

HiFi

& MUSIC REVIEW

April 1958

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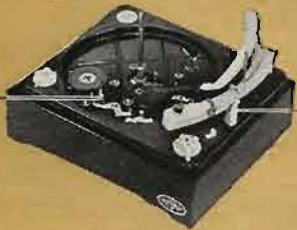


NEW TRUE INTERMIX changes 12" and 10" records in any order. Exclusive new spindle positively prevents double record drop. Affords extra protection against center hole wear.



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HiFi

& MUSIC REVIEW

April, 1958

Vol. 1 No. 3

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APRIL 1958

"Until actual sound is produced, music does not exist."

Ralph Vaughan Williams

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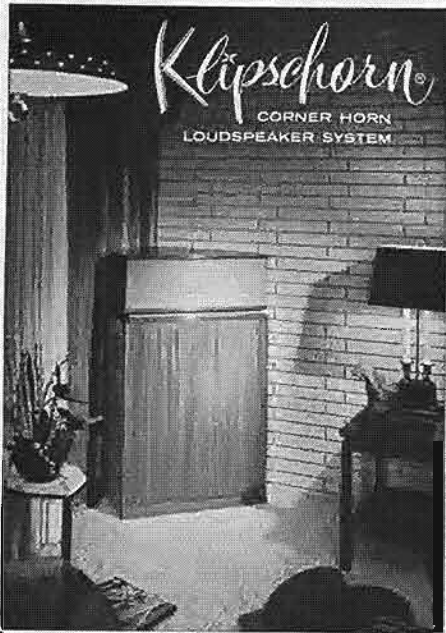
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Write:

KLIPSCH
AND ASSOCIATES HOPE, ARKANSAS

Sounding Board

David Hall, Managing Editor



STEREO DISC TIMETABLE— Previous statements in this column to the contrary, it now looks as though stereophonic discs for the home—and the equipment on which to play them—will be with us well before next Christmas. At least one of the major record companies seems to be shooting for September as a target date for discs and reasonably priced playback or conversion equipment to be made available to the public. A goodly number of the smaller specialty record labels, which can move faster than the production giants of the industry, will have stereo discs on the market before the summer. There will likewise be three or four stereo disc cartridges available ranging in price from \$19.50 up.

Which brings us to that bugbear of *compatibility*: Will a stereophonic cartridge play conventional LP discs with results comparable to those obtained with a good monaural cartridge? Can a stereophonic disc be played successfully on a good monaural cartridge with acceptable sound quality and without damage to the grooves prior to the time one obtains one of the new stereo cartridges? To some extent it depends which published information you care to believe.

Counterpoint Records of New York City advertises a disc featuring the gifted 'cellist, Aldo Parisot, in concert of Vivaldi and Boccherini as follows:

Double Listening Pleasure
recorded on
Westrex 45/45
compatible stereo disc
playable on any LP phono-
graph
or on 45/45 stereophonic disc
reproduction equipment.

The January 20, 1958 issue of *The Billboard*, authoritative trade journal for the entertainment industry, quotes as follows from the Engineering and Manufacturing Committee of RCA Victor Records:

"Exhaustive tests in our Indianapolis plant have proved con-

clusively that stereo discs, played on present monaural equipment, are not compatible. . . . A stereo disc, played monaurally, will disseminate a sound of music. But the net hearing result is comparable to that obtained from a worn pre-high-fidelity record."

The opinion has also been expressed from authoritative quarters that playing a stereo disc with a monaural cartridge will do no good to the grooves of the disc in terms of future playback on stereo equipment.

Exercising not just our editorial prerogative, but also our instinct and knowledge as long time record and high-fidelity consumers, we tend to heed the warning from RCA Victor and to steer clear of using the new stereo discs, when available, on any equipment *but that fitted with a 45/45 stereo playback cartridge*. RCA Victor, after all, has the biggest possible stake in the future success of a completely compatible stereophonic disc for the home listener, and so would be less than overjoyed at the prospect of a disc that could be played only on stereo equipment. Therefore the report of their Engineering Committee carries double weight under the circumstances.

This being the case, it seems clear to us that one should hold off buying stereophonic discs until such time as one has on hand the necessary stereo cartridge together with the *proper second amplifier-speaker channel*.

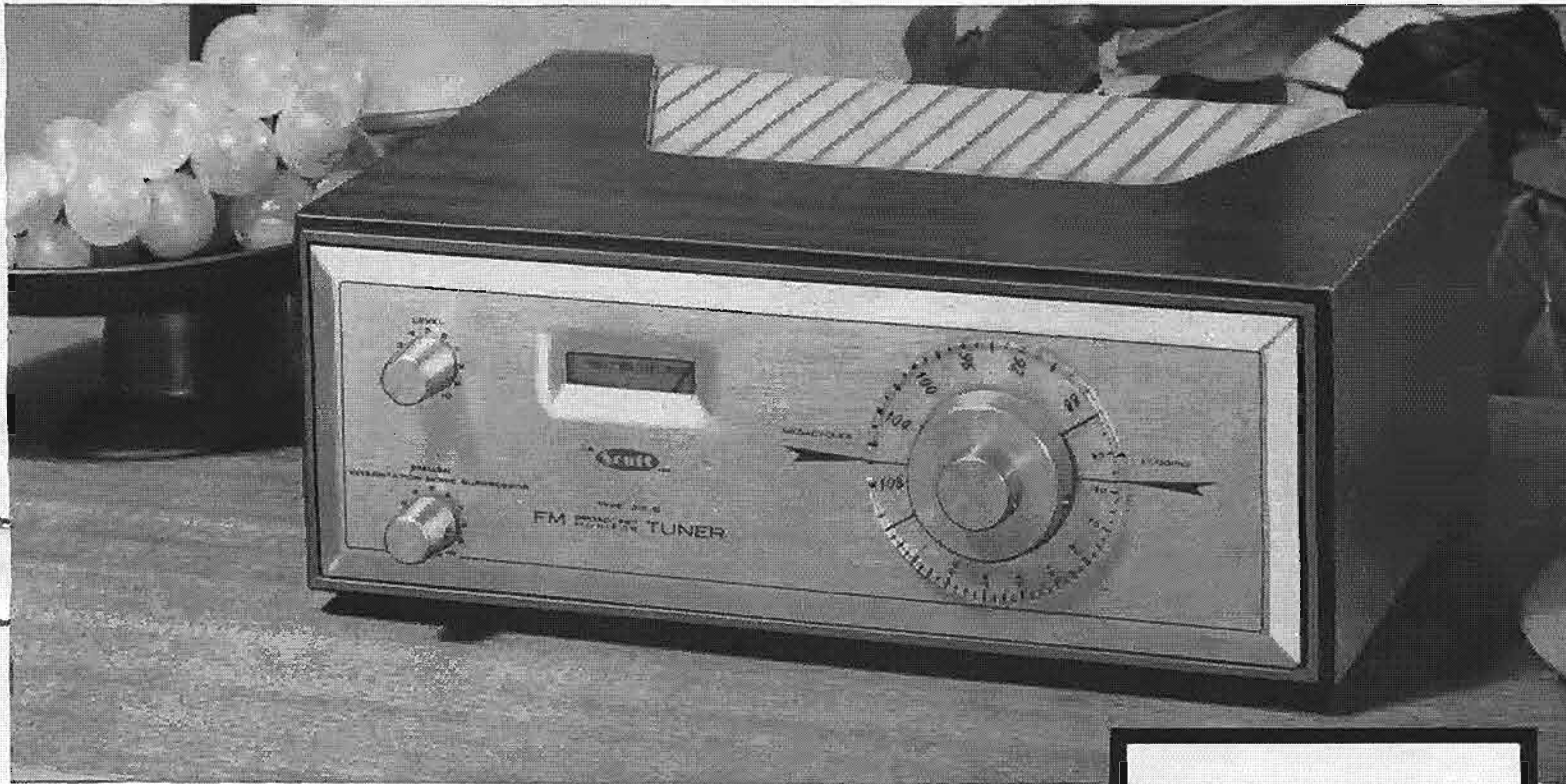
The stereo revolution now seems inevitable, and the best informed sources indicate that the so-called Westrex 45/45 cutting and playback system will become the standard for both the U.S.A. and Europe—thus eliminating any crisis comparable to that provoked by the "battle of the speeds" (33 vs 45) some years ago. Almost all record companies of any consequence have in their vaults a backlog of stereophonic master tapes dating from the fall of 1955 which can be trans-

(Continued on page 10)

HiFi & Music Review

Here are the Features That Make the H. H. Scott 310-B the

BEST FM TUNER



H. H. Scott 310-B Tuner shown in handsome mahogany accessory case.

ONLY the 310-B was rated outstanding in all respects by a leading consumer testing organization.

ONLY the 310-B *limits fully* on random noise. This means true high fidelity FM performance on even the weakest signals.

ONLY the 310-B has 85db cross-modulation rejection. This means you can listen to weak stations even though strong signals are nearby.

ONLY the 310-B will maintain audio output voltage constant within ± 1.5 db, even though signal strength may vary from 1.5 microvolts to 1 million microvolts. This means you never have to re-adjust volume level.

ONLY the 310-B can perfectly separate a weak station from one in an adjacent channel that is up to 15db stronger.

ONLY the 310-B will stay tuned, without drift or "pull" when set to a weak signal adjacent to a very strong one. This feature is essential for good performance in crowded signal areas.

ONLY the 310-B will reject an unwanted signal or interference that is only 2½db weaker than the desired signal. Strong interference can come from a TV receiver or another station on the same channel. The 310-B will reject this interference.

H. H. Scott Engineering Department STATEMENT OF GUARANTEE

All the statements regarding the performance of the 310-B tuner are backed up by laboratory measurements available for inspection at the H. H. Scott engineering department. The 310-B will outperform any tuner. It will work in the most difficult locations, where other tuners fail.

Daniel P. von Recklinghausen

Certified: *D. von Recklinghausen*
Chief Research Engineer

H. H. SCOTT TUNER SETS NEW DX RECORD!

The Apparatus Development Company, Manufacturers of the FM/Q FM Antenna reports the Scott consistently receives signals from a distance of 510 miles. This is the best record for any FM tuner in their files.

Additional Specifications:

Sensitivity 1.5 microvolts on 300 ohm input for 20db of quieting. Three IF stages; Three Stages of Limiting; Broadcast-type signal strength meter; Interstation Noise Suppressor; Multiplex output. Price \$189.95. Prices slightly higher west of Rockies. Case extra.



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ADDRESS.....
CITY..... STATE.....



*"Emory,
You're in a
terrible spot!"*

BOZAK: *"Here you are, selling top-drawer 7½" stereo tapes, and everybody knows there's no market for them."*

COOK: *"I'm selling them, though."*

BOZAK: *"To whom, boy?"*

COOK: *"Why, to the out-of-step people who are buying Bozak speakers. Except that there aren't any: there's no market for your speakers either."*

BOZAK: *"But Emory, I'm selling lots of speakers!"*

COOK: *"Impossible, Rudy! Who buys them?"*

BOZAK: *"Same people who are buying your tapes, old man."*

COOK: *"In other words, people to whom "high fidelity" means uncompromising quality in sound and program material. People with a sophisticated ear, who evaluate high fidelity in terms of music."*

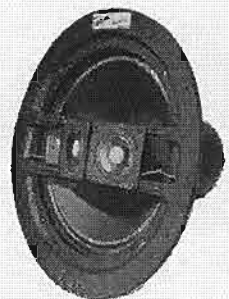
BOZAK: *"And who judge a high fidelity installation not as a household appliance, but as a musical instrument."*

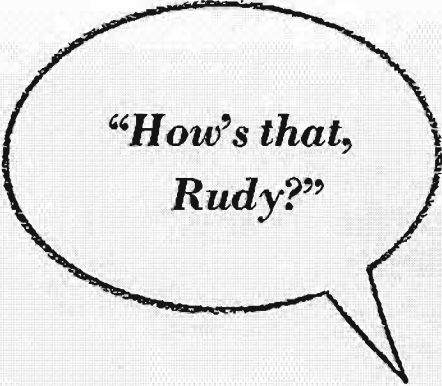
COOK: *"That's got it, Rudy. We're witnessing the phenomenon of high fidelity's becoming the 20th century musical instrument. If we respect the listener's intelligence, we must face the implications of that."*

BOZAK: *"Which means that, if we are to satisfy the high fidelity ears of the discerning players of that musical instrument, we must make available the best possible components and program material. No compromises, no commercial short-cuts."*

inevitably — **BOZAK**

With stereo as with *all* sound reproduction, the speaker is the heart and voice. Just as the serious musician always seeks out the finest instrument, so, for the perceptive listener the finest speaker is—inevitably—a **BOZAK**





*"How's that,
Rudy?"*

COOK: *"You're doing your part, Rudy. And so is Cook Labs, because we are now presenting the largest and finest catalogue of bona fide stereo to be found anywhere!"*

The COOK catalogue of stereo tapes is all Emory says, and more! Included are 13 symphonics, recorded in Symphony Hall Boston, the acoustic showplace of the nation . . . there are 15 sizzling stereo jazz tapes all recorded on the scene and, like all Cook tapes, recorded by special techniques and with special Cook equipment . . . 10 tremendous pipe organ masterpieces — classics from the Aeolian Skinner to the lush sounds of the great New York Paramount Theatre organ. The fabulous, cavernous Mosque with Reginald Foort at its unique Wurlitzer and the rare and exotic Walker organ in Morelia Cathedral, Mexico — the largest and oldest in the western hemisphere. It's a real stereo transport . . . 14 stereo journeys that will plunge you into the enchantment of exotic places. Carnival, ritual, atmosphere from Spain, Mexico, Venezuela, and a cross section of the West Indies . . . there's the monumental Dubois' *Seven Last Words** — a towering masterpiece — and many other unique collector's items that shine out from the largest and finest stereo catalogue in the world! *Over 65 tapes and more than 400 titles!*

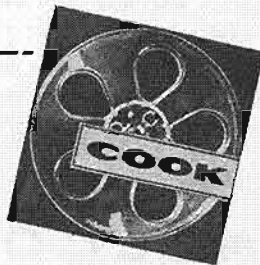


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Stamford, Conn.



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Will sacrifice; or trade for NORELCO speaker, which owner of house has discovered to be ideal for delightful hi-fi listening without electronic anxiety neuroses or showdowns with the loan company. For detailed and convincing confirmation of latter viewpoint, write to North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Dept. MRL1, Hicksville, Long Island, N. Y.



a complete line of 5" to 12" high-fidelity speakers and acoustically engineered enclosures

(Continued from page 6)

ferred to stereo disc as soon as the necessary cutting equipment becomes available. So we can look forward to a rapid growth of the stereo disc repertoire from the beginning of 1959 on.

What does this mean for the conventional LP disc, in which so many of us have a very large investment? Presumably record companies will continue for some years hence to issue conventional monaural discs together with their stereo releases. But what about the large number of outstanding performances recorded before 1955, for which no stereophonic tape masters exist? The answer here is that we shall continue to enjoy and to treasure these monaural discs. If by some lucky chance some audio genius should be able to perfect a reasonably priced and readily available "magic black box" that will enhance monaural disc and radio program material with a stereophonic *illusion*, then, so much the better! This may well be the next major development to which we can look forward. The next year or two will tell.

Meanwhile, we advise our readers to bear in mind that compatibility as applied to the forthcoming stereo discs and playback systems is *strictly one way*—the stereo cartridge of the 45/45 type will play both stereo discs and conventional LP's; but this does not seem to be the case with the 45/45 stereo disc, at least in its present form. The research and development divisions of the record companies have a project here!

STEREO TAPE FANCIERS CAN LOOK TO REEVES SOUND-CRAFT for a treat; for this firm has a tempting bonus offer to tie in with the over-the-counter purchase of any 7-inch reel of Soundcraft tape—namely a pre-recorded tape of *Dixieland Jamfest in Stereo* featuring such name figures as Coleman Hawkins, "Red" Allen, J. C. Higginbotham, and Cozy Cole. The 20-minute tape includes such traditional jazz favorites as *When the Saints Go Marching In* and a fine series of originals. The price of the 7-inch Soundcraft reel, plus a 75-cent handling charge, will assure the buyer of the *Dixieland Jamfest* specially recorded on the tape he has purchased. Not bad, we say!

—END

HIFI & MUSIC REVIEW

the

McIntosh Tuner

Over \$100,000 and two long years of development guarantees the superior performance of the new MR-55 McIntosh AM-FM tuner. An outstanding feature is a *capture ratio* of near unity giving more interference-free stations, reduced distortion on all receivable signals, and improved multi-path conditions. Among other unique features are — ultra sonic muting — zero time constant limiters — lowest total noise and distortion — and lowest hum level — and many, many more.

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"keeps the promise of F.M."

NAME

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CITY ZONE

STATE

Your Entertainment Mood

Reviewed by:

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

Willson's Gilded Corn

Meredith Willson: *The Music Man*. Robert Preston, Barbara Cook, and original Broadway Cast, Orchestra and Chorus, Herbert Greene cond.

Overture & Rock Island; Iowa Stubborn; Trouble; Piano Lesson; Goodnight, My Someone; Seventy-Six Trombones; Sincere; The Sadder-But-Wiser Girl; Pickalittle & Goodnight Ladies; Marian The Librarian; My White Knight; Wells Fargo Wagon; It's You; Shipooopi; Lida Rose; Gary, Indiana; Till There Was You; Finale.
Capitol WAO 990.

In the history of the popular Broadway musical show, the triple threat writer-composer, lyricist, librettist—has been a pretty rare specimen. Only George M. Cohan, Noël Coward, Charles Gaynor, Sandy Wilson and Frank Loesser come readily to mind as men who have achieved success in all three capacities. To this exclusive group has been added Meredith Willson, who with his very first musical, *The Music Man*, has established himself as one of the theater's most inventive and knowledgeable craftsmen.

What Willson has done is to recreate a whole era in songs and patter as he takes us back to a small Iowa town in 1912. There are the expected sentimental ballads and barbershop quartets to be sure, but the score has so much style, showmanship and originality that the listener is readily caught in its spell from the first blast of the whistle signalling the overture to the last note of the finale.

Perhaps the most immediately winning of all the selections is the gaily infectious march *Seventy-Six Trombones*, a description of the most mammoth of all parades, with "each bassoon having its big, fat say!" I think you'll also like the barbershop chords of *Lida Rose*, particularly as it is used as a counter melody to the wistful *Will I Ever Tell You?*, charmingly sung by Barbara Cook. *Goodnight, My Someone* and *Till There Was You* are attractive but more conventional ballads, while *Sincere* ("How can there be any 'sin' in 'sincere?") gives us another touching example of mustache-cup harmonies.

But the music is used even more cleverly in some of the specialty numbers. For the opening, *Rock Island*, an *a cappella* male chorus of traveling salesmen

THE BEST . . .

For a Broadway Show with Get-Up-and-Go—Try Capitol's original cast album of the Meredith Willson Broadway hit *THE MUSIC MAN* (p. 12).

For Creative Pop Singing—Columbia's new Tony Bennett album—*The Beat of My Heart*—where top jazz players supply the backing (p. 83).

For Fanciers of Jazz String Bass—the latest Charlie Mingus offering on the Bethlehem label with brilliant collaboration from trombonist Jimmy Knepper and pianist Bill Evans (p. 87).

For Mood Music in Lushest Hi Fi—Try the gorgeous Kostelanetz sound in his newest for Columbia—*The Lure of France* (p. 88).

For American History Brought to Life—Columbia's *The Union* comes as a distinguished and fitting companion to their earlier Civil War record-book masterpiece *The Confederacy* (p. 88).

simulates the sounds and rhythms of a train as the men discuss the business conditions of the day. There is also a rousing, rapid-fire recitative called *Trouble* in which Robert Preston whips up the townspeople to an almost evangelical frenzy. Preston, who performs with relish throughout, is equally effective delivering a comic love song, *Marian the Librarian*, or belting out a lusty tribute to *The Sadder-But-Wiser Girl*.



The entire cast, chorus and orchestra perform with such spirit that it's positively contagious, and the Capitol engineers have given the record a most realistic sound.

Jazz—Atlantic To Pacific

Modern Jazz Perspective featuring Don Byrd, Gigi Gryce and the Jazz Lab Quintet.

Earling Morning Blues; Early Bird; Elgy; Stablemates; Steppin' Out; Social Call; An Evening In Casablanca; Satellite.
Columbia CL 1058.

After Hours featuring Thad Jones (trumpet), Kenny Burrell (guitar), Frank Wess (tenor sax), Mal Waldron (piano), Paul Chambers (bass), Arthur Taylor (drums).

Count One; Empty Street; Blue Jelly; Steam-in'.
Prestige 7118.

Four Altos featuring Phil Woods, Gene Quill, Sahib Shihab, Hal Stein.

Pedal Eyes; Kokochee; No More Nights; Kinda Kanonic; Don't Blame Me; Stagers.
Prestige 7116.

Jammin' in Hi-Fi with Gene Ammons.

The Twisters; Four; Pennies From Heaven; Cattin'.
Prestige 7110.

Hank featuring the Hank Mobley Sextet.

Fit For A Hanker; Hi Groove; Low Feedback; Easy To Love; Time After Time; Dance Of The Infidels.
Blue Note 1560.

Jazz Erotica—Richie Kamuca (tenor sax), Conte Candoli (trumpet), Frank Rosolino (trombone), Ed Leddy (trumpet), Bill Holman (baritone sax), Vince Guaraldi (piano), Monte Budwig (bass), Stan Levey (drums).

Angel Eye; Linger Awhile; Fun; Indiana; Stella By Starlight & others.
Hifirecord R 604.

The small group in jazz is usually recorded in one of two ways today. Either the group rehearses the numbers to be recorded several times, improvising a thicker fleshing of the original skeletal arrangement or they merely go into a studio, agree upon some familiar tunes to play (or just the blues), quickly arrange the sequence of solos and the devices for the beginnings and endings of the numbers and then blow.

The first way is intrinsically superior,
(Continued on page 14)

HIFI & MUSIC REVIEW



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- ★ Every month you receive, FREE, a new issue of the Columbia LP Record Club Magazine — which describes all forthcoming selections
- ★ You may accept or reject the selection for your Division, take records from other Divisions or take NO records in any particular month
- ★ Your only membership obligation is to buy four selections from the more than 100 to be offered in the coming 12 months. You may discontinue membership any time thereafter
- ★ The records you want are mailed and billed to you at only \$3.98 (original cast Musical Shows somewhat higher), plus small mailing charge
- ★ You must be delighted with membership or you may cancel it by returning the free records within 10 days



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23. The Merry Widow Dorothy Kirsten and Robert Rounseville. The complete score of Lehár's gay operetta.
24. Wonderful, Wonderful Johnny Mathis sings *Old Black Magic, Day In Day Out*, 10 more.

(Continued from page 12)

providing the arrangements are good. The second way can be uniquely exciting, but only if the talents of the soloists are of major league calibre.

The benison of the use of organization in a small group is exemplified by the Don Byrd-Gigi Gryce Jazz Lab LP. This group, one of the most consistently provocative of the experimental groups operating in jazz, features the arresting compositions of Gryce and several other young musicians, including Benny Golson. The usual plan is an arranged introduction and theme, a series of arranged transitional passages separating the improvised solo statements and then an arranged ending. Because this device lends over-all form to what otherwise would be merely a string of solos, many of the Jazz Lab Quintet LPs have been unusually interesting. On this one, for instance, they have a very satisfying version of Benny Golson's tune, *Stablemates*, which is rapidly becoming a standard in the books of all small jazz groups. Byrd is a consistently good soloist and Gryce, while not as consistent, does manage to lay the ghost of Charlie Parker and emerge as an individual with interesting solo ideas. On this album Jackie Paris, a jazz singer with a soft, almost feminine voice, is added for several numbers on which he sings wordless vocals; an effect which might be considered to have been overdone here. Aside from the two leaders, the outstanding soloist is Wynton Kelly, a fine, blues-based pianist who maintains a high level of inspiration in all his performances. Columbia's proof readers have managed to ruin Nat Hentoff's liner notes by confusing Don Byrd with Charlie "Bird" Parker.

As a good example of the free-blowing type of LP in which each soloist contributes a long statement backed by the rhythm section, *After Hours* displays the talents of several top-notch jazzmen. Trumpeter Thad Jones (he's the one who does the *Pop Goes the Weasel* solo on Count Basie's hit *April in Paris*) gets an unusually good opportunity to be heard here. He constructs logically planned solos which seem to carry with them a built-in editing device; he never plays too long. Frank Wess, Basie's tenor saxophone soloist, plays both tenor and flute here and Kenny Burrell, one of the most promising guitarists to emerge in recent years, is heard in occasional solos and throughout as a solid rhythm man. There are only four extra-long tunes and it is curious that the most effective are the slower ones. In the brace of up-tempo numbers, there's a tendency for the net effect to be diffused, but in the slower tempo there is a fine, moody feeling best described in the title of the LP, *After Hours*.

It is hard for a modern jazz alto player these days not to sound as if he were imitating Charlie Parker. Four of the best of the young moderns, Phil Woods, Gene Quill, Sahib Shihab and Hal Stein struggle with this problem

with varying degrees of success in *Four Altos*. The result is a hard-swinging album, occasionally bordering on the frenetic and only now and then lyrical. Of all the altoists, Phil Woods seems the most likely to break through the Parker mold and assume the outlines of an individual talent. There is more of the quality of singing in his work than in that of the others represented on this LP. All the tracks show what a wonderful help it is to have a finely integrated rhythm section with which to work.

Another excellent rhythm section (with the same pianist, Mal Waldron) supports the free-blowing solos of Gene Ammons (son of the historic boogie-woogie pianist Albert Ammons), altoist Jackie McLean and trumpeter Idrees Sulieman on *Jammin' in Hi Fi*. They set up a delightful swinging beat which carries through on all the tracks, but there is too little restraint among the solo horns, with the result that the music seems to be even longer than long play. It degenerates into monotony too often and even the relatively inspired alto solos by McLean are not enough to bring it back to something else.



Hank Mobley is a tough but not raucous soloist with a somewhat heavy timbre to his saxophone sound and a general ability to create interesting solo lines. With a good rhythm section featuring the exciting drumming of Philly Joe Jones and with the bright trumpet solo work of Donald Byrd, the group races through five tracks, on each of which there is contributed something of value by each soloist. The main attraction, however, is the work of the leader, Hank Mobley, who is determinedly seeking to express himself in new ways and to broaden the scope of the jazz soloist without losing the essential blues base from whence all jazz flows.

