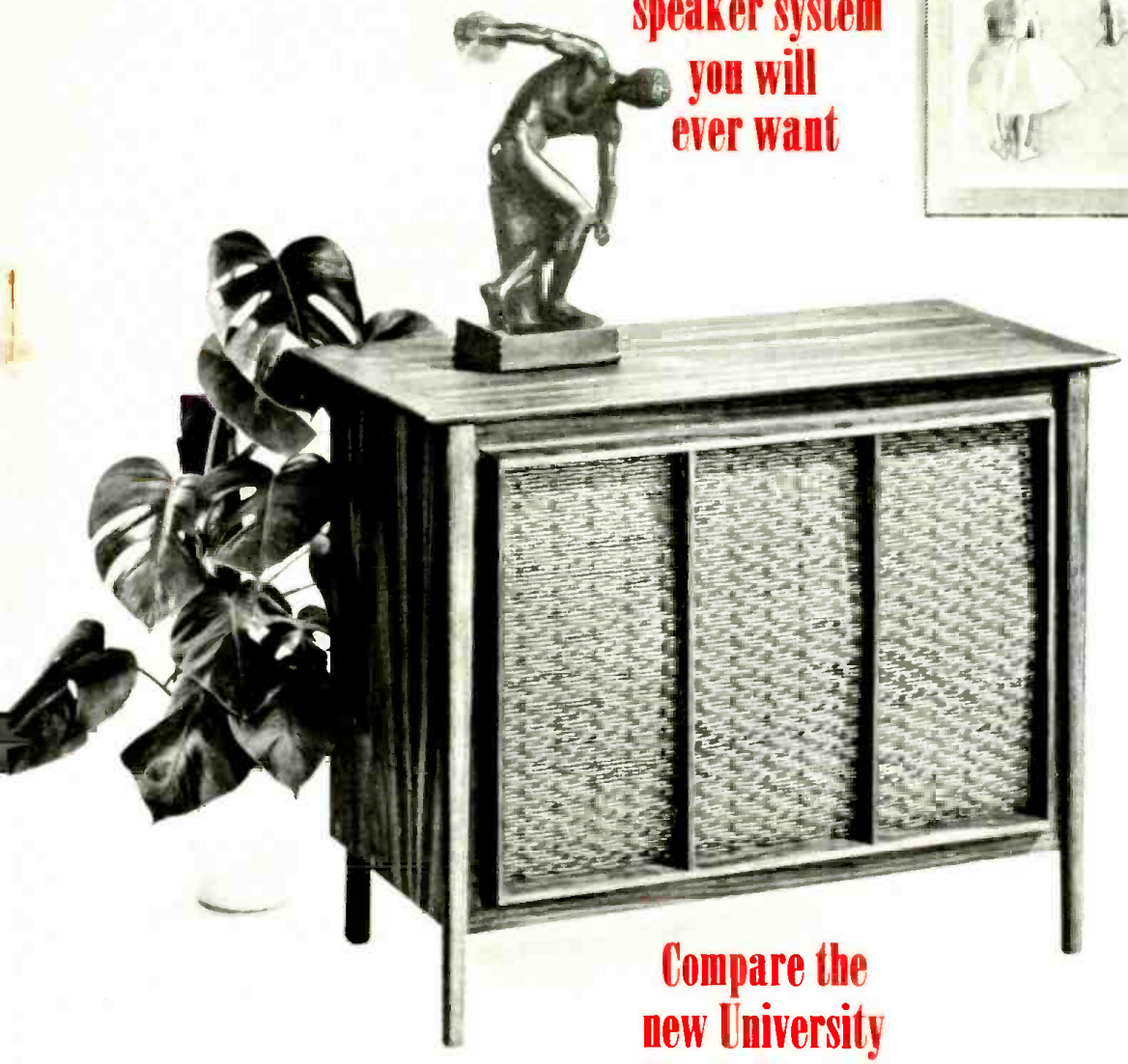

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