A tenor saxophonist with a more obvious debt to Lester Young (who actually is the fountainhead of most modern jazz tenor saxophone solo playing) is Richie Kamuca. An Easterner originally and a Westerner by choice, he has worked with numerous big bands including Stan Kenton and Woody Herman and is now toiling mainly in the vineyard of the Hollywood studio. Here, despite the incongruous title of the LP,

he is presented with a group of good soloists in a series of pleasant numbers. Kamuca is never an exciting tenor player of the quality of, say, Mobley, whose phrasing can on occasion express extremes in tension. Rather, he is a soft-voiced purveyor of emotion whose main attribute is a fine sense of time and a turn of phrase which frequently makes his solos extremely pretty. The jazz feeling on this album is essentially more shallow than on the Mobley LP, but there are a number of directly communicative moments contributed by both leader Frank Rosolino, the trombone soloist, and Vince Guaraldi, once of the Woody Herman band and now pianist with Cal Tjader. Guaraldi is one of the few West Coast pianists who understands the value of economy of phrase and improvisatory line in his solos and in his brief appearances on this album he sounds as though he might well have been given more to say with profit to all.

R.J.G.

Jelly Roll's Own Story

Jelly Roll Morton—The Library of Congress Recordings featuring Jelly Roll Morton (piano, vocals, and talk).
Riverside RLP 9001/12 12 12".

In 1938, folklorist Alan Lomax enabled New Orleans-born pianist-composer-leader Jelly Roll Morton to record for the Library of Congress. Morton spoke, sang and played from memories of his early life in New Orleans and on the road. In the course of the recital, Morton provided much graphic social and musical detail of early jazz. He also performed several of his intriguingly structured works, which were among the earliest to show the possibilities of finding more challenging forms for jazz within the materials of the music itself.

After ten years, these recordings were finally made available in a limited 78 r.p.m. edition on the Circle label; and in 1950, they were packaged on 12 LPs. Circle went out of business a few years later, and until this Riverside reissue, the Morton reminiscences have been unavailable. Riverside, unfortunately, does not seem to have devoted much care and time to the remastering of the originals. Admittedly, the 1938 acetates made with a crystal microphone were poorly balanced, and in addition, contained wavers in pitch and uneven speed. Yet I would think a better job of remastering could have been done. There are sudden dips in volume level; bad cuts in continuity; aberrations in speed; and strange juxtapositions of some sections. The original Circle order of selection was apparently retained to enable buyers of some of the original volumes to fill in only the sets they were missing, but why penalize the larger number of potential new buyers?

Riverside does, however, deserve credit for having commissioned Martin Williams to write the program notes for each volume. These essays represent the most stimulating single body of critical opinion yet written about Morton. Williams does

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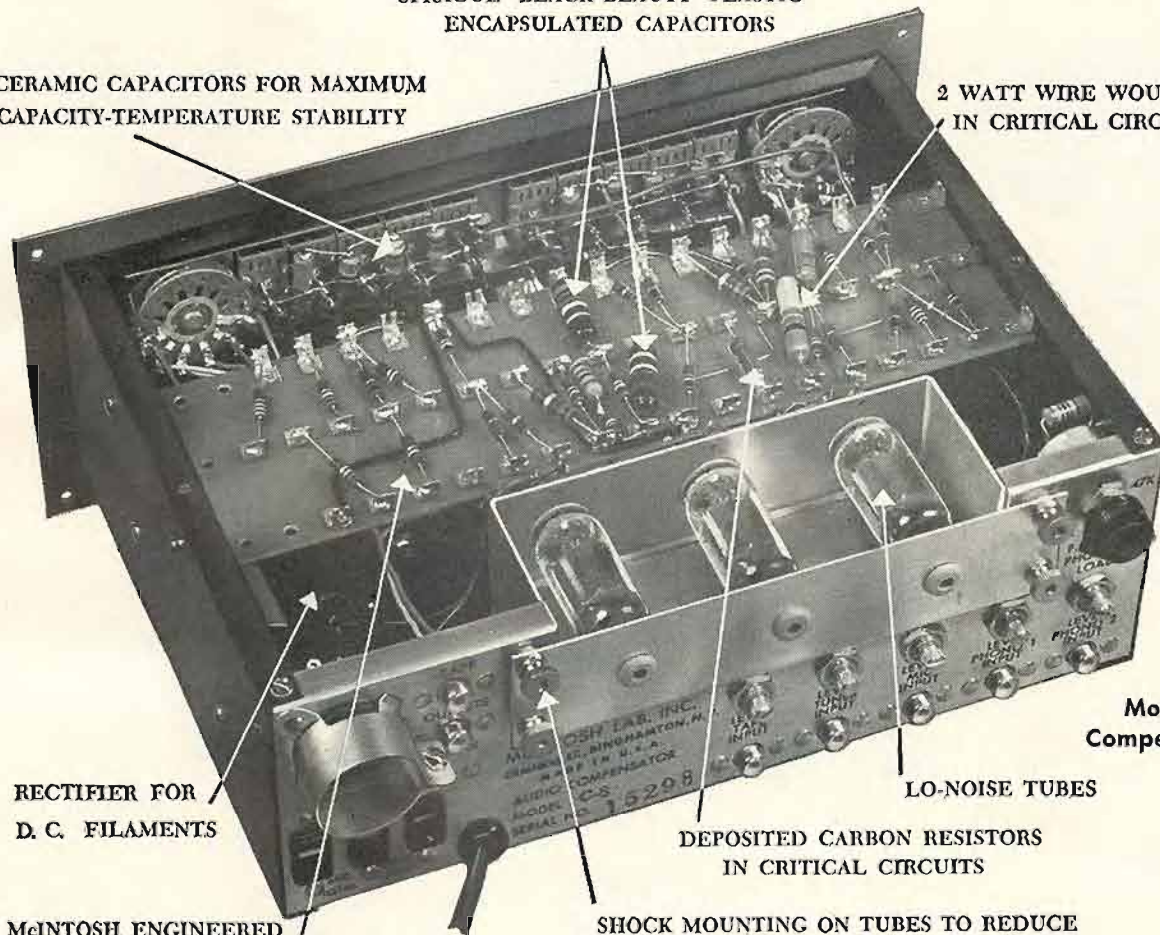
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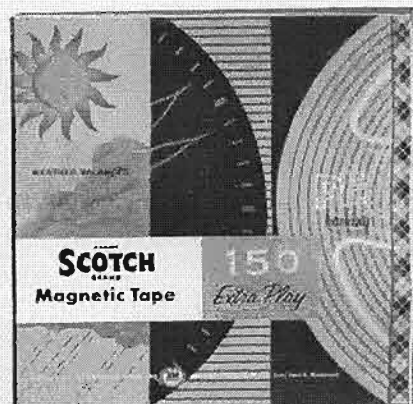
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New York. Canada: London, Ontario. ©3M Co., 1958
APRIL 1958

merely the man in the little tin box—the prompter.

This season, for the 25th year, the little tin box at the Met is being occupied by Otello Ceroni, senior prompter and a man who may very well be the top opera authority in his field. Since 1929, he has prompted more than 3,600 Met performances, and today, at the age of 65, shows no signs of letting up.

Ceroni knows the score—the opera score, that is. He is on intimate terms with the words and music of more than 200 of them. When he prompts a performance he has to know each passage practically as well as the performer does. A tenor can lose his place, but not the prompter.

Ceroni's chores begin a few moments before the opening curtain goes up. He climbs up from the Met's cellar, sits on a small swivel chair beneath the metal hood of the prompter's box, and places the opera score before him. Only his head and hands are above stage

level. Shortly before each singer begins his part, Ceroni calls out the first words. When a performer loses his place, Ceroni summons attention by "pssting" or making a squeaking sound with his lips, much like someone calling a cat. He then beats tempo and sings out the words until order is restored.

It's not surprising that Ceroni's many years of prompting have endowed him with near perfect pitch. When a singer goes flat or sharp, Ceroni moves his index finger up or down until the singer's voice adjusts to the proper key. Ceroni, incidentally, has never sung professionally and describes himself as "a baritone of no consequence."

When prompting, Ceroni is a man of few words; he has to be. The French word for prompter is *souffleur* which means, literally, whisperer. But often Ceroni's "whisper" must be loud enough to carry across 50 feet of stage, and in rare cases can be heard by the paying



La Bohème—"Watch Dishes!"



Hansel and Gretel—
No time or room to duck.



Carmen—"Watch cape—and dust!"



Serge LeBlang

Met prompter Otello Ceroni isn't always in peril. Here he is in the open at stage rehearsal.

customers as well. A Boston critic once wrote a review of a Met performance which concluded tartly, "In general, everyone was in good voice last night, including the prompter."

In this modern era of automation, when man is constantly being replaced by the machine, it is reassuring to know that the opera is still holding its own using humans. But on Saturday afternoons, when the Met broadcasts its matinee performance, Ceroni might very well wish for a teleprompter. Just the thought of each impending Saturday broadcast is enough to furrow the prompter's brow.

"I don't look forward to Saturday afternoons," says Ceroni. "The microphones—some of which are placed in the footlights—pick up every sound, and the radio people send me notes telling me not to talk too loud. So I don't talk. I don't even whisper. I have to move my lips and use my hands and pray that the singers have sharp eyes."

Of the Score, Its Master

Before Ceroni will prompt an opera he must feel that he is its master. Learning a new score is a long process, and the prompter must study the pages for weeks, often months. A few years back he was told that he would have to prompt a performance of Alban Berg's modern opera, *Wozzeck*. It took Ceroni three months of constant study before he felt comfortable with the score. Today, even with the most familiar opera, he closets himself with the score for at least an hour before each performance.

Ceroni's busiest period comes in the fall at the beginning of each season. During the first two weeks, the Met may present as many as 10 first-of-the-season per-

formances of different operas. For each there is a series of three rehearsals onstage—the first with piano, the second with full dress. During this hectic period, Ceroni hardly stirs from the Met stage. He must work all three rehearsals plus performances in the evening (Ceroni handles all French and Italian operas; another prompter takes care of the ones in German and English).

On the Score, Some Warnings

At work in his rabbit hole, Ceroni follows his own private score which often contains brief messages such as "Watch cape!" or "Watch dishes!" These are notes which he was written to himself as a means of self-preservation. Ceroni lives a dangerous life in his vulnerable outpost. The "Watch cape!" memo occurs during the second act of "Carmen" when the toreador grandly swishes his cape around while singing his famous aria. He also swishes clouds of dust, grit, nuts, bolts, and old scenery nails toward the footlights and into the face of Ceroni. For this reason, Ceroni dons a black artist's smock while working, thus saving wear and tear on his clothes.

The "Watch dishes!" note refers to *La Bohème* when Musetta is called upon to shatter a set of dishes. Ceroni's warning to himself gives him time to duck the flying saucers.

The notes, however, can't foresee the unexpected. In a performance several seasons back of *Hansel and Gretel*, soprano Thelma Votipka, playing the stepmother, swung a broomstick against her two children. This particular broomstick caught a heavy cup of milk

(Continued on page 26)

THE VOICE AS HORN:



Carl van Vechten

Bessie Smith—the most arresting, mesmerically earthy of the great female blues singers who dominated the 20's.

Is The Voice a Jazz Instrument?

By NAT HENTOFF

Part Two of a Two-Part Story

THE elements that make up an authentic jazz performance, vocal or instrumental, are notoriously difficult to describe with exactitude. Among jazz musicians themselves, there is frequent disagreement as to whether a particular horn player "swings" or has "soul" or "good conception." The area of jazz, however, in which most controversy ferments is the jazz vocal.

A hundred leading jazzmen voting in the 1956 *Encyclopedia of Jazz Musicians' Poll* selected Frank Sinatra, for example, as their favorite male singer. Sinatra, in fact, polled more than half the total vote. The choice struck several critics, including this one, as odd while singers like Louis Armstrong, Jack Teagarden and Jimmy Rushing were still active. But Sinatra's victory did indicate further the increasingly

hazy line in the minds of most listeners, including the professionals, between superior pop singers who have been influenced by jazz (Sinatra, for instance) and the few authentic jazz voices that remain.

The sources of jazz singing—and playing—are in the Afro-American backgrounds outlined in last month's article, "If You Can't Sing It, You Can't Play It!" (*Hi-Fi & Music Review*, March, 1958). There was no confusion concerning the musical authenticity of the singers of those work songs, blues, and spirituals in the decades before instrumental jazz began to take shape. It was only after Negro music began to be widely heard among whites—starting, of course, with the phonograph record in the twenties—that cross-influences, imitations and various commercial pres-

HiFi & Music Review

tures began to saddle "jazz" singing with a cloud of definitions, some of them quite bizarre.

There was still no mistaking the earthy, urgent blues records of Blind Lemon Jefferson in the Twenties for those of Al Jolson, nor was anyone likely to confuse Bessie Smith with Helen Morgan. The real blues singers give out so spontaneously and personally of themselves and their lives that they cannot be convincingly imitated. Nor could even as astute a pop vocalist as Sinatra come close to the naturally unorthodox harmony, subtle suspended rhythms, and rawly individual vocal textures of the blues vocalists. Even today, therefore, there is no controversy over the legitimacy of recordings by contemporary blues singers like Big Bill Broonzy, Muddy Waters, Lightning Hopkins or Brownie McGhee.

There is also no problem in authenticating as jazz singers such early instrumentalists as Louis Armstrong who sang the same way they played and who regarded their singing as a natural extension of their playing. It was years before Armstrong seriously considered himself a vocalist, and he may not even now. In the unfortunately out-of-print *American Jazz Music* (W. W. Norton, 1939), Wilder Hobson has described the essence of jazz playing by using several terms that are usually applied to singing.

His description can be turned around to define equally well what jazz vocalizing is: "The jazz players 'sang' with their instruments, played them with personal, expressive inflections variable between robust roughness and pure, bodiless lyricism. There was a warm, natural, fluid use of slight slurs and glissandi, varying degrees of trembling vibrato, muted effects—choked, thin, acrid, mellow, with natural flares or veiling—as there may be in the singing voice . . . (These) elements move in . . . subtle momentums which are the products of an instinct for suspended rhythm. The music naturally puts a premium on improvisation."

More explicitly concerning singing, Hobson wrote: "Just as the jazz

Anita O'Day—uses her voice like an irrepressible horn.

Robert Parent





instruments are vocalized, so jazz singing takes on an instrumental character. The singers often distort syllables for linear effect, and add others which are linguistically meaningless but musically significant. There is, for example, an obvious expressive similarity between Louis Armstrong's singing and trumpeting in *I Can't Give You Anything But Love*. (Hobson's Armstrong example is contained in *The Louis Armstrong Story*, Vol. 4, Columbia CL-854.)

For a more recent example of Armstrong's instrumentalized vocalizing, there is *Louis Armstrong Plays W. C. Handy*, Columbia CL-591. There is also in this latter album singing by Velma Middleton that lacks nearly all the qualities that make Armstrong a jazz singer. When both sing on the same number, the contrast is vividly instructive.

Among other jazzmen who have been primarily instrumentalists and have considered their singing as secondary, there are the late "Hot Lips" Page, who has no collection on LP; Jack Teagarden (*Jazz Great*, Bethlehem 32); Jelly Roll Morton (Volume 8 in the *Library of Congress* series, Riverside RLP 9008); and Fats Waller, whose singing also lampooned the conventions of non-jazz pop singing with hilarious accuracy (*The Amazing Mr. Waller*, Riverside 12-109 and *Handful of Keys*, Victor LPM 1502).

Most of the significant male jazz singers have been instrumentalists as well, and even the wandering blues singers usually played piano or guitar or harmonica. It may well be that the spreading confusion about what constitutes jazz singing began with the mostly non-playing female jazz singers of the Thirties. Blues singers—Bessie Smith, Ma Rainey, Ida Cox, etc.—had dominated the Twenties, but the direction of female jazz singing began to change in the next decade. The best of the singers who followed Bessie Smith were deeply influenced by the blues, but their approach to singing and their repertory were on a broader—and sometimes—weaker base.



Mildred Bailey—the first non-Negro girl singer to make her mark in jazz.

"Satchmo" Louis Armstrong—there is expressive similarity between the singing and trumpeting.



Bert Goldblatt

Sarah Vaughan—so intrigued with making a horn of her voice that she forgets she must sing too.

A key transitional influence between the blues singers and later jazz stylists like Billie Holiday and Lee Wiley was Ethel Waters. Unfortunately, there is no collection on LP of her recordings of the Twenties, the best of which were made with jazz accompaniment. Some idea of her style can be obtained from *Ethel Waters* (Label "X" LVA-1009 containing 1938-39 recordings) and the considerably later *Ethel Waters* (Mercury MG 20051).

Ethel Waters was not a jazz singer in the true sense although her singing was instrumentalized to a degree. She was important, however, as Dick Hadlock of *The Record Changer* has noted, because of her "concept of seeking material with melodic value, adding sophistication and new meaning in the lyrics, hiring skilled, swinging musicians, and setting forth a quieter, more insinuating voice. . . . The intimacy and subtlety in Ethel's singing grew out of a background of cabaret entertaining. The subsequent development of electrical amplification permitted her "small room" style to be used on stage and for records. The blues singers carried on without need for microphones, but young talents were listening to Ethel Waters. The gifted ones used the outlook, rather than the style, to come forth with their own style."

Billie Holiday, for example, was influenced musically by Louis Armstrong and Bessie Smith, but her "outlook" toward singing grew closer to Waters' "intimacy and subtlety." Billie is unusually selective in her choice of repertoire and will rarely sing material with which

APRIL 1958

Don Hunstein



Joe Carroll—an expert modern "scat" singer. Here the voice is used entirely as an instrument.

she cannot strongly identify emotionally. As a result, she projects intense warmth, whether singing in rueful sorrow or celebrating pleasure. She has a superb sense of timing, knowing—as do all major jazz musicians—how to wait to make her point. Her horn-like phrasing and pungent, husky sound are thoroughly individual; and because she possesses stinging intelligence and a bitterly acquired knowledge of a wide range of life experience, Billie animates the lyrics of the songs she chooses with more knowing care than any other jazz vocalist. Among the better Holiday albums are *Lady Day*, Columbia CL-637; one half of *Jazz Recital*, Clef MC-718, consisting of excerpts from a 1946 concert; and *Velvet Mood*, Verve 8096.

By contrast with Billie, Ella Fitzgerald is a jazz singer with considerably more technical equipment but with less intelligence and less depth of interpretation. Ella enjoys nearly flawless rhythmic control and intonation and she phrases with flowing ease in the most intricate material. She is capable of delicate lyricism in ballads and can stomp exuberantly on up-tempo. When Ella, however, is confronted with some of the more subtle, sophisticated lyrics of Cole Porter or Lorenz Hart, the effect often is of lovely sound with anemic emotional and intellectual content. There are also times when Ella can be emotionally moving by means of a rather innocent simplicity that is rare among jazz vocalists.

A haunting, poignant, and wholly unpretentious
(Continued on page 88)

MAN IN CELL

(Continued from page 21)

on the table and sent it flying straight at Ceroni's head. He didn't have the time or the room to duck. Bleeding freely from a badly gashed lip, he stared numbly at the stunned singers and then disappeared down his rabbit hole. Miss Votipka, visibly shaken, nearly burst into tears, and the performance wobbled along until another prompter took over and whispered that Ceroni was all right.

Besides overseeing the singers, the prompter must also serve as a sort of chief of staff to the orchestra conductor. Ceroni does this by watching the conductor through a small rear-vision mirror which he parks out on the stage. In addition, the prompter must help cue the assistant conductor in the wings who supervises offstage singing. And if this weren't enough, there is still the score of the opera which must be followed constantly and precisely.

Ceroni is one of the few people at the Met who never has to fear the wrath of a prima donna. All performers, regardless of importance, soon realize that the prompter is the best friend they have in the house.

The Singer's Lifebelt

"The prompter," suggests Ceroni, "is the life belt for the singer. Some singers start to worry before playing a certain part, and often they ask me to give them special attention that night. Many singers look unwittingly at me while they are singing. They know that if they should lose their nerve I'll encourage them. That's why I always wear a big smile no matter how difficult the situation."

It is generally agreed that prompters enjoy a unique standing in the opera world. Few members of a company have as much responsibility or importance. Yet the prompter must stand in the background while the stars, the conductor, the chorus, and the orchestra take their bows.

Ceroni takes a philosophical attitude toward all of this. "We

prompters," he shrugs with a smile, "are the unknown soldiers."

Understanding how an opera company works is old hat to Ceroni. He has been surrounded by singers and musicians as far back as he can remember. In Ravenna, Italy, where he was born and raised, his father played the trombone in a local opera orchestra. The elder Ceroni was particularly fond of Verdi's *Otello*, and, when a son was born, named him after the title role. As a boy, young Otello mastered the French horn and at the age of 18 was hired for the orchestra of a touring opera company.

Ceroni liked his work in the orchestra. Even today, he feels a twinge of nostalgia whenever he hears one of the Met musicians play a horn solo. But the horn never completely satisfied him and he yearned for a job with a little more authority.

One day in Rome the conductor asked Ceroni if he would like to fill in for the regular prompter who was ill. Ceroni jumped at the chance, although he now admits that he had no idea what he was in for.

"The opera was *Tosca*," he relates, "and I didn't know what I was supposed to do. It was a very, very hard job and the performance seemed to last much longer than usual. But I got through it, and when it was over I wanted more."

Fortunately for Ceroni's career, the other prompter remained ill for quite some time. Ceroni worked hard and gradually acquired the skill and confidence that only experience can produce. Then, in 1929, an old schoolmate, the late Ezio Pinza, encouraged Ceroni to come to America and prompt at the Met. Ever since, except for a three-year leave of absence in Rome, Ceroni's head and hands have been a welcome sight to singers on the Met stage.

Ceroni looks forward to many more years of prompting at the Met.



In 1947 he marked his 15th season by becoming a U. S. citizen. Today, although at "retirement age," he can find no reason to step down.

Ceroni is often asked if he gets tired sitting in his tiny three-sided cell. Happily for the prompter, he must keep so busy that he scarcely has time to feel cramped. He has, however, felt for some time that there are certain improvements that could be made to ease his working conditions. In addition to the constant threat of flying plates and milk cups, Ceroni has to avoid being distracted by the voices of the electricians, a chatty crew, who work just below stage. Furthermore, the Met is notorious for its draftiness, and Ceroni, exposed above and below stage, feels every breeze.

With New Quarters, New Hopes

There is a good chance that Ceroni's lot will improve. By 1960 the Met will move into its new quarters in New York City's Lincoln Square, and Ceroni is hoping for the best.

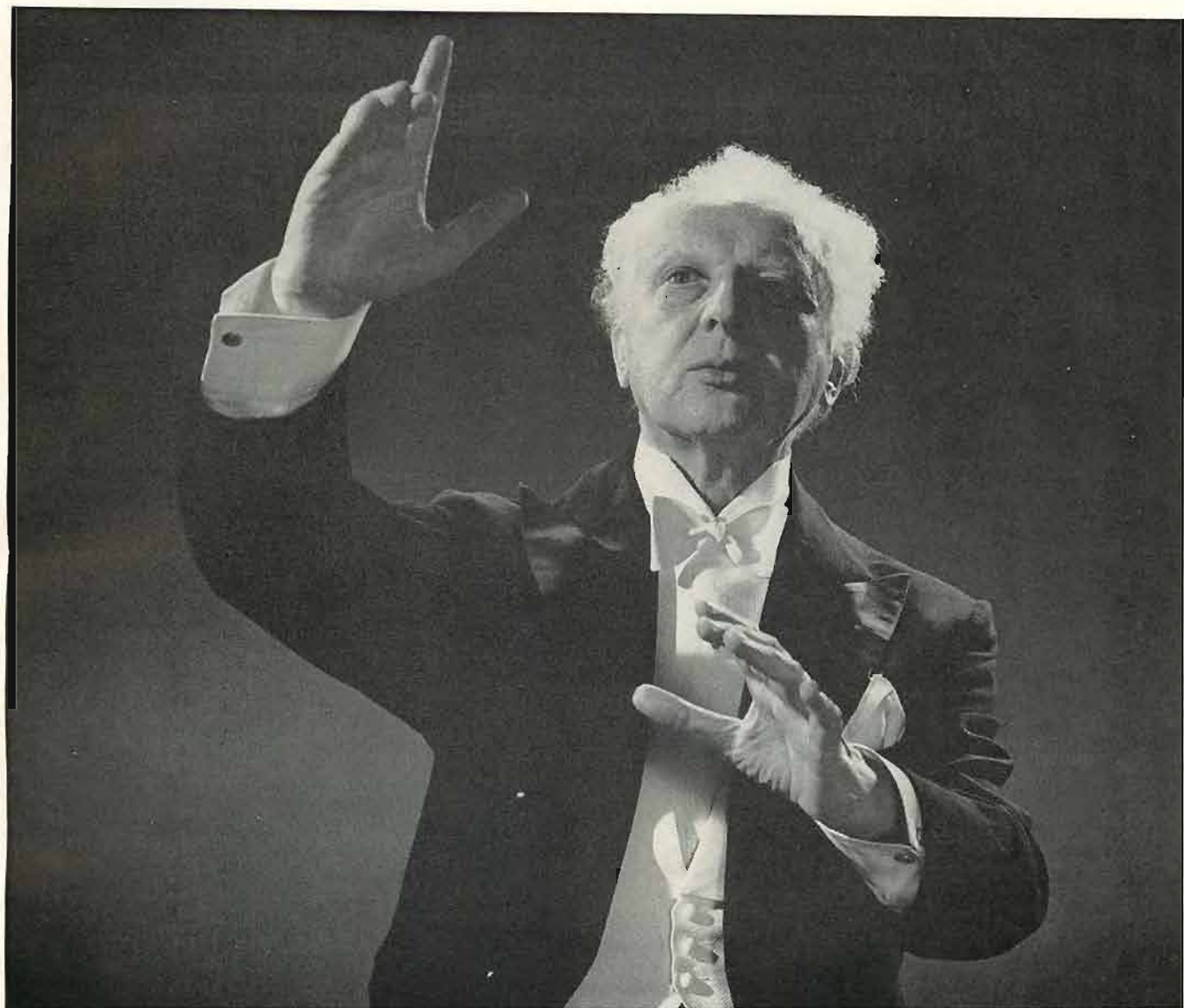
"I would like to meet the architect," he says, "and have a little talk with him. If he would try sitting in the prompter's box for an hour or two, I think he would understand my position."

Ceroni's job with the Met takes up his time from October to June. In past years he has spent his summer months prompting at the Teatro Colon, the opera company in Buenos Aires. But due to the shaky political situation in Argentina, he is not sure if he will go back this summer. If not, he will spend a lengthy vacation with his relatives in Italy.

For a man who lives and breathes opera for days on end, Ceroni's outside tastes are decidedly non-operatic. When he has a few free hours he likes to take in a movie or go to Carnegie Hall and listen to pure symphonic music. He especially likes Beethoven, Brahms, and Schubert and is continually adding to his hi-fi collection of non-vocal classics.

Ceroni never minimizes the great role that opera has played in his life, but he is quick to add: "I can't remember the last time I saw an opera from a regular seat." —END

HIFI & MUSIC REVIEW



Capitol Records

Stokowski today continues to seek new sonic and musical horizons.

STOKOWSKI REVISITED

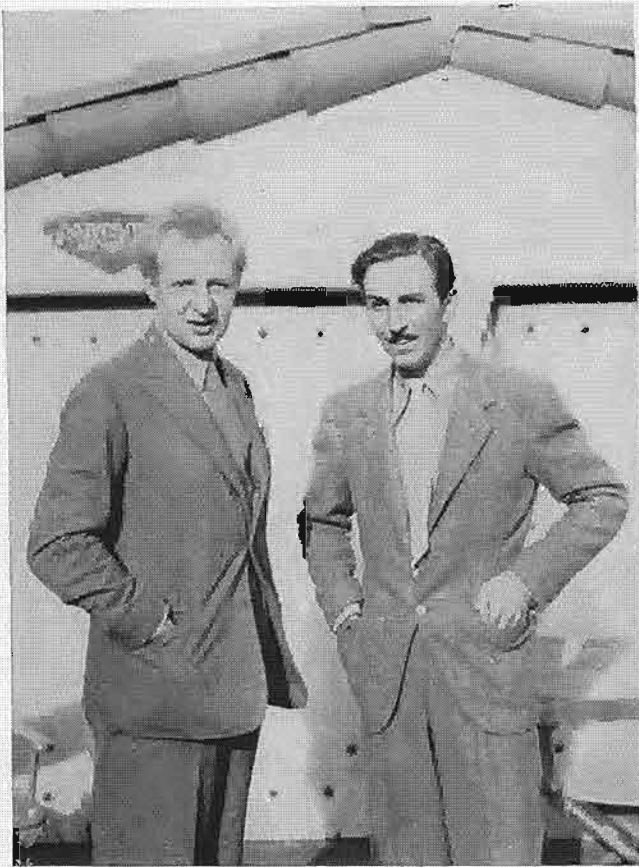
“Fantasia” and “Landmarks” discs from Disneyland and Capitol provoke a fresh look

By BERT WHYTE

FANTASIA—Original Soundtrack Recording from the 1940 Walt Disney Film—*Bach-Stokowski: Toccata and Fugue in D Minor; Beethoven: Symphony No. 6 in F Major, Op. 68 (“Pastoral”); Dukas: The Sorcerer’s Apprentice; Ponchelli: Dance of the Hours from La Gioconda; Tchaikovsky: Nutcracker Suite; Stravinsky: Excerpts from Le Sacre du Printemps; Moussorgsky-Stokowski: A Night on Bald Mountain; Schubert: Ave Maria.*
APRIL 1958

Philadelphia Orchestra, Leopold Stokowski cond. Disneyland WDX 101 3 12” in Deluxe Illustrated Album.

Landmarks of a Distinguished Career—*Bach-Stokowski: Toccata and Fugue in D Minor; Debussy-Stokowski: Clair de Lune; Sibelius: The Swan of Tuonela; Debussy: Prelude to The Afternoon of a Faun; Sibelius: Finlandia.*
Symphony Orchestra, Leopold Stokowski cond. Capitol P 8399.



Philadelphia's Stokowski—Hollywood's Walt Disney came up with something new in 1940.

LEOPOLD STOKOWSKI has come to the fore once more as a major recording conductor, thanks to the Capitol LP discs and stereo tapes emanating from Los Angeles and Houston. Now the super-deluxe Disneyland album from the soundtrack of their pioneer "stereo" film concert, *Fantasia*, takes us back to what can well be called Stokowski's "Golden Age." For this monumental virtuoso study in the art of film and music features Stokowski and the orchestra he built—the Philadelphia Orchestra—at their very peak of achievement. Here we have a singularly vivid re-creation—for younger listeners especially—of what Stokowski contributed 20 years ago and more to the art and science of recording.

The release of this *Fantasia* album (Disneyland WDX 101, 3 12"), together with Capitol's disc entitled *Landmarks of a Distinguished Career* (Capitol P 9399), throws into bold relief the work of an extraordinary man and musician, some highlights of which are well worth recalling here.

Let's go back to 1933, when Bell Telephone and Western Electric are preparing a history-making experiment (see "Where Did It All Begin?", p. 35, March 1958 issue). From the Academy of Music in Philadelphia, they propose to transmit the sound of the Philadelphia Orchestra over three independent channels to Constitution Hall in Washington, D. C. That's right—3-channel stereophonic reproduction 25 years ago! On the stage of Constitution Hall are three huge loud-speaker systems and at the rear of the hall a battery of amplifiers and controls. And who is that gentleman in

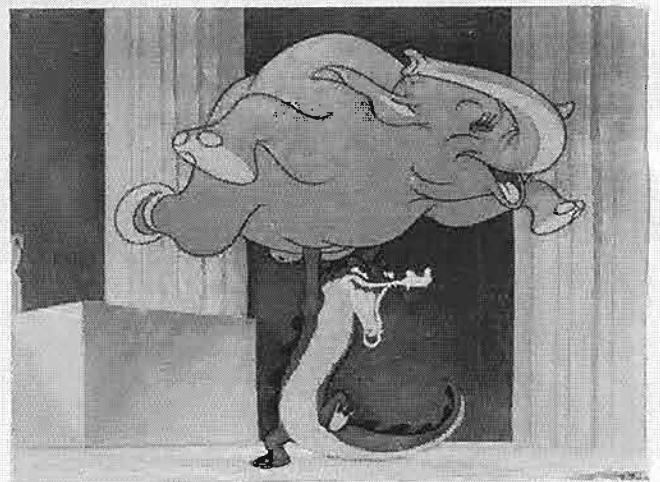
charge at the controls for balance and dynamics? Leopold Stokowski, to whom the Bell scientists accord grateful acknowledgement for his help. Later that year, in Berlin, Stokowski is working with scientists on a new-fangled thing called magnetic recording. Long before the Bell stereo experiment, and in all the years of his tenure with the Philadelphia Orchestra, Stokowski is to be found experimenting, innovating, inventing in the field of music and sound reproduction. He tries new microphones and methods of pickup in broadcasting his concerts; he arranges and re-arranges his musicians in many seating patterns keyed to the acoustics of the Academy of Music. For matters of balance and control in recording multiple microphone setups are used.

The list is long, but as time passes, the Philadelphia Orchestra discs for RCA Victor become famous the world over for fidelity of reproduction, amazing acoustical balance, detail and clarity. During all this time another facet of Stokowski comes to the fore. His musicianship and conducting are universally acclaimed and he has become a teacher with an almost uncanny ability to transform a group of musicians into a world acclaimed orchestra. Under his baton, the Philadelphia Orchestra becomes one of the greatest—which it has remained to this day—with a special claim for the most lushly rich and beautiful string tone to be heard

Sorcerer's Apprentice—irrepressible Mickey



See you later, alligator—to Ponchielli



anywhere. While thus molding a virtuoso orchestra, Stokowski serves the cause of music and his transcriptions of Bach organ works become a trademark together with his championing of new and modern music. It is in fact his unremitting efforts in behalf of contemporary composers that cause an eventual parting of the ways with the Philadelphia city fathers and he takes leave of his great orchestra in the late Thirties. During the intervening years, Stokowski chooses to remain independent of the problems of a permanent conducting post, and he is heard with many great orchestras all over the world. Meanwhile he continues his interest in electronics and sound reproduction.

In 1940, cartoon film colossus Walt Disney and Stokowski put their heads together and came up with a fabulously new form of entertainment, known as *Fantasia*. Essentially, *Fantasia* consisted of concert works for which the artists and animators of the Disney studios created pictorial story backgrounds to "fuse" with the music.

For this occasion, Stokowski was re-united with his beloved Philadelphia Orchestra. Drawing on all his musical resources and on the immense technical facilities available in Hollywood, Stokowski and Disney decided to use a process of sound reproduction which was dubbed "Fantasound," this being a six-channel stereo system which worked from normal movie optical sound tracks. It was crude in comparison to today's *Cinerama*, being plagued with cinema equalization which lopped off all frequencies above 7000 cycles.

Due to its complexity, the original "Fantasound" was used only in a limited number of movie houses, where a long run could be assured. But with all its limitations, it did work—and effectively enough to stim-

ulate the first interest in stereophonic sound as a commercial proposition. *Fantasia* was a great and controversial artistic and musical success, but it was initially a disappointment at the box-office. However, re-runs in later hi-fi conscious years have met with better audience response and the show has made money.

It is interesting to note that in the early days of stereophonic sound as used in the Cinemascope process, a number of concert music shorts were made in which a symphony orchestra was shown in performance. The novelty of the stereo sound was appealing at first, but interest soon palled, because the enhancing element of a pictorial story line, à la Disney, was missing.

By 1952 binaural and stereophonic sound were struggling to gain a commercial foothold, but there were many obstacles, not the least of which was the lack of pre-recorded tape, or in fact any practical information on multi-channel recording for use in the home. At that time I was associated with Magnecord, Inc., who pioneered the first commercial stereo recorder. Needless to say, we were very eager to gain experience in this field, but were severely handicapped by lack of opportunity to record suitable performing groups. Dr. Stokowski, having heard of our activities, was kind enough to invite us to record him with full symphony orchestra on a number of occasions. His kind interest and cooperation did much to advance the commercial development of stereophonic sound. I still cherish a stereo recording of his famous orchestral transcription of the Bach *Tocatta and Fugue in D minor*, which we made with the Detroit Symphony—which brings us back to the Disneyland *Fantasia* soundtrack album,

(Continued on page 38)

Producer, Conductor, and M. C.—Disney, Stokowski and Deems Taylor confer on script problems for *Fantasia*.



LOUDSPEAKERS ARE

*Smart engineering whittles down
the last obstinate obstacles to
tonal perfection in transducers.*

By HERBERT REID



Stephens uses a floating cone suspension in new 8 and 12 inch models.



Hartley developed stiff polymerized cones for true piston action . . .



. . . which work to best advantage in the complete Hartley 220 system.

THE loudspeaker is a perennial problem child of audio. It has reached a remarkably advanced state of development, but engineers are still burning midnight oil to achieve the ultimate ring of truth.

Loudspeakers belong to the obstinate and ornery tribe of "transducers" which have traditionally tripped up engineers in their striving for perfection.

A transducer is a device which converts energy from one form into another. For instance, pickups and microphones are transducers because they convert the mechanical energy of sound vibrations (in air or in the record groove) into corresponding electrical oscillations. A loudspeaker is a transducer because it does the same thing, only in reverse: it converts electrical energy into its mechanical equivalent, thereby making it audible to the human ear in the form of acoustic vibrations.

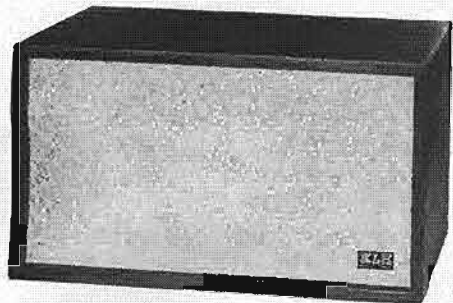
By translating energy from mechanics into electricity and vice versa, transducers act as middle-men between these provinces of nature. In this role they must occasionally reconcile the conflicting requirements of these two realms. It is this element of compromise which sets certain limits to the fidelity attainable in the translation from sound to electricity and back again. But the small remaining margin that now separates us from ideal sound reproduction is constantly whittled down by the ingenuity which audio engineers sometimes use to find loopholes in the natural law.

One constant problem is the cone itself and the manner in which it is attached to the loudspeaker frame. Ideally, the cone should float freely, without anything to restrain it in its motion. A loosely suspended cone can thrust out far enough to give power to the low bass fundamentals. If nothing holds it back, it won't bend in the middle and thereby add distortion.

But in solving some problems, loose cone suspension creates others. Efficiency goes down. The speaker needs more power to produce a given volume of sound. Moreover, it tends to keep swinging after the signal has stopped. This prolongs and blurs the sharp sounds known as "transients" (see *Livid Lingo*, March 1958, p. 53) and makes music sound soggy.

In attacking this dilemma, the *Stephens* engineers recently found a way of having the cake and eating it too. Their "Trusonic" Free Cone Suspension is made from a specially prepared material, a plastic-impregnated molded fabric that has plenty of "give" to allow

GETTING BETTER



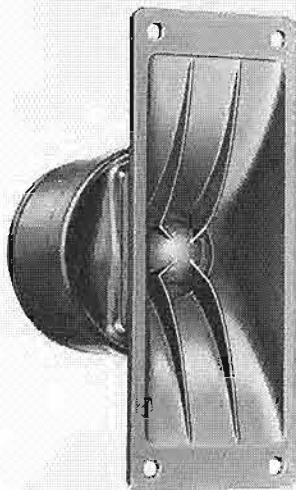
KLH gets more bass from less space thanks to "acoustic suspension."

maximum cone swing. Yet at the same time this material has enough resilience to bounce the cone right back. In this way, an advantage is gained in bass reproduction without impairing efficiency of transient response. With Trusonic suspension, the new Stephens 8-inch speaker (Model 80FR) rivals the performance of ordinary 12-inch models, reaching down to 40 cycles with flat response. The new suspension will also be incorporated in Stephens' larger models, with a proportionate gain in bass and transient response and lowering of distortion.

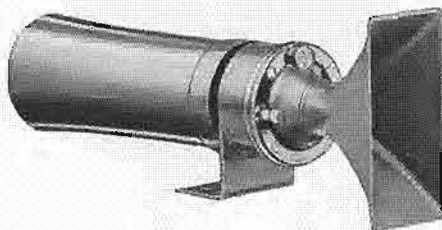
The material of the cone itself is as vital to its function as the manner of its rim attachment. Ideally, the cone should move as a unified area—like the surface of a piston pushing against the air. If the cone bends or buckles during its motion, these random movements create ugly distortion. At best, they falsify tone color by adding odd harmonics. At worst, it grates on the ears by generating tiny clashes of sound that were never in the music.

To move as a piston over a wide range of frequencies, a loudspeaker cone must be both stiff and light. *Hartley Products Co.* have recently developed a new cone material for their new No. 220 speaker that is as rigid as thin china. It simply won't buckle. If one edge of the speaker is pressed down, the opposite edge goes down with it. It's not easy to tilt. In other words, true

APRIL 1958



Electro-Voice horn tweeters have a new phase-equalizing throat . . .



. . . while horn loading has been added to the E-V mid-range unit.



Complete Bass Plane Stephens speaker systems in elegant cabinets.



A plastic foam center plug turns the JansZen woofer into a flat piston.

piston motion has been achieved.

The material, which makes a rather strange-looking white cone, is a polymer resin. Once the basic substance was found, pains were taken to eliminate any inherent resonance. The amalgam now employed sounds deader than wood, no matter how it is struck. This assures the listener that the Hartley speaker adds no spurious coloration of its own to the music it reproduces.

An altogether different tack toward the dual goal of stabilizing the speaker cone while at the same time allowing it sufficient freedom of motion is taken by the *KLH Research and Development Corporation*. To avoid false tone coloration, that might be subjectively described as "boominess," "boxiness," and "screechiness," etc., *KLH* employs the acoustic suspension principle that was first introduced some years ago in the *AR (Acoustic Research)* loudspeakers. Instead of stiffening the cone itself, it is left to flop about quite loosely. The necessary resilience is provided by an air cushion formed in the interior of a small, hermetically sealed cabinet that is an integral part of the speaker system. Unlike the elasticity of some mechanical suspension devices, the restoring force remains constant (linear). This permits the cone to swing out on very wide bass thrusts without encountering any resistance different from its normal "load." The result is clean-

sounding bass without coloration added by any changes in load condition of the cone.

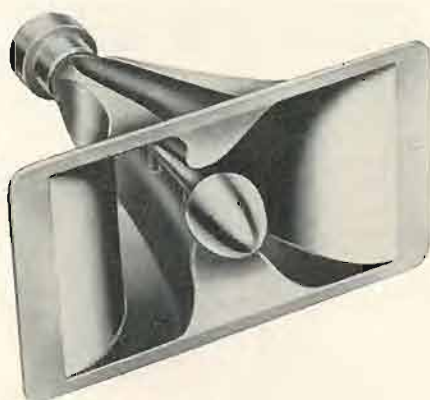
This system is capable of producing low bass from a small, bookshelf-type enclosure because the speaker only needs a small, tightly sealed air space behind it. But this economy in space is not matched by a corresponding economy of power. It takes a good twenty watts of amplifier output to push the speaker effectively against its air cushion.

KLH is one of the growing number of small firms who deliberately stay small and limit their production in order to maintain strict quality control on every unit they produce. They control every part of the manufacturing process, including the making of the pulp from which the soft speaker cone is pressed.

A similar manufacturing philosophy pervades the precincts of the *Neshuminy Electronic Corporation* where JansZen loudspeakers are made. However, JansZen follows a different design principle in their cone speakers, which they use only for bass and mid-range, supplementing their electrostatic tweeters. The desired piston action of the cone is obtained by filling the cavity with a plastic-foam center plug. This novel approach makes the woofer look somewhat like a stoppered tuba, but the resulting sound is quite pleasantly clean and true.

To get more bass from a given amount of baffle space, Mr. R. L. Bradford borrowed an idea from steam boilers. His "Bradford Baffle" has a kind of safety valve in back. Whenever the motion of the speaker compresses the air in the small enclosure to the point where the back pressure impairs speaker motion, the relief valve simply "lets off steam." This permits an infinite baffle enclosure to be reduced to a fraction of its normal size. A recent version of the Bradford principle features four "cells," each with its own 12-inch speaker and pressure relief valve in back.

The problem of cone deformation and resultant distortion exists also in tweeters. At the very rapid to-and-fro motion at high frequencies, the cone material or diaphragm material (in horn tweeters) loses its physical shape and radiates sound waves from the outer surfaces at a



Odd-shaped center in University's new tweeter disperses highs.



A fiberglass tweeter in Altec Lansing's coax avoids metal resonance.



Jensen makes the only "triax" speaker with three separate drivers.

different time (or out-of-phase as the engineer would say) to those coming from the center.

For cone tweeters, this difficulty has been eliminated in the new free-floating upright tweeter used in the *EICO HF-2* loudspeaker. *Electro-Voice* now reports a successful new angle in licking this problem for horn tweeters. The new E-V horn throat prevents diaphragm breakup because out-of-phase sounds from the center of the diaphragm are made to travel a much longer path before reaching the outside air. The sound "fragments" that were out of step are thus pulled back in phase. The metallic harshness that marred the sound from many horn tweeters as the result of diaphragm breakup is thus eliminated.

Metallic resonance in horn tweeters has been eliminated by *Altec Lansing* through the simple expedient of avoiding metal. The horn structure in their new 602B coaxial "Duplex" loudspeaker is made of fiberglass. This is another instance of the growing use of specially treated plastics of controllable properties as loudspeaker materials.

University Loudspeakers have also been experimenting with the shape of tweeter horns and recently came up with something they call a "front plane equalizer," which looks like a small rocket about to zoom out at the listener. It is part of the University H-600 horn and aids in the uniform dispersion of treble notes.

The unique "tri-axial" speaker design introduced by *Jensen* several years ago has been brought up to date in their new model G-600. It is the only 3-way system, complete with woofer, mid-range and tweeter cones and horns, all nestled within a single speaker frame.

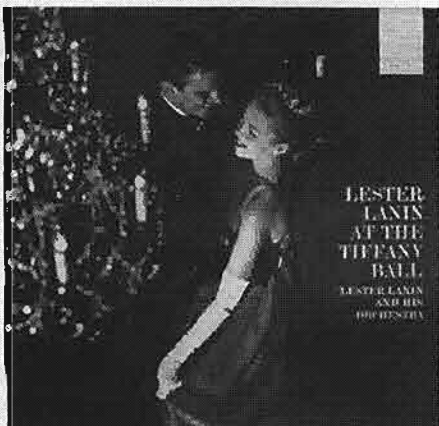
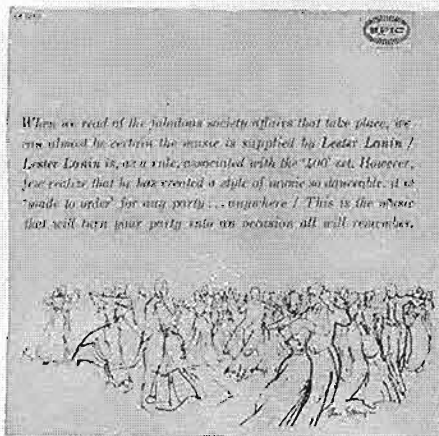
The sheer variety and divergence of current loudspeaker development easily puzzles the casual observer. It goes to prove that, if perfection in its elusiveness may be likened unto a cat, there are many ways to skin it. Or, to switch proverbs, there are many roads leading to Rome and gradual progress is made on quite a few of them.

Meanwhile the old arguments continue. Advocates of cone tweeters accuse the horn partisans of being raucous; the infinite baffle boys

(Continued on page 62)

HIFI & MUSIC REVIEW

THREE ALBUMS TO FAME



Photographs by Tony Triolo

Energetic, and now phenomenally successful, Lester Lanin provides distinctive music for particular people and fashionable parties.

By PETER DUBOIS

THE Astors, Vanderbilts, Rockefellers, Fords, DuPonts and their guests have known him for some time. Now the whole country is aware of Lester Lanin, mostly through the Epic label dance music LPs of *Lester Lanin and His Orchestra* (LN 3242), *Dance to the Music of Lester Lanin* (LN 3340), and *At the Tiffany Ball* (LN 3410).

Describing the growth of his band from a modest hotel group to a complex operation in band date logistics, Lanin says, "One thing led to another. The places we played catered to society and we played to please the people." This striving to give his dance public what it asks for and introducing a variety of familiar favorites—all with impeccable styling—constitute the essence of the Lanin format.

His latest album, *At the Tiffany Ball*, demonstrates this format. Where a normal "pop" LP offers a dozen or so selections, this one boasts no less than 43 tunes—a mixture of fox trots, waltzes, jazz and Latin music.

At a party Lanin has a sixth sense when it comes to playing just the music to get things moving. People are sometimes reluctant to be the first on the floor; and if a nicely-paced fox trot doesn't get the dancing underway in short order, Lanin and his men will feel out the situation with different tempos and tunes in fairly rapid succession.

Once the people are dancing, Lanin pays careful attention to requests. "I feel the pulse of what people want," he says, "then I play accordingly. I've taken thousands of requests at dances and know what the people I play for like to hear."

As a matter of fact, Lanin keeps a close tabulation of requested tunes.

The band arrives and starts unpacking the car. Party engagements absorb most of Lanin's time.



Special arrangements are outlined with the clarinetist just before the band goes out on the floor.

The first number of the evening may be a foxtrot, rumba, or waltz depending on the audience reaction.

When a new Epic LP is up for recording, it is from his request lists that the final contents are chosen.

Lester Lanin's personal story goes back some 40 years, where in his native Philadelphia he divided his boyhood musical studies between jazz drumming and serious piano. Because he has since spent so much of his time constantly occupied with his business—and in this case it certainly is BIG business—Lanin has never found time for marriage. "I'm a bachelor," he admits, "but I can't say that it is my preference. It would be one of my happiest achievements to be happily married, to find someone who could tolerate the demanding hours of my business."

But essentially Lanin remains married to his orchestra and its ever-active schedule; for his date book contains notations as far ahead as 1963.

Lester Lanin is not just a suave, finely disciplined leader fronting his own thirty-piece band. He is also a knowledgeable coordinator of some five hundred musicians, all of whom are experts in the dance and society party field. The Lanin musicians have to be good, for they are his reputation and advertisement rolled into one. At one point or another in their own careers, Artie Shaw, Benny Goodman, Glenn Miller and many others have played as part of the Lanin organization.

Questioned how it felt to appeal to a nationwide audience, Lester Lanin replied, "I feel the same way a football substitute would if he were called into a game after years of warming the bench, and scored a touchdown. At last I've scored with the general public." —END





Gene Krupa sets the beat for Charlie Ventura (sax) and Bobby Scott (piano) at NBC's Timex All-Star Jazz Show

JAZZ ON TV

CBS with The Sound of Jazz and NBC with the Timex All-Star Jazz Show give the cats their innings over nationwide TV.

"The blues to me is like being very sad, very sick, going to church, being very happy"—Billie Holiday on the CBS Sound of Jazz—shown here with Lester Young, Coleman Hawkins, Gerry Mulligan.

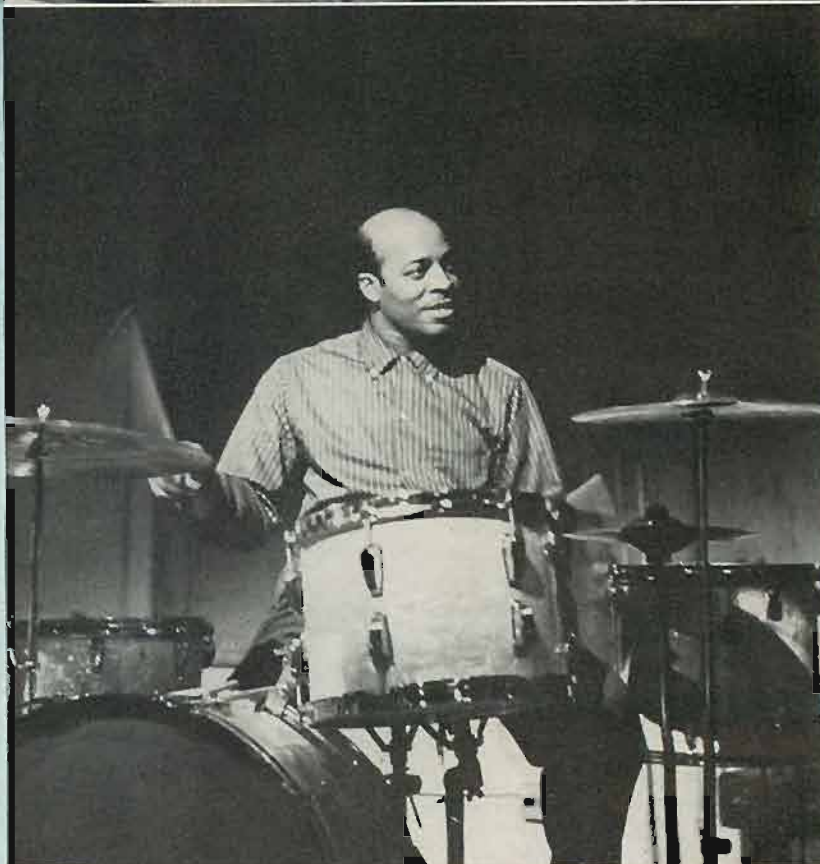




CBS producer's-eye-view of Jimmy Rushing singing the blues with Count Basie Orchestra backing.



N. Y. Herald-Tribune radio columnist, John Crosby, MCed The Sound of Jazz for CBS "Seven Lively Arts" show.



Jo Jones, core and heartbeat of the celebrated Basie rhythm section. Here he makes with his famous light cymbal work.



Top: *Clarinet marmalade in process of concoction at CBS by Pee Wee Russell and Jimmy Guiffre.*



Left: *June Christy adds her share of sparkle and zest to NBC's jazz pageantry.*



Right: *Woody Herman steps out at NBC to front the "herd" in The Preacher.*

STOKOWSKI REVISITED

(Continued from page 29)

since it also contains that great stunningly dramatic music. It would be folly to assert that the recording taken from the soundtrack even approximates hi-fi sound as we know it today. However, it is still good enough to let us savor the incredible sonority of the Philadelphia players under Stokowski. The "Toccatà" is almost granitic in its massive projection here. The huge contrabass sound, the sustained tonal breadth of the brass choir, the sparkling precision and sumptuous tone of the violin sections are something at which to marvel. There is a truly soul stirring majesty to this playing and interpretation.

And what of Stokowski's latest version for Capitol of this music—its sixth recording since the 1929 Victor session with the Philadelphia Orchestra? Well, the interpretation is different in various subtle ways. A different dynamic shading here, a new phrasing, etc. For the most part, this bears the unmistakable sonic imprint of Stokowski. It would be foolish also, to compare the sound on this Capitol disc with that of *Fantasia*. Most certainly, there is sharp clean hi-fi sound here, but unhappily, the trouble that has been plaguing the first few Capitol Stokowski discs crops up here as well—this being a curious lack of balance in the sound as recorded on the finished disc. The sonic weight is toward the high end and the lack of sufficient bass makes the sound frequently rather thin. Every now and then the balance seems to be all right, and I can only conclude that someone might be fussing with the mixer controls too assiduously. Dynamics too, are not of the wide range that they should be. Above all, I think this latest edition suffers in terms of the playing and the actual physical size of the orchestra. The

Philadelphia forces sound much greater, even with restricted sound.

Should you then deny yourself the new Capitol LP in favor of this original *Fantasia* version? The new one is not perfect, but the sound of the original is also not palatable for modern hi-fi tastes. I suspect that when a stereo tape or stereo disc of this Capitol recording becomes available, the faults will disappear, as has been the case with some of the other Stokowski Capitol issues in similar dispute. As to the rest of the program in the *Fantasia* album, the Beethoven *Pastoral Symphony*, the Ponchielli *Dance of the Hours*, the Stravinsky *Rite of Spring*, the Tchaikovsky *Nutcracker Suite*, Moussorgsky's *Night on Bald Mountain* in Stokowski's lurid arrangement, Dukas' *The Sorcerer's Apprentice* and Schubert's *Ave Maria*, they too bear the stamp of Stokowski and glow with the fabulous virtuosity of the Philadelphians. And in matters of sound, all save the *Rite of Spring* and *Ave Maria* have been subsequently recorded in LP format with sound of infinitely better quality.

Before we leave *Fantasia*, it is interesting to note how little the Stokowski readings can change, I timed the Bach "Toccatà and Fugue" in *Fantasia* at 9:23 and the same in the new Capitol at 9:33. Ten seconds in 15 years is pretty good! The rest of the Capitol album is given over to works closely identified over the years with Stokowski, such as the Johann Strauss *Blue Danube*, Debussy's *Clair de Lune*, Sibelius' *Finlandia*, etc. The sound is for the most part quite good, though the balance is somewhat variable. The *Fantasia* album, by the way, is beautifully packaged with illustrations from the picture. As a sonic and visual document of the greatness that was Stokowski with the Philadelphia Orchestra it is a worthy keepsake for all even at its premium cost.

—END

THE VOICE AS HORN

(Continued from page 25)

jazz singer was the late Ivie Anderson, who can be heard on two numbers in *Duke Ellington: In a Mellowtone*, Victor LPM-1364. A vocalist who made a light, deceptively sweet voice into an unusually supple, tasteful and perceptive instrument was the late Mildred Bailey (*Me and the Blues*, Regent 6032. Columbia has yet to reissue her best recordings).

Lee Wiley also has a sound that is limited in power and range but is instantly identifiable. Her voice is intimate with something of the quality of an Emily Dickinson let out into the world. She selects her material carefully and as trumpeter Ruby Braff has noted, "There are times when she doesn't change a note (of the original melody), but she can hold one note a little bit longer or bend it just the right way

to sing the song her way."

A lusty mixture of blues, gospel singing and a stripped-down-for-immediate-action approach to standard popular songs combine in the curiously powerful and eclectic talent that is Dinah Washington (*The Best in Blues*, Mercury MG 20247 and *For Those In Love*, Em-Arcy MG-36011). Miss Washington is rarely subtle but she cuts into the imagination with the shouting directness of a Wild Bill Davison.

Hotly memorable in quite another way is Anita O'Day. Initially influenced by Billie Holiday, Anita developed her own style, marked by a powerful beat, explosive phrasing and unpredictable humor. She uses her voice like an irrepressible horn and is often daring in her improvisations. Anita misses occasionally, but is exhilarating when in form. (*Anita*, Verve 2000 and with Roy Eldridge in *Gene Krupa*, Columbia CL 753.)

Anita O'Day influenced what

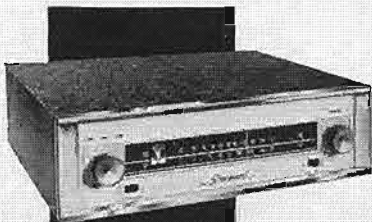
turned out to be a school of quasi-jazz singers who tended to confuse huskiness alone for emotional warmth and whose phrasing and rhythmic pulsation were self-consciously mannered to the point of musical distortion. June Christy, perhaps the best of the O'Day line, has been improving in the past two or three years and indicates in a couple of recent albums (*Fair and Warmer*, Capitol T-833 and *The Misty Miss Christy*, Capitol T-725) that she has become one of the better pop singers influenced by jazz. Influenced in turn by Christy has been the widely publicized Chris Connor (*Chris Connor*, Atlantic 1228) who occasionally suggests a jazz approach to a song, but too often is over-stylized to the verge of self-caricature.

Through the years, there has been a sizable number of essentially pop singers who have incorporated jazz elements into their styles with-

(Continued on page 56)

for Ultimate Fidelity

SHERWOOD*



*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center... most honored of them all! Sherwood tuners for example...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

Model S-2000 FM-AM Tuner \$139.50 net
Model S-3000 FM (only) Tuner \$99.50 net

For complete specifications, write Dept. MR4

SHERWOOD

ELECTRONIC LABORATORIES, INC.
2802 West Cullum Avenue, Chicago 18, Illinois

The "complete high fidelity home music center."



In New York hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P. M.

From the Brussels World's Fair to Harvey's in New York, From Leading Consumer Test Labs to Music City in Honolulu.

SHERWOOD

The World's Most Honored Hi Fi
the first choice of those who know



Sherwood has been selected to represent the American High Fidelity art at the Brussels World's Fair, 1958, leading consumer research organizations have declared it "best buy," and dealers around the World feel secure in recommending it... and no wonder! Sherwood tuners were first to extend FM reception beyond the 100 mile "limit" by achieving under one microvolt sensitivity for 20 db FM quieting.

And recognizing first what you wanted in amplifiers, Sherwood engineers produced the 36-watt amplifier that delivers instantaneous music peaks of 100 watts.

In addition, the new Sherwood amplifier matches every feature competition has to offer plus six features unobtainable anywhere else.

No other choice, according to leading research agencies, gives you so much while costing you so little!

Here, with Sherwood, is Hi Fi designed to satisfy the most exacting audiophile while still being a precision instrument that even the newest comer to High Fidelity can operate with ease and simplicity. For the housewife "listener" it delivers the finest music reproduction possible—and for her audiophile "hobbyist" husband Sherwood has everything he wants to achieve "The Ultimate" in the science of electronically reproduced sound.

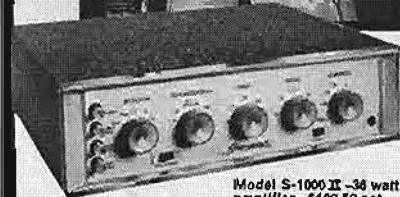
Plus beauty of cabinet design? Indeed yes—Sherwood fits into any home with consummate grace, offering tasteful design in tuner and amplifier cabinets plus wood cabinets for components and speakers that have been featured in leading home design magazine articles.

No wonder that from Brussels to Honolulu, Sherwood is the first choice of laboratory sound men, discriminating home planners, audio enthusiasts, music lovers and just plain music "listeners" who want the best sound at a price anyone can afford to pay—yet unmatched at any price!

Sherwood truly is the World's Most Honored Hi Fi.

for Ultimate Fidelity

SHERWOOD*



Model S-1000 II—36 watt amplifier—\$109.50 net.

*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

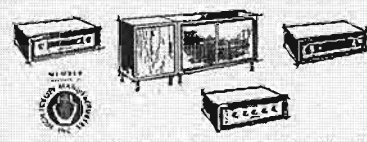
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. MR4

SHERWOOD

Sherwood Electronic Laboratories, Inc.
2802 West Cullum Ave., Chicago 18, Illinois

The "complete high fidelity home music center."



In New York hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

For a greater measure



PHOTOGRAPH BY ROBERT W. MITCHELL

of listening pleasure...

play your records with the

incomparable *fluxvalve*®.

PICKERING'S truly miniature FLUXVALVE magnetic phonograph cartridge represents the *newest* concept in high fidelity cartridge design since PICKERING introduced the *first* really lightweight high fidelity pickup more than a decade ago.

You get a *full measure of listening pleasure*... because the FLUXVALVE has a full range response, flat within 2 db, from 10 to 30,000 cycles. Hermetically sealed, the FLUXVALVE is impervious to any and all of the elements... heat, cold, humidity, etc. Moreover, the FLUXVALVE has the exclusive PICKERING *hum rejection* circuit built-in, assuring hum-free performance.

PICKERING'S "T-GUARD," the newest and safest idea in a stylus assembly, is incorporated in all FLUXVALVE models. Change of stylus is done quickly and easily with the comfortable grip of the "T" shaped assembly... *no precarious fingernail fumbling*... you are always sure the stylus is correctly seated. *The most flexible cartridge in the world*, the FLUXVALVE is the *only* cartridge with the *amazing* 1/2 mil stylus, and it can be used with *five* interchangeable styli to play any record, at any speed.

Only the FLUXVALVE has 100% IQF*, and it may interest you to know that because of its ability to make *precise* and *reproducible* record measurements, the FLUXVALVE is used for calibrating recording channels and record masters.

BUILD UP THE QUALITY OF YOUR HI-FI SYSTEM WITH A PICKERING FLUXVALVE



Exclusive built-in hum-rejection circuit...requires no adjustment!



Exclusive "T-GUARD" stylus assembly... no precarious fingernail fumbling!



Low feather-touch tracking pressure, preserves the quality and prolongs the life of your records.

***Important Quality Features,**
no necessary for high fidelity reproduction from records.

FLUXVALVE TWIN SERIES 350—A turnover cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of styli, prices start at a modest \$24.



FLUXVALVE SINGLE SERIES 370—A miniature high quality cartridge for use in any type of auto-changer or manual player arm. Available in 5 models, prices start at a low \$17.85.



Model 194D UNIPOISE Pickup Arm—This new... lightweight... integrated arm and cartridge assembly containing the FLUXVALVE with exclusive "T-Guard" stylus—is only a fraction of the weight of conventional tone arms. High compliance and single friction-free pivot bearing assure distortionless tracking of



microgroove and standard groove recordings. Available with the 1/2, 1 or 2.7 mil diamond stylus. Prices from \$59.85.

"For those who can hear the difference" FINE QUALITY HIGH FIDELITY PRODUCTS BY

PICKERING & COMPANY, INC., Plainview, N. Y.

Enjoy the quality of a FLUXVALVE at your favorite Hi-Fi shop today... you can hear the difference. For the dealer nearest you or for complete literature write to Dept. Z-48



High fidelity audio never sits still. It is a lively art where new ideas pop like firecrackers. This monthly department reports on equipment that has been carefully inspected and evaluated by the staff of HiFi & MUSIC REVIEW. Technical specifications have been omitted since they are immediately available from the manufacturer and they are often phrased in jargon that precludes direct comparison with comparable gear. We are interested in what the new equipment does, how it does it, and most important, how it sounds.

Weathers Models K-730-D and MM-5

HAVING had the field to itself as the manufacturer of the lightest weight phono pickup in hi-fi, Weathers Industries now offers the lightest turntable and arm. This is a unit with several individual features to intrigue the audiophile, plus a physical attractiveness that will please anyone's esthetic sense.

The heart of a turntable is its motor and the manner in which it drives the platter on which the record sits. This can be a complicated affair, with gears, belts and pulleys. Weathers has simplified it in practical fashion. Assuming that the primary need for a precision turntable is for the playing of 33-1/3 rpm records, this turntable is designed for use only at this single speed.

The Weathers motor is a 12-pole synchronous type, similar to the motor of a good electric clock. It is precision made and is practically vibrationless. It is not designed for power; it cannot move heavy objects. However, to turn the platter with which it is paired, it works like a charm. It is powerful enough to rotate the platter at a constant 33-1/3 rpm with a pickup exerting a tracking force as high as 15 grams. This is almost three times as great as the heaviest tracking force in practical use and at least six times as much as the overall force of the Weathers pickup and brush.

On the shaft of the motor is a pure gum rubber wheel. It is soft and resilient and it snug-gles against the inside rim of the platter. The distance between the motor shaft and the platter is fixed and the gum rubber drive wheel accommodates itself to this distance, thus maintaining constant speed, virtually free of rumble, wow or flutter. The elasticity of the gum is insurance against flattening and should the wheel wear out, it may be replaced merely by pulling it off the shaft and pushing another one on.

The motor, platter and tone arm are mounted on a platform that is suspended on the unit's base by an ingenious spring arrangement. Weathers calls the platform "seismic" and it is that. It is so well suspended, that the base may be struck quite a hard blow while the unit is in use without causing the stylus to jump a groove. Vibrations caused by walking across the room or by heavy traffic have no ef-



Weathers turntable, arm and pickup
(Weathers Industries, Inc., 66 E. Gloucester Pike,
Barrington, N.J.)



EMC Stereo Tape Player
(EMC Recordings Corp., 806 E. 7th St.,
St. Paul 6, Minn.)

fect on the stability of the seismic platform. The platform itself is of heavy aluminum, anodized a light shade of gold, and it contrasts handsomely with the black base, arm and platter pad.

The platter and its pad have a few individual features of their own. The platter is not heavy. It has a

spindle that fits into an upper housing, which goes through the record; and below the platter, the spindle sits in a housing fixed in the seismic platform. It runs freely and may be stopped by hand with the motor on, or even turned back, without injury to the motor. This makes cueing easy. It takes $\frac{3}{4}$ of a revolution to get up to full speed from a dead stop.

The pad, termed a "discushion," is made of flexible rubber and is removable. Three concentric ridges protrude on its upper surface and these support 12", 10" and 7" records by their edges. The grooved portion of the record does not come in contact with the pad; hence, the grooves are less likely to pick up turntable dust.

The Weathers pickup and arm made their reputation a while back. The cartridge has no coils or magnets. It is an electrostatic device, extremely light and compliant. It tracks perfectly at only 1 to 1.5 grams, an important consideration in holding record stylus wear to a minimum. It is virtually distort-

tionless through more than the audible range, transmitting clean sound with a remarkably fine response to transients.

The Weathers pickup is actuated by a tuned oscillator using a 12AX7/ECC83 tube. This is mounted inside the base, with holes for making necessary adjustments conveniently located. Tuning the oscillator is simple and after a short break-in period, it remains stable, subject only to the idiosyncrasies and wear of the tube.

Two outputs from the pickup and oscillator are available, with a switch for choosing either. If "MAG" position is chosen, the output plugs into the magnetic cartridge input of a preamplifier, enabling the preamp to select the equalizations required. This position need only be used if records made prior to 1953 are to be played. The other position is marked "RIAA" and when it is selected, the output plugs into the "tuner," "auxiliary" or "tape" input. This bypasses the equalization controls of the preamplifier and usually results in a better signal-to-noise ratio and sometimes less distortion.

The Weathers arm has the floating action associated with viscous damping. It swings easily and it has the necessary compliance to permit tracking of warped records. It is no trick at all for the arm and pickup to work perfectly even when the turntable is not level.

We did like: The craftsmanship and originality of design, mechanically, electronically and esthetically.

We were doubtful about: The life of the oscillator tube with the integral switching arrangement. The switch on the unit turns the motor on and off without affecting the oscillator. If the power cord is plugged into the auxiliary power socket of the amplifier, the oscillator will be turned on and off with the amplifier. However, when a tuner or tape machine is being used, the oscillator will be on unnecessarily. Inasmuch as the 12AX7/ECC83 is a critical tube at best, it would be preferable to have a separate switch to cut out the oscillator when the tuner or tape machine is operating. ●

EMC Model 200L Stereo Tape Player

ILLUSION plays as important a role in stereo as it does in romance. The stereo effect—depth and directionality—is so vivid an experience, even the initiated audiophile may be beguiled into accepting a relatively high percentage of distortion for its sake. This is proved regularly in those areas where stereo broadcasting is done by means of AM and FM radio. Obviously, the AM channel is narrow in frequency and dynamic range and its distortion figure is far above that usually allowed in normal hi-fi practice. Yet despite the obvious imbalance between the two channels, these broadcasts are enjoyed, for they have a high degree of impact.

With stereo tape, the situation is different. This source of reproduced sound is as close to perfection as the recording art has reached. An effort has been made, presumably, to capture the original sound in full—with a minimum of distortion in either channel, with depth and with directionality. Hence, it is entirely reasonable to believe that the buyer of stereo tapes will want a faithful

translation into sound of what is on those tapes. That means high-quality reproduction, hi-fi sound in stereo with as few allowances for distortion in either channel as in monaural reproduction. Conceding this premise means that stereo tape equipment should, of necessity, be of prime quality. It should always be "very good"; even if in other media, "pretty good" is acceptable.

The EMC Stereophonic Tape Player is a simple approach to the problem of stereo sound reproduction from tapes. Priced at \$189.50 it is designed to play back $7\frac{1}{2}$ ips tapes. It is a compact central unit, made up of a tape transport, a dual preamplifier, a single amplifier and a speaker, all neatly cased in a space of only $13\frac{1}{2} \times 9\frac{1}{2} \times 8\frac{3}{4}$ inches. Physically, it is attractive. The case is covered in black leatherette, piped with white, and the hardware is nickel-plated. The control panel is gray, black and nickel. A black plastic handle is well placed for convenient carrying. As the weight of the entire unit is only 20 pounds, portability is practical.

As a self-contained unit, the EMC can be used only for monaural playback. It cannot record and, of course, it will not erase. A monaural tape will play through one of the unit's preamplifiers, its amplifier and its speaker. The amplifier is capable of only a 3-watt maximum output and the speaker system has a woofer only 5" in diameter, so the odds are stacked against low-distortion sound. An outside speaker may be plugged into a provided outlet for better sound, but the limitations of the amplifier will still prevail.

However, the player is primarily designed for stereo, and for this function, at least one outside amplifier and speaker are necessary. Used thusly the unit's own amplifier, speaker and one of the preamplifiers handle one of the two channels, while the other channel is handled by the other internal preamplifier plus the external amplifier and speaker. The results in this arrangement are limited by the abilities of the internal components and even the amplifier and speaker of an ordinary radio or television

HIFI & MUSIC REVIEW



Now
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hear it
all!

ON ONE
COMPACT CHASSIS!

THE FISHER "500"

FM-AM Tuner • 30-Watt Amplifier • Audio Control Center

RELIABLE RECEPTION on signals as low as one microvolt! Harmonic and IM distortion, *inaudible!* Hum and noise, 80 db below rated output! This is the sterling performance that will delight you at your *first* meeting with THE FISHER "500"—and in the years *ahead*. And, as your acquaintance with the "500" grows, so also will its dependable, flexible performance provide a never-ending source of pride and pleasure.

On one compact, integrated chassis, THE FISHER "500" combines an extreme-sensitivity FM-AM Tuner, a powerful 30-Watt Amplifier (with 60 watts reserve for orchestral peaks) and a completely versatile Audio Control Center. Just add a record changer and a loudspeaker system—and you have a complete high fidelity installation for your home!

In appearance and construction, the quality of the "500" is instantly apparent. The simple and easy-to-use arrangement of the controls and control panel designation make it a delight to use—whether by a novice or a technically-minded high fidelity aficionado.

Flywheel tuning and a professional tuning meter for both FM and AM, make for convenient station selection. The audio controls include a Volume Control, continuously variable Bass and Treble tone controls, a 4-position Loudness Contour Control, and complete equalization for all disc and tape recordings.

Chassis, **\$249.50**

Blonde, Mahogany or Walnut Cabinet, \$19.95

SPECIFICATIONS OF THE FISHER "500"

- Operates on FM signals as low as 1 microvolt.
- AM sensitivity is better than 3 microvolts.
- Micro-accurate tuning meter for both FM and AM.
- Overall frequency response, uniform from 25 to 30,000 cycles, within 1 db.
- Harmonic distortion, less than 0.5% at 30 watts.
- IM distortion, less than 1% at 30 watts.
- Hum and noise *inaudible*, (better than 80 db below full output.)
- 4 inputs, including *separate* tape playback preamplifier-equalizer.
- 4, 8 and 16-ohm speaker connections.
- Separate monitoring output—listen while you record.
- Seven simple controls, including 9-position Channel Selector with pin-point channel indicator lights.
- Easy-to-read two-tone tuner dial, with logging scale.
- FM Dipole and AM Ferrite Loop antennas included.
- SIZE: 13 $\frac{3}{4}$ " wide, 13 $\frac{3}{4}$ " deep, 6 $\frac{7}{8}$ " high.
- SHIPPING WEIGHT: 35 pounds.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY 1, N.Y.

(a.c. only; not a.c./d.c.) will suffice. The result is stereo, but, of course, it is not hi-fi stereo.

The third manner of using the EMC really is its *raison d'être*. Two external amplifiers are required, plus two outside speakers and their enclosures. Upon the quality of these amplifiers and speakers depends most of the quality of the sound that can be obtained. If these amplifiers and speakers are of good hi-fi quality, the sound will be creditable, because the limitations then will be only those of the EMC tape head, motor and preamplifiers, all of which are of an acceptable hi-fi standard. This arrangement of the EMC (tape mechanism only) sells for under \$90.

The EMC possesses all of the necessary controls for operation, so any external amplifier should be just a basic amplifier, without con-

trols. Operation is simple. After turning on the power switch, put the tape reel and the takeup reel on their respective spindles and thread the tape. By this time the tubes will have warmed up, so move the tape-motion knob to PLAY position. When sound is heard, it should be balanced for equal volume from both speakers. The same knob that turns the machine on and off is the balance control. After the sound is balanced, the volume control may be used to make it louder or softer. This knob gives the impression of increasing bass response by actually cutting highs, and this really is the weakest electronic feature of the unit. Single tone controls date back to the primitive days of hi-fi; the unit deserves separate treble and bass controls. The tape movement responds easily to the Tape Motion Control Knob, but the

knob must be locked firmly in the PLAY groove to insure constant speed.

We did like: The simplicity of operation, the functional design and the compactness of the unit.

We were doubtful about: The thickness of the fins on the spindles that engage the slots in the tape reels. They are a hair too thick and the reels must be forced onto the spindles. No pressure should be required. There are no dots or arrows on the knobs to indicate positions. This makes it impossible to duplicate settings exactly in future use. The instruction manual neglects to mention the need for outside amplifiers and speakers until near the end. This may antagonize the potential buyer who obtains his first impression of the unit from a display of its self-contained monaural system. ●

Tandberg Model 3-266 Stereo System

(Reeves Equipment Corp., 10 E. 52 St., N.Y. 22, N.Y.)

THE Tandberg monaural machine has been on the American market for some time and now with their Model 3-266 stereo system, they are making a strong bid in the American home stereo sweepstakes. We were intrigued with the idea of a portable stereo system capable of first class results. So we took one home and tested it out on a variety of stereo and monaural program material.

Sonically, the results have been very good. The low power (3½ watts) amplifiers used with the Tandberg offer all the volume needed to fill a reasonably large living room without a trace of audible distortion. The speakers were

placed at either end of a 10-foot bookcase and spectacular results were achieved in playing back Capitol's *Russkaya* tape and Mercury's Pete Rugolo *Brass in Hi-Fi*. A dozen other tapes from as many labels were sampled—all to good effect. This speaks for the wide range response and efficiency of the Tandberg 8" speakers mounted in the bookcase size enclosures. In this connection it should be noted that the Europeans go in for high efficiency speakers and conservatively powered amplifiers.

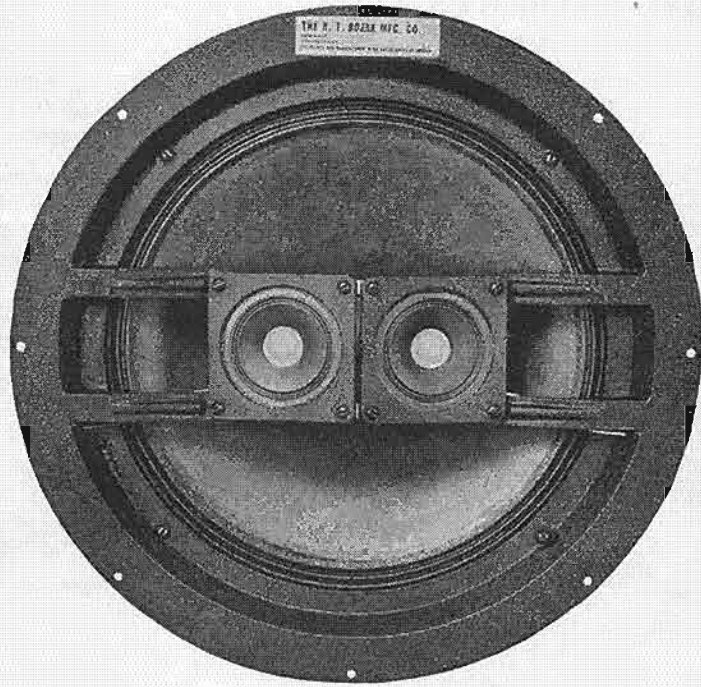
Next we checked into some of the other features of the Tandberg system. We found no noticeable wow or flutter when playing back at any

of its three speeds (7½, 3¾, or 1½ inches-per-second). We also found the sonic results equally good whether playing stereo, half-track, or full-track tapes. Of course, the finest sound was to be had at the fastest speed, 7½ ips. (30 to 17,000 cycles is claimed); but that heard at 3¾ ips (30 to 10,000 cycles) and even at 1½ ips (30 to 5000 cycles) was thoroughly acceptable and free from audible distortion. The two amplifiers work in parallel when the tape machine is operated monaurally, thus putting out about 7 watts maximum all told.

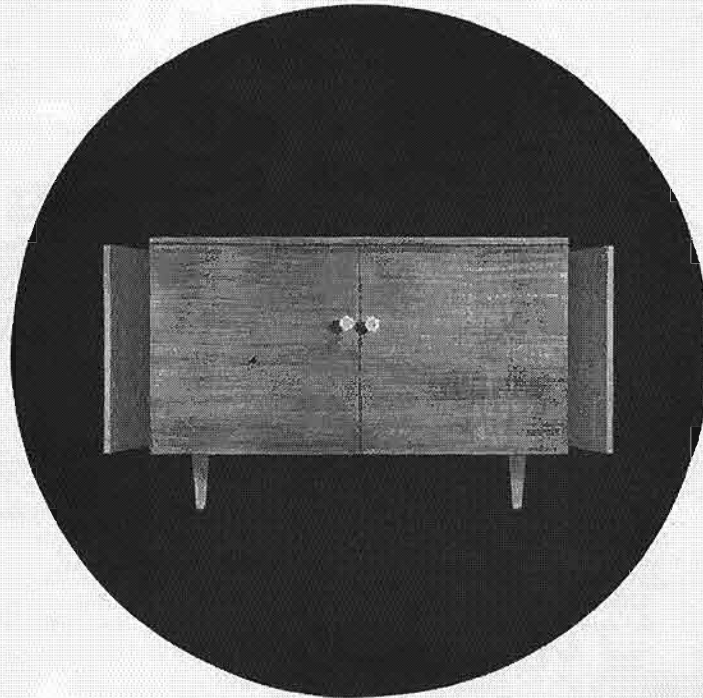
In terms of operation the Tandberg should be a joy even for the housewife. If one is using it for playback of stereo tape, there are just three controls to think about—the on-off switch, the volume control, and the play-wind switch which works in a T-pattern—down for playback, left for tape rewind, right for fast-forward wind. The rewind and fast-forward speeds are moderate (2 minutes for rewinding 1200 feet), thus assuring a solidly wound tape and lack of unnecessary strain. Tape threading—slot type—is wholly unproblematical. Both braking action on "stop" and take-up on "start" are positive yet gentle—on excess tension or slippage problems that we could discern.



Stereo speakers for the Tandberg (not shown in this photo) attach to the playback unit through special connections at the bottom rear of the chassis. Tape reel shown here is the new Ferrodynamic.



Bozak quality loudspeakers for the very best in sound



A straightforward and uncompromising approach to the problems of loudspeaker design / respect for the esthetics of music and the laws of physics / the devoted craftsmanship of the entire Bozak organization . . . these basic principles underlie the total, exact re-creation of the power and detail of music that define Bozak Sound. Hear the Bozaks at your Franchised Bozak Dealer, write us for literature.

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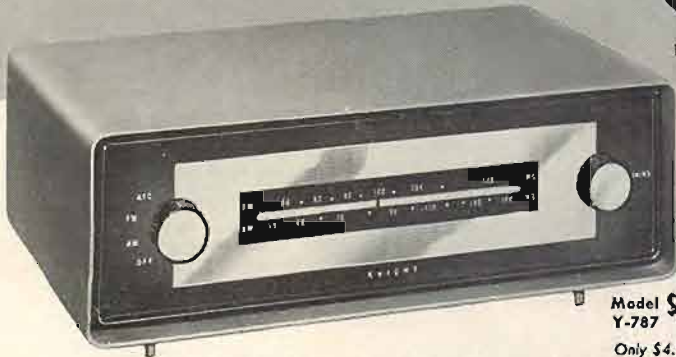


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Model Y-787 **\$49⁹⁵**
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featuring:

- Full FM-AM Coverage
- 2.5 μ v FM Sensitivity
- Automatic Frequency Control
- Printed-Circuit Board
- Pre-aligned RF & IF Coils
- Tuned RF Stage on FM
- Neon Glow Tuning Pointer

The best-looking, best-performing Hi-Fi tuner your money can buy! Covers full AM broadcast and 88 to 108 mc FM. Sensitivity is 2.5 microvolts for 20 db of quieting on FM; 3 microvolts for 10 db signal-to-noise ratio on AM. Also has drift-compensated oscillator; built-in AM ferrite antenna; cathode follower outputs; two outputs—one for recorder, one for amplifier. Handsome, custom-styled case, 4 x 13 x 8". Ready for easy, money-saving assembly. 12 lbs.

Model Y-787. Net, F.O.B. Chicago, only..... **\$49⁹⁵**

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Model Y-762 **\$76⁹⁵**
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- All-New Custom Styling
- New Printed-Circuit Switches
- 3 Printed-Circuit Boards
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Build the best and SAVE! Linear-deluxe Williamson-type power amplifier—flawless response $\pm 1/2$ db, 15-100,000 cps at full 30-watt level! Equalization for all records within $1/2$ db of recommended accuracy. Extra features: separate Bass and Treble, Level and Loudness Controls; Rumble Filter; Variable Damping; A-AB-B speaker selector; custom cabinet, 4 1/4 x 15 x 15". 32 lbs.

Model Y-762. Net, F.O.B. Chicago, only..... **\$76⁹⁵**

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 FM-AM Hi-Fi Tuner Kit \$49⁹⁵	 30-Watt Hi-Fi Amplifier Kit \$76⁹⁵	 FM Hi-Fi Tuner Kit \$38⁹⁵	 18-Watt Hi-Fi Amplifier Kit \$39⁹⁵
 Deluxe Hi-Fi Preamp Kit \$39⁹⁵	 25-Watt Basic Amplifier Kit \$44⁵⁰	 20-Watt Complete Amplifier Kit \$35⁷⁵	 10-Watt Hi-Fi Amplifier Kit \$23⁵⁰
			 2-Way Hi-Fi Speaker Kit \$49⁹⁵

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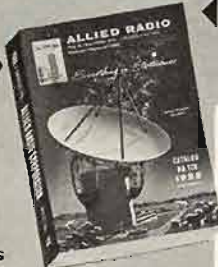
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404-PAGE
1958
ALLIED
CATALOG

Send for this value-packed catalog featuring the world's largest selection of Hi-Fi Kits, components and complete music systems, including Everything in Electronics. Send for your FREE copy today.



All input and output jacks are mounted on a single strip in back of the machine, save for the microphone jack which is on top, near the volume control. The dual speaker outputs are rated at 4 ohms, indicator and a clock-type "footage" counter are also included.

The lady of the house will probably appreciate the tasteful mahogany casing of both the tape machine and the speakers. The carrying case is mighty handsome too, and comes complete with lock.

We did like: The fact that this tape recorder and playback has been thoroughly proven reliable, rugged and versatile. The calibre of the workmanship is the highest possible and should present no problems if it ever required servicing. Frequency response, wow and flutter were also within the order of magnitude expected from American units costing one to two hundred dollars or more.

We were doubtful about: The obviously European concept of "how" the playback is to be used. For example, not everyone who purchases the Tandberg will want to always use it as an independent stereo system. Some are going to prefer to feed it into their existing hi-fi setups. Yet there is no way of bypassing the internal amplifiers. Most American machines have a separate "external amplifier" connection. This permits monaural and stereo playback over the previously installed hi-fi system. Secondly, there should be some thought given to amplifier volume balancing on the stereo channels—especially after the unit "ages." Lastly, a treble "cut" control would be handy in the case of American tapes that are not according to equalization standards. ●

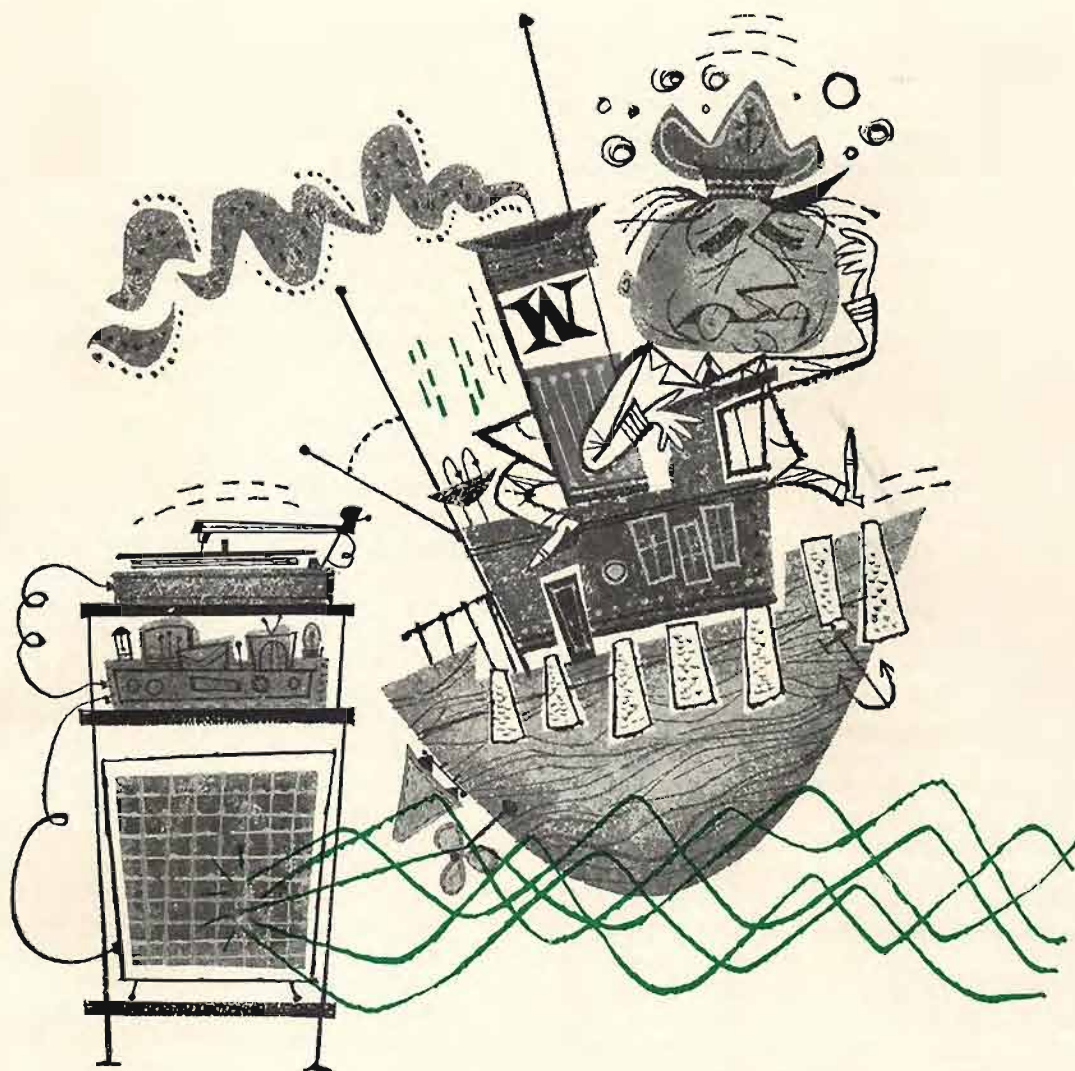
ESL Model C-60 Cartridge

(Electro-Sonic Laboratories, Inc., 35-54 36th St., Long Island City 6, N.Y.)

A NEW high fidelity cartridge—the C-60 series—has been released by Electro-Sonic Laboratories, Inc. It is the successor to the esteemed ESL Concert Series cartridge and based upon our tests undoubtedly will garner even more well deserved praises than the earlier model.

(Continued on page 89)

HiFi & MUSIC REVIEW



Livid Lingo

Load up with the simple explanations in this glossary and you won't have to turn and run when the next seasoned hi-fi addict throws some livid lingo in your direction*

WOW AND FLUTTER (The Case of the Seasick Listener)

WHEN a storm hits at sea and our stout ship plunges up, down, up, down, there may be a few well-seasoned stomachs on board that manage to survive the ride without violent upheavals.

But when an unsteady motor on a record changer or tape machine takes us for a ride over waves of musical pitch that go up, down, up, down, every ear that goes

along will sooner or later succumb to sonic seasickness. We get a queasy feeling that seems like a mild cousin to the detestable impulse that hangs us over the rail on a stormy day at sea.

The motor fault that produces sonic nausea is called "wow," which is a three-letter way of saying that the motor is slowing down a little, speeding up—slowing down—speeding up—over and over. No one knows (this writer doesn't, anyway) who first used this slangy term for a strictly engineering concept, but maybe it was suggested by the "eeeeeee-ooowww" sound of a siren going dead, a severe case of wow, by definition.

Wow and musical pitch are intimately connected in

* Feb. '58 issue—Watts Output and Frequency Response.
March '58 issue—Transients.

a phonograph or tape machine because the speed of motion determines the rate of vibration at the pickup device. Let's say, for instance, that the wiggles in a record groove are passing under your pickup stylus at the rate of 256 per second. You will hear middle C coming out of your speaker. If the motor speeds up a little so 270 wiggles pass per second, the reproduced note will rise to C sharp, a semi-tone change that the composer did not write into the music.

If you want a quick demonstration of the all-out wow, bring your finger lightly against the outer edge of the turntable, when a record is playing, and apply enough pressure to slow the turntable noticeably—it won't take much. Then let go. Repeat about once a second. There it is, brother, and we guarantee that you won't use this little exercise to impress the neighbors when you are showing off your hi-fi system.

However, it is not usually this knock-'em-dead wow you have to watch out for, because such obvious musical murder will be caught before it reaches you. The dangerous culprit is a sneaky wow that steals into your living room to give you sonic seasickness before you know it is there. Fast, snappy music is the main disguise used by this criminal. In jazz, marches, or symphonic allegros, a small amount of wow will be hidden from your ear. To unmask the devil, try slow, long-held solo or chord passages.

The piano and organ are extremely sensitive to wow. Sustained piano chords made a wonderful wow test. Try to hear some live piano music of this type or a live piano broadcast from the studio of an FM station, not too long before you make your test. The ear needs periodic reminding of the sound of "real" music. Then listen carefully to the recording. Wow will cause a somewhat "closed," harplike, or "watery" quality, which stands out against the rock-firm, "open" quality of the live piano. Slight wow will make you feel uneasy about the pitch of the long-held notes. If you hear the pitch actually going up or down when it ought to be steady, you know you have considerable wow.

How much wow does it take to turn nice, firm piano

tones to jelly? Wow is measured by the percentage of speed change. Let's say for ease of calculation that a record changer with normal speed of 33 revolutions per minute is jumping to 36, falling to 30, jumping to 36 etc. You would have about 10% wow, and you would clap your hands to your ears and run for your life, if you started a record on such a turntable. Even 1% wow is strongly disturbing.

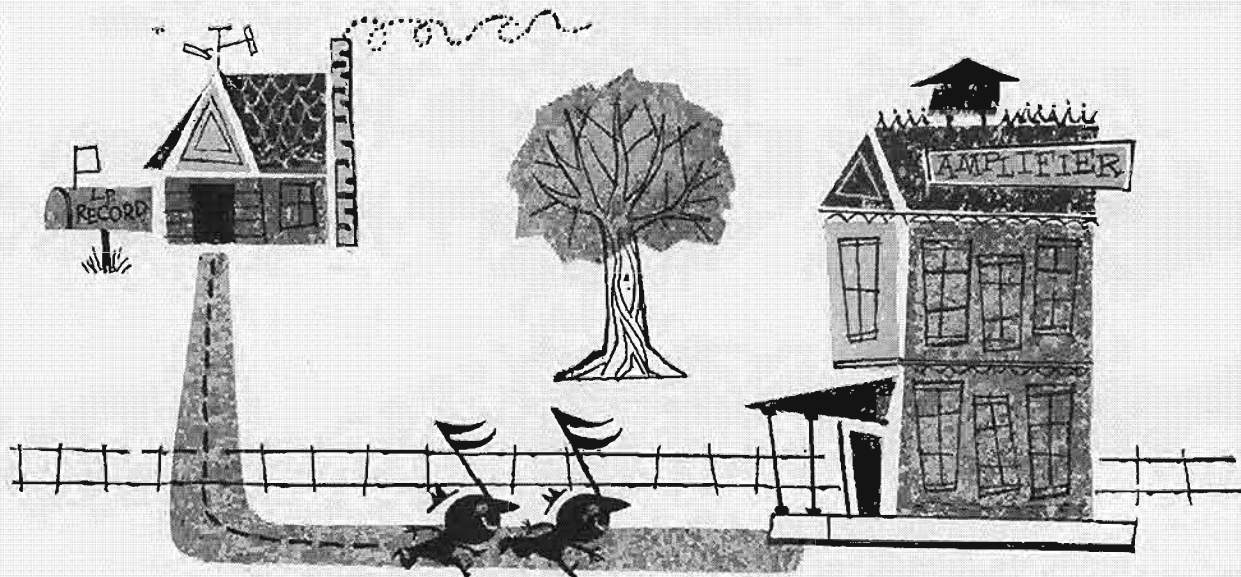
Many of the cheaper turntables manage about 0.5% wow, which is all right for fast music but may turn your stomach on slow piano. Most high quality turntables and tape transports are somewhere between about 0.4% and 0.1%, the latter figure being just about perfection. But don't expect to get 0.1% wow in a low- or moderately-priced unit, because it requires costly high precision to every moving part.

You can study published figures on wow as general guides to quality, but for final judgment on a turntable or tape drive always use your ear and a recording that you have heard often before, with very slow piano, organ, or violin music. Laboratory studies have shown that under some conditions, you, I, any normal guy or doll can hear a pitch change almost down to that 0.1% figure, in the mid-high treble. Translated to the musical scale, that means we know when the pitch changes as little as a fiftieth of a semi-tone! In the low bass and high treble, we are not nearly so fantastic in pitch perception. Great little test instrument, your ear.

"Flutter" is wow when the up-down-up-down in speed takes place faster than about 10 times per second. We change the name at this point because the ear begins to get a different message. Instead of an over-the-waves effect, we hear a roughness of tone, a general blurriness or fuzziness that anyone would call distortion. Since both wow and flutter are caused by the same general fault, changes in speed, they are usually linked in specifications: "wow and flutter, 0.2%."

What do you do if you realize that your turntable or tape drive is giving your stomach a twist on slow music? If you have used your machine for some time, it may be that simple maintenance procedures will get it back on the straight and narrow. On some turn-

Two eager notes entering the amplifier ought to come out as pure as they went in . . .



tables, for instance, new belts, or new rubber driving wheels, or simply cleaning and oiling, will do the trick. In many cases, however, it means that you had better start saving your money for a high-quality drive mechanism that has had speed precision built into it from the start.

INTERMODULATION AND HARMONIC DISTORTION

(Sex Among the Sound Waves)

SUPPOSE two young electrical waves, representing two musical notes, start through your amplifier at the same time, which is just about the most intimate situation that two young electrical waves can get into. The question that pops to mind right away is—can anything happen? Alone together, and all that . . .

The answer that will exhilarate you is, *plenty can happen*. If the conditions are favorable, as we will explain in a moment, those two notes will emerge at the output of the amplifier with enough offspring to make the Old Woman in the Shoe look like a Vassar girl, class of 1935. Poppa and Momma Note and a whole multitude of little Notes will all be eager to go for the ride into your loudspeaker and out into the room. And the whole process takes considerably less than a split second.

Before we throw our philoprogenitive hats in the air, however, let's consider how this affects your ear when the speaker turns it into sound. The original notes came from a recording or a tuner, and represent some music you want to hear. But your musical reaction to Poppa and Momma will be muddled and interrupted by the swarming bambini. The effect will range from a thin veil over the music to a harsh, unpleasant blurring, depending on how "active" the bambini are.

Appropriately enough, this addition of extra, unwanted notes from the interaction of two wanted notes is called "intermodulation distortion." Evidently we must lay a stern puritan hand on simultaneously occurring electrical waves, to keep them out of "trouble."

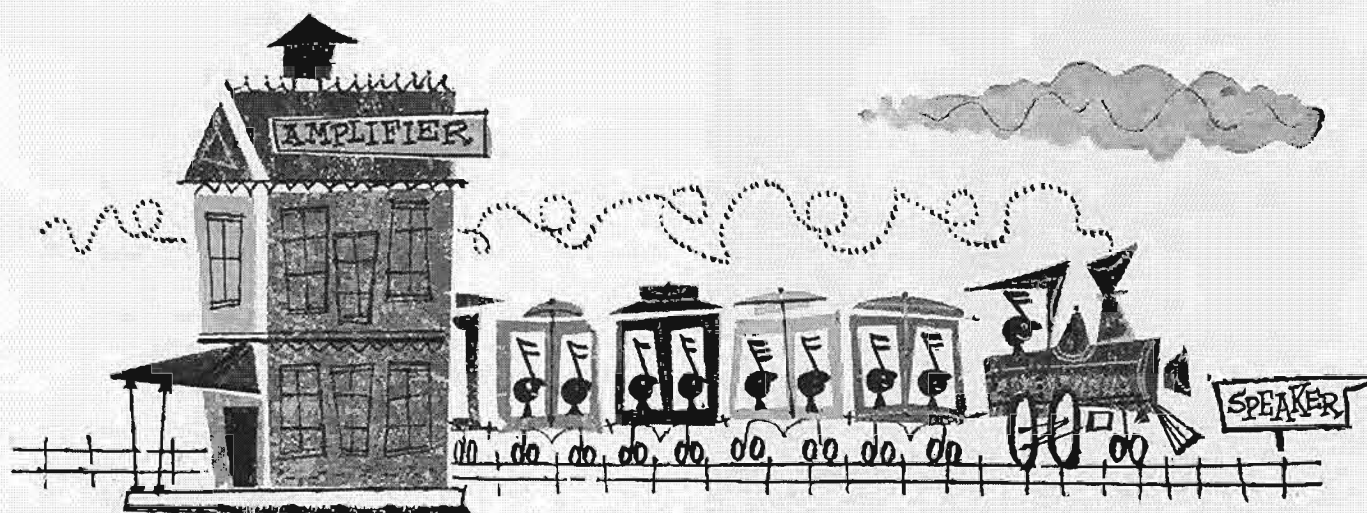
The condition that allows intermodulation to happen in an amplifier, or in any other unit of sound system, is "non-linearity." The non-linear unit is so-called because it handles weak notes differently than it handles strong notes. An example: suppose the hi-fi amplifier is designed to give a ten-times boost to every audio wave fed to it. Then perfect operation would mean that a 2-volt wave would emerge as a 20-volt wave, a 5-volt input would emerge as a 50-volt wave, etc. But suppose further that the amplifier weakens a little as the voltage goes up, so that the 5-volt input comes out as only 45 volts, or nine-times multiplication. The amplifier will thus produce intermodulation distortion, with its train of spurious notes that foul up the music.

Biology keeps getting back in the story. The children are indelibly marked by their parentage, but also strongly at odds with it. Let's say that the low note is 150 cycles per second, the high one 1,000 cycles. Among the next generation will be 1150 cycles (1000 plus 150); 850 cycles (1000 minus 150); 1300 cycles (1000 plus twice 150); 700 cycles (1000 minus twice 150), etc. etc. Now the reason intermodulation can be so irritating is that these extra notes do not form pleasing "chords" with the original notes. The children are "inharmonic," or musically jarring. This is particularly grating to the ear if the music contains complex modern harmonies rather than simple chords. The intermodulation products of such dissonant sounds can really set your teeth on edge.

To keep Poppa and Momma childless we need an amplifier, pickup, or speaker that is evenhanded in its treatment of all notes, strong and weak. No sound system unit is perfect in this respect, but the best designs today reduce it below the point at which the ear can detect any blurring of the music. The specification "Intermodulation, less than 0.5%," or "less than 1%," or whatever, is thus one good measure of the success of a design. What the intermodulation figure means is that the surly, rioting children, all stacked up together, are only one percent or one-half to one percent of their Momma, whatever the fig-

(Continued on page 62)

... but their interaction often results in strictly "illegitimate" tonal products.



Illustrations by Steve Duquette

FLAGSTAD & WAGNER & frr

By MARTIN BOOKSPAN

WAGNER: *Die Walküre*—Act III (Complete) and Act II: *Todesverkündigung* Scene.

Kirsten Flagstad (soprano)—Brünnhilde; Otto Edelmann (bass-baritone)—Wotan; Marianne Schech (soprano)—Sieglinde; Set Svanholt (tenor)—Siegmund; and others with the Vienna Philharmonic Orchestra, George Solti cond.

London A 4225 2 12".

OF THE four parts of the "Ring," *Die Walküre* has become far and away the most popular and the one most often performed by itself. This situation has been reflected in the recording industry as well as in the opera houses of the world; *Die Walküre* was the first of the "Ring" operas to be available complete on long playing records (RCA Victor's release on the HMV label of the recording made by Furtwangler with the Vienna Philharmonic—Furtwangler's last completed recording, incidentally, and currently out of print). The present London two-disc set marks the third time that Act III has been recorded.

As a matter of fact, even in the pre-LP era it was possible for the avid collector to piece together, patchwork-fashion, a complete recording of *Die Walküre* compounded of elements recorded partly in Vienna, partly in Berlin and partly in New York, with three different conductors (Bruno Walter, Bruno Seidler-Winkler and Artur Rodzinski) and with Lotte Lehmann as Sieglinde, Lauritz Melchior as Siegmund and Emanuel List as Hunding. Acts II and III is where it really got complicated, with three different Brünnhildes (Marta Fuchs, Ella Flesch and Helen Traubel) three different Wotans (Hans Hotter, Alfred Jerger and Herbert Janssen) and a new Sieglinde (Irene Jessner). But how proud we were of those three fat volumes of 78 RPM discs on our record shelves! Imagine, a complete performance of *Die Walküre*!

With LP's plethora of riches we may now be more blasé than we were a decade ago, but even those of us whose tastes are the most jaded must be brought bolt-upright in our seats the moment we put the first side of this new London release on our turn-tables. In the pamphlet which accompanies the records we are informed that at the recording sessions an attempt was made to arrive at a compromise between studio-recorded opera and actual-performance atmosphere. A real stage was built and the performers were encouraged to act their parts and to make entrances and exits. The music was not recorded in bits and pieces, as is customary, but in huge "takes" of twenty minutes and more. The result can only be described as thrilling.

Die Walküre—Covent Garden, London, 1949—Flagstad as Brünnhilde in Act II.





Photographs courtesy Metropolitan Opera Guild

At the Met before World War II—the opening scene of Die Walküre—Act III.

The *Ride of the Valkyries* which opens the Third Act has a spatial dimension and tremendous excitement which only is possible on an actual stage, and throughout the remainder of the act we are always conscious that this is a living, vital performance unhampered by normal recording-studio restrictions. If there is an occasional fluff of a word or note, or a minor imperfection of balance, these things are of no consequence in the overall shattering effect. Actually, this is a refreshing novelty in this era of tape editing—a large scale recorded performance that doesn't sound "pasted together!"

To details, then: It was in a performance of *Die Walküre* in February, 1935, that Flagstad made her Metropolitan Opera debut—not as Brünnhilde, however, but as Sieglinde. The story goes that when she first opened her mouth to sing at the first rehearsal, the Siegmund was so astonished that he missed his cue and the conductor dropped his baton. For the next half-dozen years a Flagstad appearance was a sure guarantee of standing-room at the metropolitan; indeed, she has been credited with saving the company from bankruptcy during the bad depression years.

When Flagstad officially "retired" from the operatic stage some years ago, it was feared that the tremendous impact of her vocal powers would thenceforth be lost to future generations. Within the past two years, however, she has been lured with increasing frequency back to the recording studios—English Decca's, this time (for she formerly recorded for HMV and RCA Victor), allowing us to hope that she will record many more of the Wagnerian roles of which she has been the supreme interpreter of our generation. What of her performance in this new set of Act III of *Die Walküre*? In a word, tremendous! True, it takes her a while to warm up and she doesn't quite have the security in her opening *Schützt mich, und helft in hochster not!* "Protect me and help me in this hour of greatest

(Continued on page 62)

Memories of the Wagnerian golden era at the Met—Schorr and Flagstad in Wotan's Farewell.



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high quality

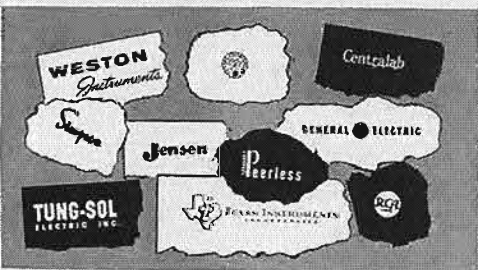
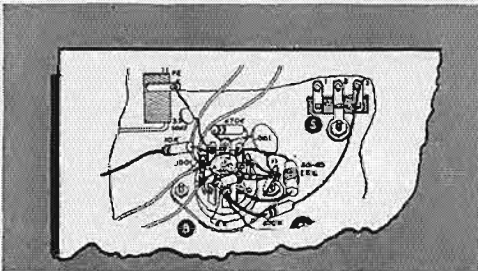
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✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.

⌋ Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



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bookshelf 12-watt amplifier kit

MODEL EA-2

\$25⁹⁵

NEW

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

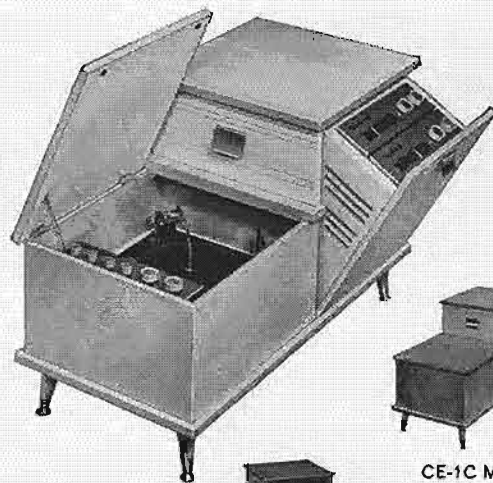
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chairside enclosure kit

NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood $\frac{1}{2}$ " and $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.

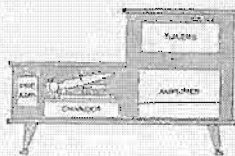


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CONTEMPORARY



CE-1T Mahogany
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high fidelity FM tuner kit

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MODEL FM-3A \$25.95 (with cabinet)

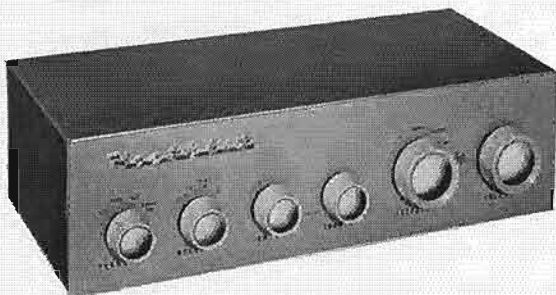


HEATHKIT

broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

MODEL BC-1A \$25.95 (with cabinet)



HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

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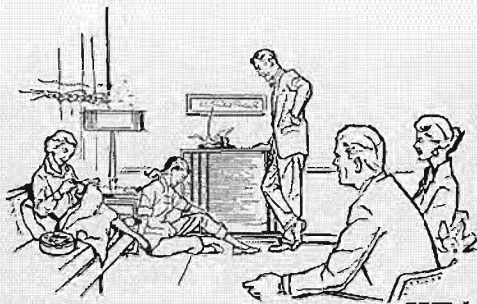
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MODEL W-5M
\$59⁷⁵



high fidelity amplifier kits

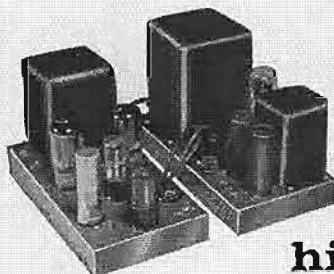


MODEL W-6M
\$109⁹⁵

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

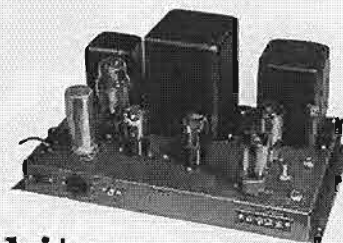
For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

HEATHKIT DUAL-CHASSIS
MODEL W3-AM



\$49⁷⁵

HEATHKIT SINGLE-CHASSIS
MODEL W4-AM



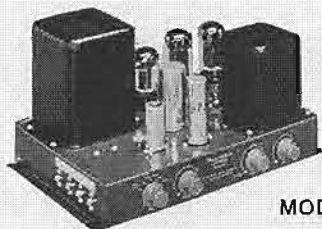
\$39⁷⁵



high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

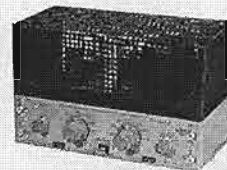
In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.



HEATHKIT
high fidelity amplifier kit
MODEL A-9C **\$35⁵⁰**

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HEATHKIT
electronic crossover kit



MODEL XO-1 **\$18⁹⁵**

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.



high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C
(imported white birch)
MODEL HH-1-CM
(African mahogany)

\$325⁰⁰ each



HEATHKIT
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HEATHKIT
RANGE EXTENDING

high fidelity speaker system kits

MODEL SS-1 **\$39⁹⁵**

A truly outstanding performer for its size, the Heathkit model SS-1 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

MODEL SS-1B **\$99⁹⁵**



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Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



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NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



THE HOW AND WHY OF HIGH FIDELITY, by Milton Sleeper, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated, 48-page book tells you the HI-FI story without fancy technical jargon or high-sounding terminology. **25c**

APRIL 1958

55



Johansson Blocks, used for high-precision measurements, are accurate to within one millionth of an inch. Their surfaces are ground so perfectly flat that, when one is placed on top of the other, molecular attraction and atmospheric

THE VOICE AS HORN

(Continued from page 38)

out becoming true jazz vocalists. Some have recognized the limitations of their capacity to develop the constantly swinging beat; the improvisatory originality; instrumentalized phrasing and the naturally personal "sound" that make for real jazz singers. Others have, however, deluded themselves into thinking of themselves as jazz vocalists and have billed themselves as such. A few have skirted so close to the line that at times they were largely jazz singers and other times they were closer to the pop field.

Among the superior pop singers who—to varying degrees—are jazz-tinged but not consistent jazz singers in the sense that Armstrong, Holiday and Rushing are, the most popular and musically successful example is Frank Sinatra (*Songs for Swingin' Lovers*, Capitol W-653).

Keely Smith has indicated in her television appearances with her husband, Louis Prima, that she is a popular singer unusually oriented in the swinging wit of jazz. In her first album, however, *I Wish You*

tions of the more sophisticated songs she sings. She possesses, however, a voice of inherent dramatic texture, so that whatever she sings has the illusion of urgency even though her comprehension does not always plunge very deeply. There are also times when she becomes so intrigued with making a horn of her voice that she forgets that so long as a singer does use lyrics, she must sing too, even in jazz. In recent years, Sarah has frequently become overly ornamental in her work, but is still able to return at times to a relatively functional use of her rare instrument.

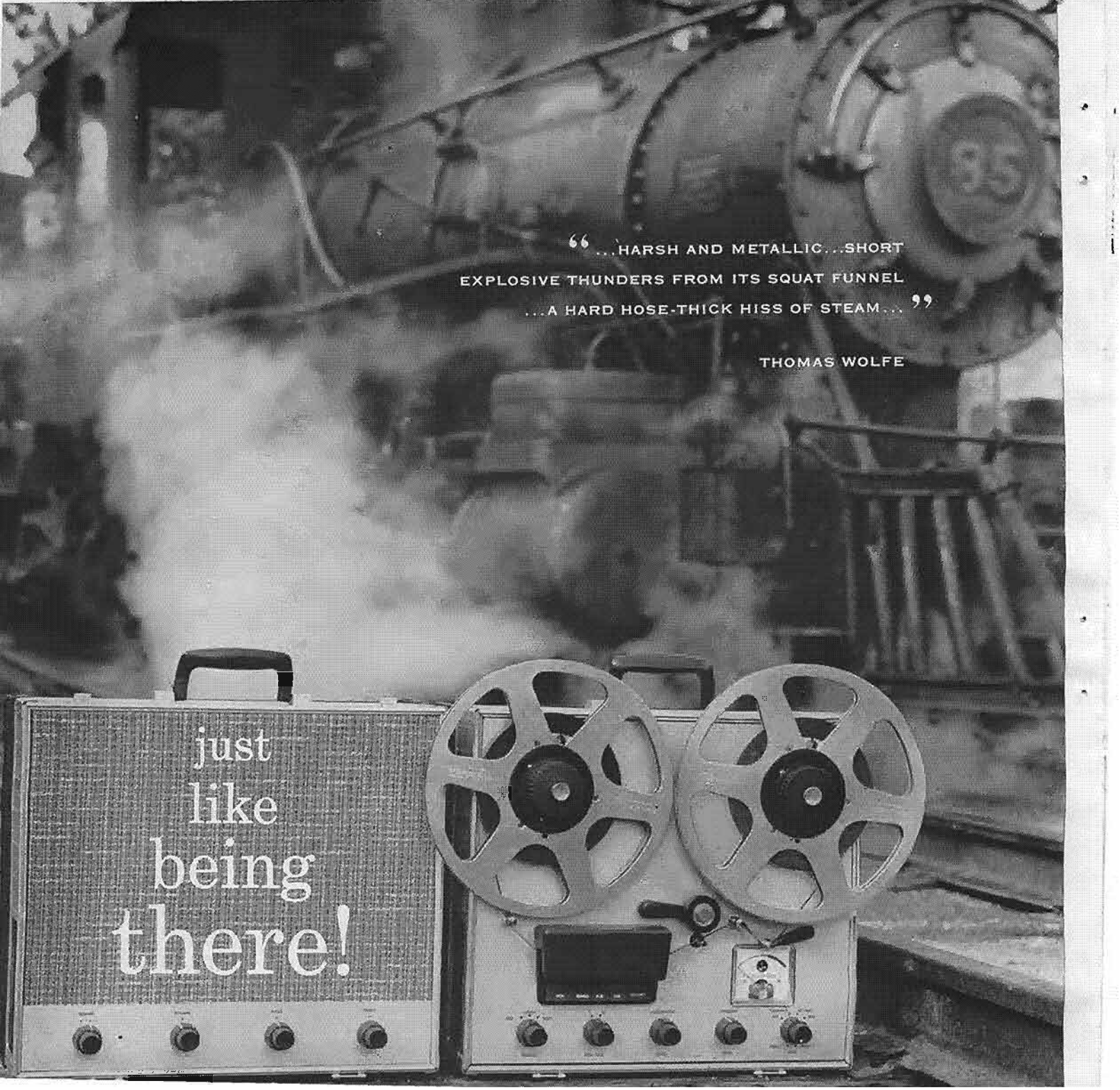
The young female jazz singers after Sarah have included a few apprentices of promise, but most have unwittingly illustrated a point made by critic Mike Levin a couple of years ago: "Now singers are so concerned with getting a 'sound' that is individual, they forget that they are charged with the sense of lyrics and an idea of melodic continuity as well."

Among the more substantial of the newer jazz or nearly jazz singers—neither of them likely to reach the stature of Vaughan, Fitzgerald or Holiday—are Carmen McRae (*By Special Request*, Decca 8172), Helen

example of scat is Louis Armstrong's *Heebie Jeebies* (*The Louis Armstrong Story*, Vol. 1, Columbia CL-851). Other masters of this roller-coasterish form of vocal humor have been Ella Fitzgerald (several numbers in her *Lullabies of Birdland*, Decca DL 8149); Jackie Paris; Betty Roche in one notable performance (*Take The A Train* from *Hi-Fi Ellington Uptown*, Columbia CL 830); and Sarah Vaughan (there are a few examples in *Swingin' Easy*, EmArcy 36109). The most consistently brilliant of all scat singers was the late Leo Watson, but there are no LPs of his work.

Along with scat singing, there has been a gradual development in the course of jazz history of the use of the voice as a thoroughly integrated instrument in the orchestra or combo, often with parts written for it just as for another horn. It may well be that in this still relatively unexplored direction there lies a significant part of the future of the voice in jazz.

The key explorer of this application of the voice has been Duke Ellington (illustrations from 1928 and 1949 are contained in *Duke Ellington*, Columbia CL 558). More re-



“... HARSH AND METALLIC... SHORT
EXPLOSIVE THUNDERS FROM ITS SQUAT FUNNEL
... A HARD HOSE-THICK HISS OF STEAM...”

THOMAS WOLFE

just
like
being
there!

GOLDEN ERA OF HIGH FIDELITY

1958-1978

By FRANK JACOBS

LOOKING back over the past twenty years, one may well marvel at the advances made in the art of hi-fi. Who would have thought, back in the days of 1958, that today we would be enjoying the blessing of such wonders as 1/33 rpm discs and ultramultistereo-phononic sound?

Some audio experts feel that the beginning of the Golden Age of Hi-Fi began in 1958 with the first stereo records. Most authorities—social science as well as audio—are convinced however, that the 8 $\frac{1}{2}$ disc, developed in 1959, did the trick, and we are inclined to agree with this latter view.

In that year, nearly all hi-fi enthusiasts had already converted their collections from 33 $\frac{1}{3}$ to 16% and seemed quite happy with the result. After all, the 16% disc usually contained four average-length works and often more. But if the 16% disc was twice as good as the 33 $\frac{1}{3}$, then the 8 $\frac{1}{2}$ was four times as good. Here was a record at a speed that truly afforded "a full evening's entertainment."

The first 8 $\frac{1}{2}$ disc, manufactured by Tortoise Records, contained complete, but rather amateurish, versions of the first eight Beethoven symphonies. (It was found later that the firm employed an orchestra comprised mainly of students from four nearby high schools.) Not surprisingly, the record (Tort. S-801) failed to

sell, mainly because many music lovers already owned several better versions of each symphony.

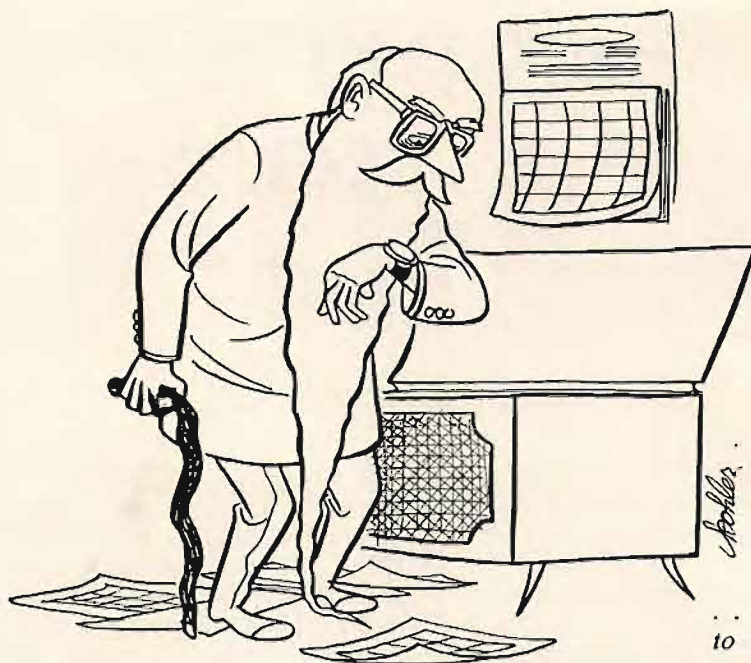
The second Tortoise 8 $\frac{1}{2}$ disc (Tort. X-802) sold better, primarily because the firm selected a program of more obscure works. These included Knudson's rarely performed *Swedish Septet for Six Bassoons and Lute*, Hoggenlich's *Donnybrook Cantata for Irish Tenors*, the *Symphony No. 65 in G Minor* by Willie Turner (son of Tortoise president Henry C. Turner), *Variations on an Oxford Cricket March* by the modern British composer Helmsley Brooks-Smythe, and four others.

The 8 $\frac{1}{2}$ disc became and remained the standard until 1966, when Eternity Records tested its 2-1/12 rpm record. If the 8 $\frac{1}{2}$ disc offered an evening's entertainment, then the 2-1/12—boasting a playing time of more than 15 hours—truly deserved its slogan, "Your Favorite Disc from Dawn to Dusk."

Many hi-fi fans immediately converted their rigs to be able to play Eternity's first offering: the four music dramas of Wagner's Ring Cycle—complete (Eter. 14001). Equally successful was Eternity's second title, "The Complete Overture" (Eter. 14002). In this imaginative record, solo renditions of Tchaikovsky's *1812 Overture* were played in succession by each instrument of the 60-piece Spitsbergen Festival Orchestra.



... Hoggenlich's *Donnybrook Cantata for Irish tenors* ...



... reviewers became hard-pressed
to hear many new releases ...

Oddly enough, the 2-1/12 disc remained popular for less than a year. By 1968, most record enthusiasts were turning to the new 1/3 rpm disc, first developed by Endless Records. Boasting a playing time of 72 hours, the Endless platters proved a satisfactory solution to the problem of the three-day weekend. The cost of again replacing comprehensive record libraries was, of course, quite high, but most hi-fi fans felt that the advantages of the new discs outweighed the expense.

Wisely, the first Endless discs concentrated on lesser-known works. Some critics, in fact, complained that they never had heard of the composer of the music on the first Endless record, "The Complete Works of Morton Lovejoy" (End. 10001). However, no one could say that the disc was not complete. Of special interest to Lovejoy followers were the rare Tobacco Transcriptions (Side 1, Band 83) which the composer, lacking funds for manuscript paper, jotted down on the backs of 776 cigar bands.

Within two years after the birth of the 1/3 rpm disc, every major record company converted to this newest speed. As usual, there was some duplication of titles. A glance at the 1/3 catalog of July, 1970, shows 17 versions alone of Haydn's 104 symphonies. But in the main, most listeners were pleased with the new speed, and it was not unusual for families to spend their summer vacations at home in order to be able to enjoy a few of their favorite records.

It was not until 1975 that the currently popular 1/33 rpm record came into being. We have become so accustomed to 1/33 today that it seems odd that so many hi-fi fans at first objected to this new speed. But their reactionary outcries soon ceased once they realized the advantages of owning a disc which could play

continuously for more than a month. The only group with a somewhat valid objection was the Guild of Record Reviewers, the members of which became rather hard-pressed to find the time to hear the many new releases. But even they conceded that the 1/33 disc offered a true test of the hi-fi devotee's dedication.

The first few offerings on 1/33 were released on the Ultimate label. Opera-lovers welcomed "The International La Boheme" (Ult. 405), containing complete versions of the Puccini opera performed consecutively in every known language and dialect. Another favorite was "The Key of G Sharp Minor" (Ult. 407), a disc containing every symphonic work—symphony, concerto and tone poem—written in G Sharp Minor after 1850.

It was only a matter of time before the record industry discovered that 1/33 lent itself neatly to the spoken word. The trend towards prose began when Marathon Records came out with the first record of its series, "Charles Laughton Reads the Encyclopaedia Britannica" (Mar. F-813). To date, Marathon's most popular release has been "Greetings from Dixie" (Mara. F-898) in which every man, woman and child in the State of Alabama says Hello! Mention should also be made of "Psychoanalysis" (Mara. F-903) which gives an actual session-by-session account of a patient's complete seven-year analysis.

Records such as these, and the increase in playing-time per record in general, have caused hi-fi fans to acclaim the advances made during these highly critical twenty years. Of course, there has been a parallel improvement in sound and recording techniques. And most propitiously, the Methuselah Pharmaceutical Co. has just announced a production run of its recently perfected Longevity Elixir.

—END



**“University speakers
were top performers
on our *Hi-Fi Holiday**
Concert Tour”**



Fred Waring
FRED WARING

“I had always dreamed of applying hi-fi techniques to our live concerts . . . but I hadn't thought it could be accomplished to my satisfaction. I presented the problem to University engineers prior to launching our most recent nation-wide tour. Result? University provided the most stirring sound I had ever heard in a concert hall, so dynamically effective that we named our show ‘Hi-Fi Holiday.’

“‘Hi-Fi Holiday’ made sound history . . . it was sound success—and we plan to repeat the tour. University deserves a low bow for their contribution to the success of our show—a top performer most welcome to share the stage with The Pennsylvanians anytime.”

*First such live stage presentation in musical and high fidelity history.

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“Fred Waring's 10-week ‘Hi-Fi Holiday’ needed loudspeakers which would withstand the abuse of a grueling 200-500 miles per day in a trailer truck. The speakers had to be easy to set up in theaters, auditoriums and even large, hard-surfaced gymnasiums which, each night, would be physically and acoustically different, yet produce high fidelity sound that would make every seat ‘front row center.’

“University loudspeakers were selected not only be-

cause of their reputation for quality and reliability, but also for their constancy of performance characteristics which is extremely important to the exacting achievement of aural ‘balance’ and ‘perspective.’

“We were happy to find that these technical objectives could be accomplished using various speaker types and systems from University's standard high fidelity line. Not a single speaker failure occurred during the 20,000 mile cross-country tour.”

Russ Turner

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LISTEN

University sounds better



LIVID LINGO

(Continued from page 40)

ure is. The smaller the percentage of children, the clearer and less harassed Momma will be and the more pleasure we will get from listening to her. With intermodulation less than 1%, we have excellent fidelity. You can study published specifications for preliminary guidance on whether or not a component makes the grade on intermodulation, but the final test should always be by ear. Use a top-grade recording you know intimately, and test for comparative intermodulation by changing just one thing at a time, just the pickup, or the speaker, or the amplifier. Great clarity, distinctness, and especially increased relaxation and ease with the music as you listen are the signs of low intermodulation distortion. If you forget about the equipment and hear only *music*, the distortion is very low.

Now, what about "harmonic distortion?" The same

non-linearity that produces intermodulation from combinations of tones simultaneously produces another set of spurious tones from each tone singly considered. If we have some intermodulation, we have some harmonic distortion, and vice versa. But the harmonic distortion tones are just what the name implies: they have a "harmonic" relation with the original tone, and our ears will therefore accept a great deal more harmonic than intermodulation distortion. If the original tone is 150 cps, the "second harmonic" will be 300 cps (the octave), the next or "third harmonic" is 450 cps (octave plus fifth) etc.

It is sometimes more convenient for the engineer to measure harmonic rather than intermodulation distortion, but the user of high fidelity needs only to know that the intermodulation is low in his equipment. He will know that the system is close to linear and that Poppa and Momma come through unencumbered by angry offspring.

-END

FLAGSTAD & WAGNER & FFRR

(Continued from page 51)

urgency") addressed to the Valkyries as she comes on stage supporting Sieglinde. But her next phrase is much better (*Zum erstenmal flieh' ich und bin verfolgt!*—"For the first time I flee and am pursued") and it's not long after that that she begins to pour out that magnificent stream of gorgeous sound which she alone can produce. For the remainder of the act it's sheer magic—and Flagstad seems now to inject a deeper psychological perception into the role than she used to.

Edelmann? He's not nearly as impressive as Flagstad, but he does succeed in winning a good deal of sympathy for Wotan and he sings the Farewell movingly. Schech is a pale Sieglinde, but then the Sieglinde of the Third Act is a pretty pale gall! In the Act II *Todesverkündigung Scene* Flagstad is again superb,

and while Svanholm is not the most imaginative Siegmund within memory, he is an intelligent artist, secure and dependable.

I have left for last discussion of the role of Solti and the orchestra. Solti for several years has been the General Music Director of the Frankfurt Opera. If this recording is an indication of the kind of performances he turns in consistently, then the Frankfurt audiences are hearing some of the greatest opera performances to be heard anywhere. The orchestra seethes and glows under his inspired leadership and there is a logic and inevitability about his pacing which seem just right. And the sound captured in the grooves by the London engineers is electrifying in its excitement. On technical grounds alone, this set is a standout among operatic recordings.

Here, then, is an accomplishment of the very first rank, for which grateful thanks are due to all concerned.

-END

SPEAKERS ARE BETTER

(Continued from page 32)

berate the bass reflex brigade for raising instead of lowering the "boom" and the resulting agitated discourse—verbal and printed—often matches the decibel output of the equipment itself. But these differences of opinion are a healthy sign that audio is one of the few fields where individual imagination still counts. Unlike many other industries, audio still affords freedom of experiment. And behind the diversity of ideas and design lies that common dedication to true musical sound which often makes audio design a passion rather than a business. It is this passionate devotion, so characteristic of many audio en-

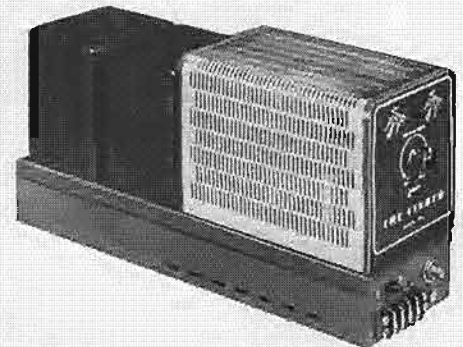
gineers, that has yielded today's amazing achievements and the present rate of progress.

-END

JUST LOOKING

A VERY FISHER has put the 80-AZ thirty watt amplifier out to pasture and replaced it with a new steed, the Fisher 100. This is rated at 30 watts in continuous sine-wave operation, with constant response throughout the entire audible range. Its peak is a whopping 70 watts, at least 10 watts more than any other 30 watt amplifier lays claim to. Intermodulation distortion of less than 1% at 15 watts is another quality statistic that compels notice. Hum and noise are in the inaudible zone and the famed Z-Matic Variable Damping Control

covers all known speakers. The 100 has power enough to drive even the lowest efficiency speaker system on the market and an Impedance Matching Switch permits the use of 4, 8 and 16 ohm speaker systems.



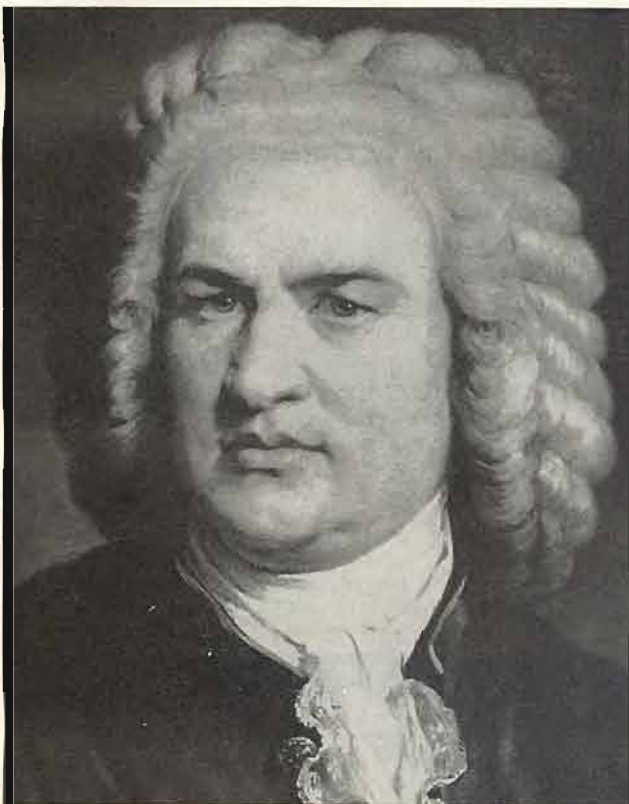
The amplifier comes with a brass-plated control panel and a matching cage, and it is priced at \$119.50.

HIFI & MUSIC REVIEW

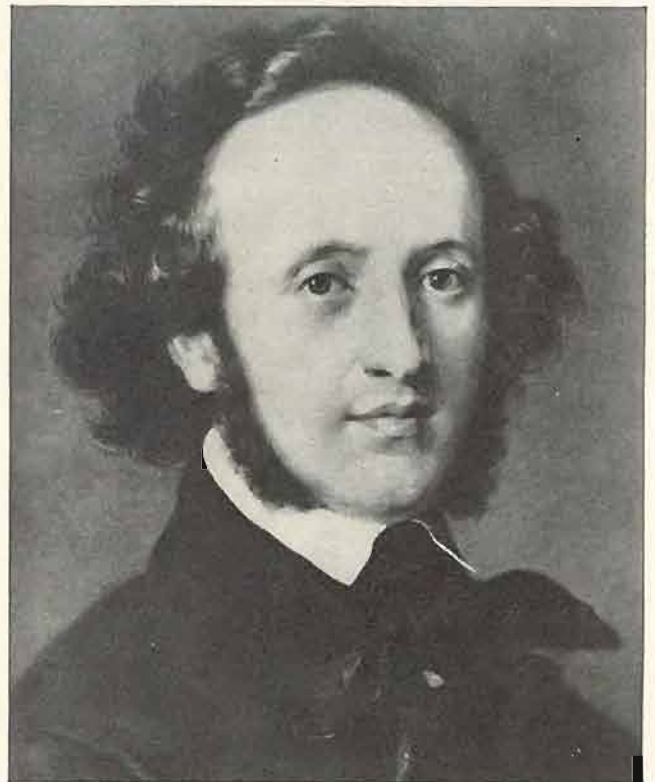
"Hi-fi is a bridge between music and the listener. It spans distance in time as well as space. No matter where, no matter when the music was played, high fidelity puts it always in the present, always on the spot. This column zeros in on music, to bring it into sharper focus for the scattered but strangely unified community of high fidelity fans."



By HANS H. FANTEL



J. S. Bach
An also-ran . . .



Mendelssohn
. . . till he set the pace.

THEY ALSO RAN

Photographs courtesy Bettmann Archive

IN MUSIC—as in baseball—today's hero can be tomorrow's bum—and vice versa. The jackpot in the musical sweepstakes is immortality—or at least a few hundred years of fame. But the winner can never be sure of his prize. Even if contemporary acclaim makes him top man on the musical totem pole, posterity might rearrange the order. The "also rans" often turn out more durable.

The moral of these mixed metaphors is simply that in music all bets are off. Take, for instance, the case of one Johann Sebastian Bach. Today he is revered,
APRIL 1958

along with Mozart and Beethoven, as the supreme musical creator of all time. Yet throughout his life he was regarded chiefly as a good church organist with the knack for writing original music for his congregation. Few people outside Bach's church parish in Leipzig knew his name or his work. Handel and Telemann (now nearly forgotten) were among the "big wheels" of the time when Bach stood in the shadow.

After his death, Bach was forgotten for nearly a century. Finally, Mendelssohn, delving into Bach's dusty manuscripts, discovered their true worth. On



Cherubini: Beethoven considered him a master, but the world soon forgot him.

STOP US IF YOU'VE HEARD THESE

Choice LP's from Yesterday's and Today's Also-Rans

Balakirev	Russia; Thamar; Islamey.	Angel 35291
Berwald	Symphony No. 2 in G Minor ("Singerliere"); Symphony No. 3 in E-flat.	Decca DL 9853
Boccherini	Quintet in E Minor for Guitar and Strings.	Decca Archive ARC 3057
Busoni	Fantasia Contrapuntistica.	SPA 56
Hummel	Septet in D Minor, Op. 74.	Westminster XWN 18586
Janacek	Slavonic Festival Mass. Youth-Wind Sextet; Concertino.	Urania 7072 Columbia ML 4995
Lekeu	Violin Sonata in G Major.	RCA Victor LM 2014x
Gesualdo	Madrigals & Sacred Pieces.	Columbia ML 5234
Medtner	Piano Sonata in G Minor, Op. 22.	Westminster XWN 18180
Nielsen	Symphony No. 3 ("Espansiva"). Flute Concerto; Clarinet Concerto.	Epic LC 3225 London LL 1124
Reger	Variations and Fugue on a Theme by Mozart, Op. 132.	Decca DL 9565
Revueillas	Homage to Garcia Lorca.	Capitol T 10083
Cherubini	Requiem.	RCA Victor LM 2000
Spohr	Octet in E Major, Op. 32.	London LL 1610

March 11, 1829, Mendelssohn conducted Bach's setting of *The Passion According to Saint Matthew*—the first performance of this monumental work since the composer's death seventy-nine years earlier. That day marked the turning point in Bach's posthumous career. Mendelssohn's spade work had effectively exposed the buried musical treasure that we now enjoy and venerate.

It is a curious irony of fate that Mendelssohn himself suffered something of the fate from which he had rescued Bach. A lion in his lifetime, Mendelssohn remained the darling of the Victorian age.

The temper of the times was in accord with the gentility and the elegantly expressed sentiment (never too profound) that pervades much of Mendelssohn's music. But the war of 1914 shattered the Victorian world. The new century demanded starker expression in its art. Mendelssohn accordingly suffered eclipse. Now he is again appreciated—not alone for reasons of nostalgia, but for the genuine musical quality and sense of order conveyed by his work.

Even within a relatively short span of years musical tides may turn. In the Thirties, Finland's Jean Sibelius was idolized in America and England as "the Giant of the North." But the fickle favor of the musical opinion-makers and *avant-gardists* has since turned to the sophisticated experiments of such 12-tone pioneers as Berg and Webern, and Sibelius appears to be spending the early part of his after-life in the critical doghouse. But with the curious workings of musical fashion, this situation may again reverse itself. The general public has remained loyal to Sibelius, and possibly their musical instinct is right. Perhaps the twenty-first century

Haydn: the force of social evolution changed him from a private servant to a public celebrity.



HiFi & MUSIC REVIEW

will see the musical innovators of our time as just that and no more, and thereby restore to lasting esteem composers like Sibelius and Vaughan Williams, who have retained in their work the more positive aspects of human expression.

What, then, causes the ups and down of a musical reputation? What determines a composer's standing in his own generation, in the next, or several generations after.

The Book of Ecclesiastes offers a measure of insight observing (in Chapter IX, Verse II) that "the race is not always to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor favor to men of skill, but time and chance happeneth to them all."

The kind of chance that "happeneth" to a composer sometimes comes in the form of influential friends and conveniently greased wheels. It is anyone's guess whether Dvorak would have achieved his worldwide fame if his "sponsor," the all-powerful Brahms, had not introduced him to publisher Simrock. From then on Simrock's music press gobbled up Dvorak's scores and scattered them throughout the world. Of course, Dvorak had genius and could answer the proverbial knock of opportunity with fast delivery of first-rate goods.

Lack of a lucky break marked the life of Schubert, who died young from a fatal mixture of poverty, physical hardship, overwork and exhaustion. Not until a generation after his death did Schubert attain his present rank in the musical hierarchy.

Schubert sealed his fate by sticking to his guns. With similarly single-minded determination Schubert kept

on writing music he was never to hear performed in his lifetime—even when he couldn't afford to buy enough paper and had to cram the lines together.

An entirely different reaction to adverse chance gave a curious twist to the career of hitherto unknown Franz Berwald of Sweden. His dates, 1796-1868, mark him as more durable (at least corporeally) than his contemporary Schubert. Possibly his longevity was achieved at the cost of compromising his musical mission. Berwald, a fine creative musician, found himself sitting off in the northern corner of Europe, unknown and neglected. Vienna, Leipzig and Paris were the musical centers of the day, and nobody bothered to look beyond those horizons.

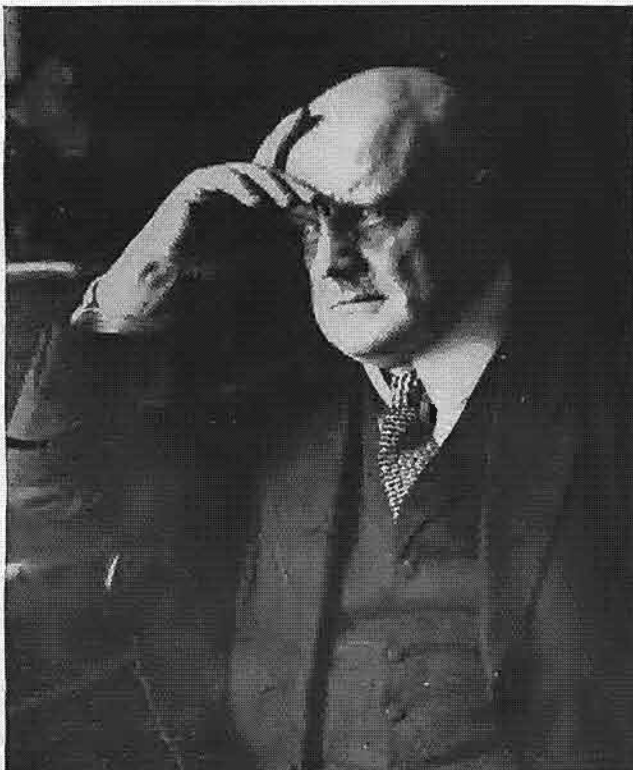
So Berwald took to running a gymnasium in Berlin and glass factory in Sweden as bread-and-butter jobs. Music often became somewhat of a sideline for him. Yet into his spare time he managed to crowd the creation of several symphonies, concertos, a handful of operas, and some chamber music. After half a century of oblivion, the Swedes have "discovered" him as a composer of considerable character, power and originality. One can't help wonder if these qualities might have carried him beyond the status of an also-ran if his dedication to music had been more uncompromising.

Finding a publisher is a crucial step toward building a composer's reputation. This is a relatively new hurdle in the career of creative musicians.

Few composers before about 1800 were ever too worried about publication. All their work was strictly on commission for a specific occasion; a church performance, a princely reception, or the royal opera. In

(Continued on page 91)

Sibelius: critical acclaim proved fickle, but public favor constant.



Nielsen: Denmark's great composer was eclipsed by his contemporary, Sibelius.



NEW RED SEAL ALBUMS FROM RCA VICTOR RECORDS FOR

APRIL

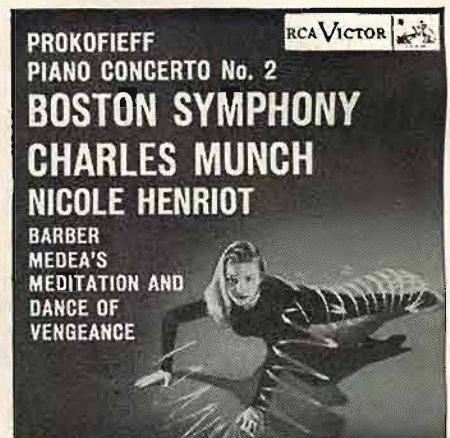
IN NEW ORTHOPHONIC HIGH FIDELITY



(LM-2186) Beethoven's mastery is richly evident in these early trios. Heifetz, Primrose and Piatigorsky perform these chamber works.



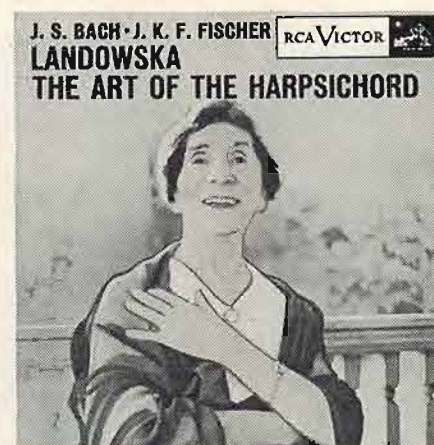
(LM-2188) Tozzi — the new sensation of the Metropolitan Opera — sings 9 bass arias by Mozart and Verdi in a truly outstanding album.



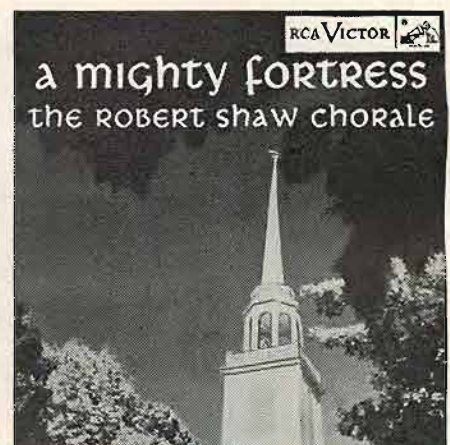
(LM-2197 SOR Selection) Nicole Henriot thrillingly performs Prokofiev's Concerto No. 2. Munch presents exciting new Barber score.



(LM-2183) Ravel and Rachmaninoff in an astounding recording of dazzling musical contrasts. Fritz Reiner and the Chicago Symphony.



(LM-2194) Wanda Landowska, the world's outstanding harpsichordist, gives her truly brilliant interpretation of Bach and Fischer.



(LM-2199) Mighty is the word for the Robert Shaw Chorale. Shaw conducts 15 magnificent hymns. An album of unusual richness and depth.

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THE BEST . . .

Reviews by

MARTIN BOOKSPAN
DAVID RANDOLPH
KLAUS GEORGE ROY

Viennese Twin Titans

BRUCKNER: *Symphony No. 4 in E-flat ("Romantic"); Symphony No. 7 in E Major.*
Radio Berlin Symphony Orchestra; Berlin Philharmonic Orchestra, Eugen Jochum cond.
Decca DXE 146 3 12".

Here, on six LP sides, are the definitive performances of Bruckner's two most popular symphonies. Each occupies three sides in this coupling and each is presented in the original, un-doctored Bruckner orchestration. Jochum long ago proved his eminence as a Bruckner conductor on records, with superb performances for Telefunken of the Fifth and Seventh Symphonies. More recently



he seems to have embarked upon a program of recording all the Bruckner symphonies for Deutsche Grammophon and its American affiliate, Decca. This new set comes on the heels of Decca's recent release of a Jochum recording of the composer's Ninth Symphony and an earlier issue of the Eighth. Jochum's ability as a clarifier of the architectural vastness of a Bruckner canvas is almost unique among conductors, and he combines the right combination of heroic grandeur and relaxed sentiment in his readings. There would be little point in comparing these new performances with others available. Let it be said simply that Jochum really has no competition:

APRIL 1958

For Symphony Lovers Who Want Something Different—Decca's stunning package featuring the two most popular Anton Bruckner symphonies (4 & 7) under Eugen Jochum's baton (see below).

For Hi-Fi Fanciers—The long-awaited Clifford Curzon recording of Beethoven's *Emperor Concerto* lives up to fondest advance expectations—this is it! (p. 68)

For Fiddle Fanatics—Russia's top virtuosi, David & Igor Oistrakh, and Leonid Kogan can be heard as soloists or chamber players on topnotch new discs from Decca and Monitor featuring Bach, Beethoven, and Mozart repertoire (p. 74).

For Collectors of Timeless Musical Monuments—Helmut Walcha's definitive organ recording for Decca Archive of Bach's last towering and incomplete masterpiece—*The Art of Fugue* (p. 75).

these are the versions to have, pure and simple. M. B.

MAHLER: *Symphony No. 4 in G Major.*
Philharmonia Orchestra, Paul Kletzki cond. with Emmy Loose (soprano). Angel 35570.
Saxon State Orchestra, Leopold Ludwig cond. with Anny Schlemm (soprano). Decca DL 9944.

A decade-and-a-half ago Bruno Walter recorded Mahler's Fourth Symphony for Columbia with the New York Philharmonic and soprano Desi Halban. If I were asked to part with all my Bruno Walter recordings save one, the Mahler Fourth is the one I would keep. Certainly the sound is not hi fi by 1958 standards, but what a superb re-creation of all the magic in this disarmingly gentle yet sophisticated score. With the advent of LP the performance became one of the earliest of Columbia's transfers to the new medium and it still remains in the catalogue as ML-4031.

If each successive recording of the score suffers by comparison with that of Bruno Walter, it is because the Walter performance is one of those thrills of a concert-going lifetime. In the two newest versions both Kletzki and Ludwig offer readings of perception—Kletzki does rather more personal things with the music than Ludwig, who offers a more straightforward approach generally—but neither man begins to efface memories of the Walter recording.

Recorded sound in both new issues

is exemplary, with Angel's the cleaner of the two, Decca's the more mellow. The single element of clear superiority one has over the other is Emmy Loose's singing of the soprano solo in the final movement of the Angel recording—a much more successful evocation of the innocence of the child's vision of heaven than is Schlemm's performance for Decca.

Of the recordings released since Walter's, this reviewer still prefers the Epic disc by van Otterloo with the Hague Philharmonic Orchestra and Teresa Stich-Randall, a performance more imaginative and atmospheric than either Kletzki's or Ludwig's. M. B.

Romanticism in Full Flower

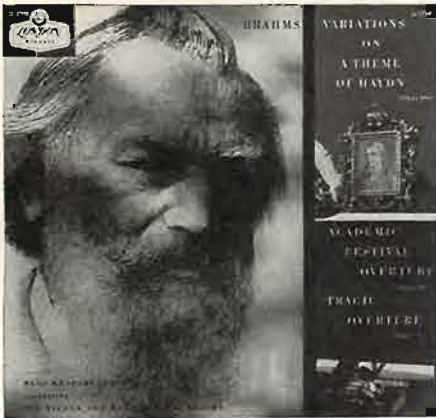
BRAHMS: *Variations on a Theme by Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81.*
Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London LL 1752.

Knappertsbusch is well-known for his slow tempi in Wagner. It turns out that he hears the music of Brahms, too—or these three pieces at least—more slowly than most other conductors. In the Haydn Variations and *Tragic Overture* the Knappertsbusch approach gives us readings of great power and eloquence—almost of a hypnotic nature. From first to last each work has an inevitability about its unfolding which is akin to the unravelling of a ball of wool.

67

Only in the *Academic Festival Overture* does the Knappertsbusch way go awry; here we are given a stodgy, plodding performance with an over-emphasis on the first word of the title and almost none of the spirit of the second.

For the Haydn Variations and *Tragic Overture*, however, this disc is highly recommended, especially as the sound engraved in the grooves by the London engineers is *echt* Vienna Philharmonic, which means full, rich and enveloping. M. B.



SCHUBERT: *Symphony No. 8 in B Minor ("Unfinished")*; **MENDELSSOHN:** *Overture & Incidental Music to A Midsummer Night's Dream*.

Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5221.

THE SOUND OF WAGNER—*Lohengrin*—Prelude to Act III; *Tannhäuser Overture*; *Die Götterdämmerung*—*Siegfried's Funeral Music*; *Die Meistersinger*—*Dance of the Apprentices & Procession of the Mastersingers*; *Die Walküre*—*Ride of the Valkyries & Magic Fire Music*. Concert Arts Symphony Orchestra, Erich Leinsdorf cond. Capitol PAO 8411.

Given a group of staple works of the orchestral repertoire, plus high calibre performing bodies, experienced, recognized conductors, and the best modern recording techniques, it would be reasonable to assume that the results would be satisfactory. They are, where this pair of discs is concerned.

Ormandy mercifully omits the Wedding March of the *Midsummer Night's Dream* music, but includes the less-familiar and very welcome *Intermezzo*. His choice of tempo gives what is to my ears just the right amount of urgency.

The Wagnerian excerpts offered by Leinsdorf are given suitably vital, idiomatic performances.

The jacket notes include an unusual feature: they list every single member of the Concert Arts Symphony Orchestra, even unto the name of the Manager and the Librarian! But, since they were so lavish with names, couldn't Capitol have found room for just *one* more—the name of the person who wrote the fine jacket notes?

D. R.

Symphonic Concertos

BEETHOVEN: *Piano Concerto No. 5 in E-flat*, 68

Op. 73 ("Emperor").

Clifford Curzon with the Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London LL 1757.

This magazine is three issues old and in each of the first three issues thus far I've had a new recording of the *Emperor* Concerto to review! But whereas the previous two (Gilels' on Angel and Lateiner's iconoclastic view on Westminster) left me very unhappy, here at last is a new version I can welcome with almost unalloyed pleasure. This is Curzon's second recording of the score for London—the first, now a decade old, was made with George Szell conducting the London Philharmonic Orchestra—and reunites him with the orchestra and conductor with whom he produced such a superlative account of Beethoven's Fourth Concerto about three years ago.

Here Curzon thunders where Beethoven directs him to and he is properly introspective where appropriate. There apparently exists a wonderful rapport between the English virtuoso and the German conductor, for this performance is pervaded by a nearly tangible quality of artistic give-and-take. Rubinstein, in his recent RCA Victor recording with Krips conducting, brought more unbuttoned abandon to his performance of the score and this makes his the preferred version as far as this reviewer is concerned, but this new Curzon disc must surely rank close behind Rubinstein's among the rash of recent "Emperors." The sound of the new London disc is full and well balanced.

M. B.



BRAHMS: *Violin Concerto in D Major, Op. 77*.

Yehudi Menuhin with the Berlin Philharmonic Orchestra, Rudolf Kempe cond. Capitol PAO 8410.

Because of its difficulty, the Brahms violin concerto was facetiously dubbed at the time of its appearance "a concerto against the violin." By now, however, it is recognized as one of the supreme masterpieces of the concerto literature. It is, in fact, one of the most difficult works in the 19th century repertoire. Although Brahms sought technical advice about the solo part from one of the leading violinists of his day, Joseph Joachim, he ultimately ignored most of the suggestions.

Menuhin gives the work a mature reading. One has the feeling that he has lived with it for a long time, and has made it his own. His interpretation is rich and unhurried, yet it preserves the drama and the excitement that is in the music. He gets sympathetic support from the orchestra and conductor, and is aided by good sonic balance with the orchestra throughout.

D. R.



Classicizing Folklorists

BARTÓK: *Concerto for Orchestra*.

Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Decca DL 9951.

For a large contemporary orchestral work to receive more than a half dozen recordings in a dozen years implies a kind of popularity that goes either with a masterwork or with a piece of effective trash. Bartók's *Concerto for Orchestra*, first heard late in 1944, is unquestionably the former—music that captures and enthralls the listener with all the assurance of a "standard classic." This orchestral display-piece is full-blooded, genuine music, a feast of lyricism, equally irresistible in emotion as well as in motion.

From the magically conveyed beginning, it is evident that Fricsay feels his fellow Hungarian's communication with especial keenness. His reading is very subtle in sonority and texture, extraordinarily sensitive to the composer's miraculous scoring. Where, to these ears, it fails to fulfil its promise, is in the matter of pacing. Somehow, Fricsay seems more convincing in details than in the overall shape of a section or movement. At times, he sticks very closely to Bartók's own metronome markings, as in the introductory bars of the finale; but the main body of the movement goes a bit too fast for clarity, and the great string melody from the 4th movement which the composer marked 106 quarter-notes to the minute the conductor takes at a painfully dragging 72-76.

The orchestra (formerly called the RIAS Orchestra of Berlin) plays magnificently for him, and the recording is superlative. James Lyons has supplied perceptive historical notes. Good as this performance is, in so many ways, one cannot wholeheartedly endorse it over Dorati's, Ormandy's, Reiner's (three

HIFI & MUSIC REVIEW

Hungarians also), Ansermet's, and von Karajan's, not to include the pathbreaking Van Beinum reading now apparently unavailable. Listen to them all and compare; what a way to know the work! A worthwhile and engrossing effort it would be.

K. G. R.

SKALKOTTAS: 12 Greek Dances. Little Symphony Orchestra of San Francisco, Gregory Millar cond. Fantasy 5002.

Nikos Skalkottas (1904-1949) was a highly prolific Greek composer who lived and died in virtual obscurity. Only now, with widespread performance and recording, has his great talent begun to be recognized.

The Greek Dances (one third of 36) are not cast in Skalkottas's usual complex adaptation of the 12-tone method, but are tonal, straightforward, and very easily assimilated. Attractive music indeed—most of it based on original tunes that (like many of Haydn's and Bartók's) only seem to be drawn from folk sources. Skalkottas has found some quite original textures, occasionally overrich, but inventive and alive. Everything really sounds in this music of 1933-34, written as sort of personal challenge. Here, he may have done for Greek music what Falla did for Spanish.

The performances by the Little Symphony Orchestra of San Francisco are admirable; Mr. Millar, himself of Greek descent, splendidly conveys the vitality of the dances. Nat Hentoff's notes are truly illuminating. The recording is a bit sharp-sounding, not full-bodied, but nowhere objectionable.

K. G. R.

Toward the Modern Baroque

BUSONI: Violin Concerto, Op. 35a; Violin Sonata No. 2 in E Minor, Op. 36a. Joseph Szigeti with the Little Orchestra Society, Thomas C. Scherman cond. & Mieczyslaw Horowitz (piano). Columbia ML 5224.

Ferruccio Busoni (1866-1924) was one of the great pianists of the last 100 years, and an enormously influential teacher and aesthete. As a composer, he somehow remains on the periphery of the musical main-stream; his masterpiece, the opera, *Doktor Faustus*, is not on discs yet—a disgrace in these days.

The Violin Concerto of 1896-97 is still a curiously style-less work, admirably contrived and very attractive to the ear, but lacking in personality; I, for one, cannot remember a note of it from one hearing to the next. Szigeti, associated with the composer for years, plays the Concerto marvelously. Some moments cause him obvious difficulty, but his musicianship is so stratospheric that technical flaws become virtually irrelevant. (I would not discard Siegfried Borries's performance on Urania, however, which is a good deal smoother in execution.) Scherman's accompaniment is highly competent, but his orchestra seems too distant for the close-up fiddle.

The same discrepancy in balance mars

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the Sonata, with Horszowski's masterly playing too muffled. That work of 1900 is distinguished music, seriously conceived, provocatively and beautifully shaped. Again, Szigeti plays with evident devotion and searching understanding. How human his tone is! I have always loved the very non-perfection of it—the way it speaks to us, instead of caressing us with surface plush. (Remember Adolf Busch? His playing was like that too.)

K. G. R.

HINDEMITH: *Concerto for Harp, Woodwinds, and Orchestra; Kammermusik, Op. 24, No. 1; Concerto for Trumpet, Bassoon, and Orchestra.*

Little Symphony Orchestra of San Francisco, Gregory Millar cond. Fantasy 5001.

A valuable disc, brilliantly performed by Gregory Millar's accomplished ensemble and an auspicious debut for Fantasy's "Vista Series." The two concertos are recent (1949) salt-and-pepper music in the composer's most "Eulenspiegelish" vein (the phrase is Alfred Frankenstein's). Hindemith's polyphonic mastery is breathtaking; yet, dense as the textures are, one can always see light through them—just as with the (now rare) red vinyl used for the record.

The Woodwind Concerto contains one of the neatest stylistic pranks ever perpetrated—worth investigation by the curious. In a way, the early *Kammermusik* is the best piece of the lot. Here is corrosive music, with that particular post-World War I sonority and "desperately beautiful nihilism" which was to reach its apogee in Weill's *Three-Penny Opera*. A devastatingly effective and affecting piece.

The recording technique, admittedly still in the development stage (if I understand the jacket rightly) has produced a very clear but occasionally harsh and pinched sonority. Good notes by R. H. Hagan.

K. G. R.

Russian & French Dressing

RIMSKY-KORSAKOV: *Suite from Christmas Eve; Sadko; Flight of the Bumblebee; Dubnushka.*

Suisse Romande Orchestra, Ernest Ansermet cond. London LL 1733.

TCHAIKOVSKY: *The Sleeping Beauty—Highlights—Prologue: Introduction & March; Act I: Waltz; Pas d'action; Dance Vertigo; Act II: Farandole; Panorama; Act III: Polacca; Pas de quatre; Adagio; Cinderella and Prince Fortune; Bluebird; Coda; Pas de caractère; Adagio; Coda; Finale & Apotheosis.*

London Symphony Orchestra, Pierre Monteux cond. RCA Victor LM 2177.

These are sumptuous performances and recordings of richly scored music. Both composers were masters of orchestration, and both knew how to produce magnificent sounds. The engineers of both discs have captured those sounds, and have at the same time preserved a nice balance. Above all, they have resisted any temptation to feature one or another orchestral choir, for the sake of producing a "sensational" record.

Both conductors are completely at home in the music, and their respective orchestras have been responsive to their demands.



For the most part, the Rimsky-Korsakov disc ventures into some of the less known output of that composer, but the idiom remains completely familiar.

I must confess to being surprised by the relatively slow tempo at which Ansermet plays the familiar *Flight of the Bumble Bee*.

D. R.

STRAVINSKY: *Petrouchka—Suite; The Firebird—Suite.*

Berlin Philharmonic Orchestra, Leopold Stokowski cond. Capitol PAO 8407.

The Stravinsky of 1909 to 1911 is represented on this disc, by two works long accepted as masterpieces of twentieth century music.

The *Petrouchka* is played in its concert suite format, rather than in its entirety.

Your reviewer listened to both works with score in hand, and must confess to being thrilled all over again by the fertility of Stravinsky's musical imagination, as well as by the excellence of performance and recording. High praise is intended by that statement, since this music is far from child's play to perform, and equally difficult to record, because of the tremendously varied forces that Stravinsky calls for. This, by the way, is Stokowski's first commercial recording with the Berlin Philharmonic.

D. R.

DEBUSSY: *La Mer; RAVEL: Rapsodie Espagnole; SATIE-DEBUSSY: 2 Gymnopédies.*

Boston Symphony Orchestra, Serge Koussevitzky cond. Camden CAL 376.

Absolute magic, from the first few notes! I don't think we are romanticizing the situation—Koussevitzky really had a touch that is felt even through sound as dated as this. These works were peculiarly his own during his many years in Boston, and this listener cannot hear the Satie at all without instant reference to the unique Koussevitzky model.

The sound, as a matter of fact—though muffled and distant by today's standard—is really more than acceptable. Its very sonority lends the disc that aura of history which up-to-date fidelity could not. That such a record can be issued at all

in this period of acoustical near-mania is an indication where the emphasis must always remain: on the music. A treasure at any price—and at \$1.98 a gift.

K. G. R.

Virtuosity en Masse & Massive

BACH: *Brandenburg Concerto No. 3 in G Major; Chaconne from Solo Violin Partita No. 2 (arr. Vardi); PAGANINI: La Campanella; Caprices Nos. 9, 20, & 24 (arr. M. Gusikoff).* The Concert Masters of New York, David Broekman cond. Decca DL 9955.

The Concert-Masters of New York are an aggregate of string players who originally banded together one night a week to play chamber music. Many of them have been first-desk men with major symphony orchestras. All had come together for pleasure between commercial engagements. The results of their mutual interest and recreation are preserved on this disc, and indeed they prove themselves to be a very capable group.

The only work that is recorded in its original form is the Brandenburg Concerto. All the other works, it will be noted, were originally for solo violin, and have been transcribed for the large body of strings. Although each listener will have to decide for himself whether he likes the idea of the transcriptions, there is no denying the fact that the music is expertly performed.

I would have preferred a slightly closer placement of the microphones, with a little less room sound. Otherwise, the recording is fine.

D. R.

LISZT: *Organ Music—Vol. I—Weinen Klagen Variations; Evocation à la Chapelle Sixtine.* Richard Ellsasser. MGM E 3576.

Perhaps it is not generally known that Liszt, for all his pianistic preoccupations, devoted much attention to the organ. This is the first of five LP discs in Richard Ellsasser's recorded survey of his organ music for the MGM label. A full side is devoted to the Variations on *Weinen, Klagen, Sorgen, Zagen*, which was the thematic basis for Bach's Cantata No. 12. Bach later adapted this music for the poignant *Crucifixus* of his Mass in B Minor. Therefore, it may be more familiar to many listeners than its title here would indicate.

The other side of the disc, containing the *Evocation à la Chapelle Sixtine*, is also based on a choral work—this one the *Ave Verum Corpus* of Mozart.

Both works are large scale canvasses, representative of 19th century, romantic musical conception. The treatment is at times introspective and improvisatory, at other times grandiose.

Performances are completely expert, and the choice of the organ—that of the John Hays Hammond Museum in Gloucester, Massachusetts, is a felicitous one. Not only is the recording itself excellent acoustically, but the outstandingly quiet surfaces enable the performer to play pianissimo without fear of losing any of the essential quality of the organ registration.

D. R.

HIFI & MUSIC REVIEW

Prima Donna Holiday

AN EVENING AT THE LYRIC OPERA OF CHICAGO featuring *Giulietta Simionato* (mezzo-soprano), *Renata Tebaldi* (soprano), *Ettore Bastianini* (baritone) with Lyric Opera of Chicago Orchestra, *Georg Solti* cond.

Tchaikovsky: *Eugene Onegin*—Letter Scene; Boito: *Mefistofele*—L'altra notte; Ponchielli: *La Gioconda*—L'Amo come il fulgor; Saint-Saëns: *Samson et Dalila*—Mon cœur s'ouvre à ta voix; Mascagni: *Cavalleria Rusticana*—Voi lo sapete; Giordano: *Andrea Chenier*—Nemico della patria. London X 5320.

RITA STREICH SINGS GREAT OPERA

ARIAS. *Rita Streich* (soprano) with Orchestra. Rossini: *The Barber of Seville*—Una voce poco fa; *Semiramide*—Bel raggio lusinghier; Verdi: *Un Ballo in maschera*—Velfa la terra fronte & Saper vorreste; *Rigoletto*—Gaulfrier Malde; Thomas: *Mignon*—Oui, pour ce soir je suis; Meyerbeer: *Les Hugenots*—Nobles Seigneurs, salut!; Mozart: *Idomeneo*—Zefiretti lusinghier; *Zaide*—Ruhe sanft, mein holdes Leben; *Così fan tutte*—Una donna a quindici anni. Decca DL 9943.

There is some thrilling singing to be found in the London disc, which stems from a benefit concert given in November, 1956, by the Lyric Opera of Chicago. The three vocalists are in top form and this disc exudes that quality of excitement which distinguishes live from recorded performance.

Especially outstanding are *Simionato's Mon coeur* from Saint Saens' *Samson and Delilah* (sung here in Italian) and *Voi che sapete* from Mozart's *The Marriage of Figaro*, *Bastianini's Nemico della patria* from Giordano's *Andrea Chenier*,



Tebaldi's *L'Altra notte* from Boito's *Mefistofele*, and the *Simionato-Tebaldi* duet *L'Amo come il fulgor del creato* from Ponchielli's *La Gioconda*. Tebaldi is also heard in a performance (in Italian) of *Tatiana's Letter Scene* from Tchaikovsky's *Eugene Onegin* but she doesn't have quite the youthful impetuosity required. Throughout the record Solti and the orchestra provide expert accompaniments and the sound itself is first-rate.

The Streich disc marks the debut recital by a young soprano who previously has been very impressive in several complete opera recordings, notably *Angel's Ariadne auf Naxos* and *Decca's The Magic Flute*. The disc proves to be a disappointment, however. Here is a small, well-controlled voice, but lacking in color

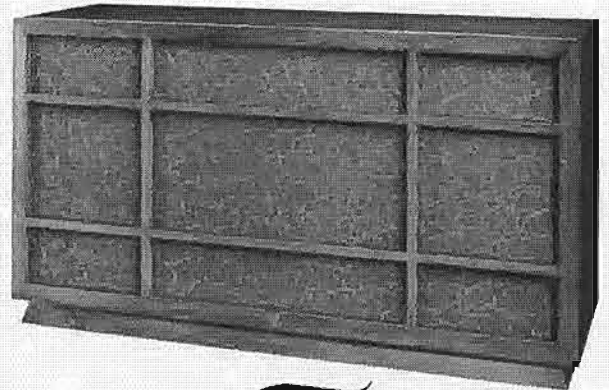
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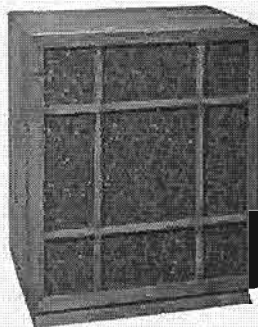
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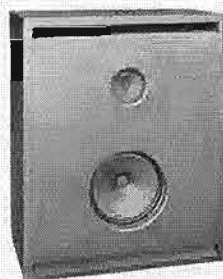
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and personality. The best things are the *Gualtier Maldé* from Verdi's *Rigoletto* and *Zefiretti lusinghieri* from Mozart's *Idomeneo*. She may be cute as a button to look at, but she presents a pale temperament and an uninteresting countenance in these sonic portraits.

M. B.

Two Great Ladies of Song

THE LADY FROM PHILADELPHIA featuring **MARIAN ANDERSON**.

Original Sound Track of CBS-TV See It Now presentation. RCA Victor LM 2212.

From 10 to 11 PM EST on the evening of December 30, 1957, CBS-TV presented one of the season's most memorable television programs—a *See It Now* filmed report of Marian Anderson's recent tour of the Far East for the State Department. On this disc we are given the sound track of that film. While one misses the radiant visage of Miss Anderson's face as seen on the TV screen, her essential spirituality is successfully communicated through the sound alone. Among the many highlights which this reviewer will long remember are the sustained intensity of Miss Anderson's singing of *He's Got the Whole World in His Hands*, as acknowledgment of an honorary degree from a women's university in Korea; a group of Siamese children greeting her at the Saigon airport in Vietnam and singing *Getting to Know You* from *The King and I*; and her interview at a radio station in New Delhi in which she defines the strong religious belief has played in her life.

Edward R. Murrow's narration is tastefully done and the entire enterprise has about it an aura of dignity which is all too rare in such ventures. The sound is not the last word in hi fi, but it's perfectly satisfactory.

M. B.

BRAHMS: 4 Serious Songs, Op. 121; Treue Liebe, Op. 7, No. 1; Am Sonntag Morgen, Op. 49, No. 1; Auf dem Kirchhofe, Op. 105, No. 4; Wie Melodien zieht es mir, Op. 105, No. 1; Alto Liebe, Op. 72, No. 1; Bei dir sind mein' Gedanken, Op. 95, No. 2; Wir wandelten, Op. 96, No. 2; Dein blaues Auge, Op. 59, No. 8. Kirsten Flagstad (soprano) with Edwin McArthur (piano). London 5319.

The record books say she's in her 63rd year, but you'd never believe it from the opulent sound of Kirsten Flagstad's voice on this disc. This is effortless, secure singing the like of which is more commonly associated with a time gone by rather than with our own.

The major repertoire on this record is Brahms's penultimate work, the *Four Serious Songs*, Opus 121, to which Flagstad brings an autumnal dedication. On the reverse side of the disc we hear a selection of eight other Brahms songs composed at various stages of his career. Flagstad never was a very successful Lieder singer when she was actively concertizing, but now she seems to have gained an insight into that art which she formerly lacked. Add to all this a more secure collaborative effort from McArthur than as of yore and the sum total

yields one of the most treasurable of recent vocal discs.

M. B.

Baroque Sunshine— North & South

HANDEL: 12 Concerti Grossi, Op. 6. Pro Musica Orchestra of Munich, Kurt Redel cond. Vox PL 10043 3 12".

In 1739, in his 55th year and at the height of his popularity, George Frederick Handel composed the twelve concerti grossi of his Opus 6 which constitute the summit of his instrumental output. They cover a wide range of emotions, from the deep melancholy of the sixth to the sparkling good humor of its neighbor, the seventh. They are scored for seven-part string orchestra—three parts for the solo group, or *concertino*, and four for the larger group, or *ripieno*. As Hans Redlich points out in the notes accompanying this new Vox release, Handel's Concerti Grossi are the culmination of the Baroque concerto grosso tradition which reached its highest flowering in 17th and 18 century Italy.

The pioneer recording of Handel's Opus 6 was made for English Decca more than two decades ago by the Boyd Neel String Orchestra, and then shortly after the end of World War II Columbia issued them as performed by the Busch Chamber Players. In addition to the new release the current LP catalogue lists three recordings of the complete set: a re-recording by Boyd Neel and his String Orchestra for London, a performance conducted for Decca by the late Fritz Lehmann, and an inspired study of the works by Hermann Scherchen for Westminster. In general, the new edition by Redel, a thirty-nine-year-old German musician who seems to be making a specialty of Baroque music, resembles the Neel performances in its vigor and extroverted bounce. I still prefer Scherchen's more searching treatment of these marvelous works despite the brighter sonics of the new Vox set, for it is Scherchen who illuminates the music with the force of his own great powers of intellectual insight more consistently than any of his competitors.

M. B.

BUXTEHUDE: Cantatas—Alles was Ihr Thut; Was mich auf dieser Welt betrübt; Missa Brevis; Magnificat in D Major. The Cantata Singers with Soloists, String Orchestra, and Organ, Alfred Mann cond. Urania UR 8018.

Although Diderik Buxtehude is not as well known to the general listener as he might be, the fact remains that he was highly respected by such discriminating musicians as Handel and Bach. It was Bach who, at the age of twenty, made a pilgrimage to Lübeck, where Buxtehude held forth, and was so interested in the older master's music that he overstayed his leave of absence, thereby risking his position as organist at Arnstadt.

Born in 1637, forty-eight years before Handel and Bach, Buxtehude exerted considerable influence on the musical

styles of those two composers. The record reviewed here was issued by Urania to commemorate the 250th anniversary of the composer's death, in 1707.

The Cantata Singers perform with fine style, and are fully equal to the demands of the music. In fact, from the tonal standpoint, they sound better on this disc than I have heard them sound in previous performances. They are obviously led by a knowing hand.

The acoustics of the recording are excellent for the sound of the chorus and the accompanying strings.



Unfortunately, the same cannot be said for the acoustical setting of the soloists. This is all the more the pity, because, from my previous knowledge of their work, I know them to be excellent. They are Helen Boatwright and Janet Wheeler, sopranos; Russell Oberlin, counter-tenor; Charles Bressler, tenor; and Paul Matthen, Bass. They are all so far from the microphone, and surrounded by so much echo that it is difficult to hear them, especially when they sing as a group.

This criticism does not apply to the one solo cantata, in which Miss Boatwright is properly balanced against the strings. She sings with the sensitivity and stylistic insight that we have come to expect from her. John Strauss is the capable organist.

D. R.

VIVALDI: Gloria; Stabat Mater; Motteto a canto. Friederike Sailer (soprano), Margarete Bence (contralto) with the Pro Musica Choir and Orchestra of Stuttgart, Marcel Couraud cond. Vox PL 10390.

From a musicological standpoint one of the most important results of the LP era of recording has been the continuing research into the output of Antonio Vivaldi. There is poetic justice at work in the present release for it was this same *Gloria*, released by Vox nearly ten years ago, which, along with the pioneer recording of *The Four Seasons* by Concert Hall Society, unleashed the floodgates of Vivaldi on discs. So here we have the *Gloria* again, this time with an up-to-the-minute sound, along with two other perfectly gorgeous though unknown works by this fantastically prolific Italian composer who was ten years Bach's senior.

HIFI & MUSIC REVIEW

With two first-class vocal soloists this disc would have been a winner on all counts. As it is, however, both Miss Sailer and Miss Bence sound like conservatory students who try hard but just cannot cope with Vivaldi's florid vocal line. The direction of Couraud is alert and energetic, and the chorus and orchestra hold up their end well. But now, having discovered the *Stabat Mater* and *Motet*, we shall have to wait for yet another recording to allow us to enjoy the full beauty of the music without having to tolerate second-rate solo singers.

M. B.

Souvenir de Puerto Rico, 1957

CASALS FESTIVAL OF PUERTO RICO 1957—Bach: *Suite No. 1 in C Major*.

Casals Festival Orchestra of Puerto Rico, Alexander Schneider cond.

Schubert: *Symphony No. 8 in B Minor—Rehearsal of 1st mvt.*

Casals Festival Orchestra of Puerto Rico, Pablo Casals cond.

Bach: *Capriccio on the Departure of His Beloved Brother.*

Rudolph Sarkin (piano).

Mozart: *Piano Quartet No. 2 in E-flat (K.493).*

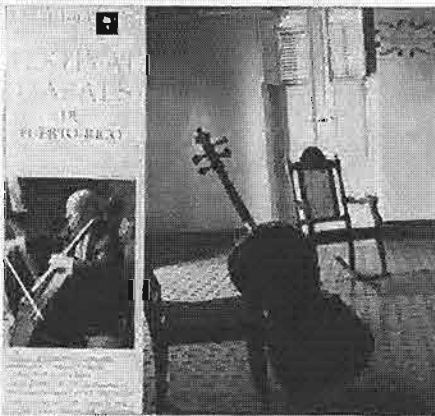
Eugene Istomin, Isaac Stern, Milton Katims, Mischa Schneider.

Schubert: *Violin Sonatina in A Minor, Op. 137, No. 2.*

Alexander Schneider and Mieczyslaw Horzowski at the piano. Columbia ML 5236/37 2 12" (available separately).

By setting up their microphones at the Casals Festival in Puerto Rico, Columbia has effectively documented some of the musical events that took place there during the Spring of 1957.

The first disc contains a variety of items—most notably a rehearsal of the first movement of Schubert's *Unfinished Symphony*, conducted by Casals prior to the heart attack which made it necessary for Alexander Schneider to take over active leadership of the Casals Festival last year.



Interestingly, Casals reveals himself as the "inspirational" type of conductor, who exhorts the musicians to play more beautifully. In place of technical suggestions, he constantly sings, sometimes repeating the same passage a number of times, as if he were fascinated by the sound of his own voice.

The second disc is somewhat more unified as to content, being devoted to chamber music of Mozart and Schubert.

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M48

These are all recordings of actual performances, to judge by the occasional coughs that are heard. The results speak well for the calibre of the musicianship. Aside from a few rather raucous violin attacks at the opening of the Schubert sonata, the performances are admirable. The same sonata suffers from a somewhat high level of tape hiss; otherwise the recordings are good, especially considering the fact that they were made under actual concert conditions, rather than in a studio.

D. R.

Russian & Hungarian Teamwork

BACH: *Concerto in D Minor for 2 Violins; VIVALDI: Concerto Grosso in A Minor, Op. 3, No. 8; TARTINI: Trio Sonata in F Major; BACH: Trio Sonata in C Major.*

David and Igor Oistrakh with the Leipzig Gewandhaus Orchestra, Franz Konwitschny cond. and Hans Pischner (harpsichord). Decca DL 9950.

It is a pleasure to be able to recommend a recording without a single reservation. This is as fine a performance of the Bach Double Concerto as I can recall ever having heard. Father and son make a beautiful team, leaving nothing to be desired in the way of blend, tone, technique and style. The beauty of their tone is a joy to hear, yet it never becomes saccharine. I could go on, discussing their playing in each of the compositions on the disc, but I would only take up your time with a list of superlatives. Your time would be better spent in listening to the record.

D. R.

BEETHOVEN: *Violin Sonata No. 7 in C Minor, Op. 30, No. 2; MOZART: Violin Sonata in F Major (K.376).*

Leonid Kogan, and Andrei Mitnik and Gregory Ginsburg at the piano. Monitor MC 2011.

A thoroughly delightful disc! It contains two beautiful works, performed with complete technical address and interpretative insight. A special word might be said for the sensitive playing of both pianists, who are not as well known in this country as is the violinist.

There is excellent balance between violin and piano throughout, and the tone of both instruments emerges with a refreshing naturalness.

Just to demonstrate how picayune I could be, I might take issue with the violinist's style in *one single phrase* of the Mozart work, and I might remark about one slight change in perspective resulting from a tape splice during the slow movement of the Beethoven sonata. But these slight faults are mentioned only in order to point up the general excellence of both the performance and the recording; I can find nothing else to cavil about! Monitor can be justly proud of this disc.

D. R.

SCHUBERT: *Trios—No. 1 in B-flat, Op. 99; No. 2 in E-flat, Op. 100.*

István Nadas (piano), Felix Galimir (violin), Laszlo Varga (cello). Period SPL 735.

"The work is to be dedicated to nobody save those who find pleasure in it. That is the most worthwhile dedication." This is Schubert's own answer to the publisher who asked the name of the person to whom the second of these trios was to be dedicated. We are fortunate to have been left these two works, which are among the acknowledged glories of the trio literature. Ironically, Schubert himself was less fortunate; barely two months after his death, the E-flat trio was played at a memorial concert to raise money for his tombstone.

It is a pleasure to be able to report that the disc is excellent in every way. The three artists give a first class performance. The playing is sensitive, wonderfully secure, and tonally satisfying. The recording presents the sounds naturally, without excessive echo, and at the same time, avoids any suggestion of a "boxed-in" quality. There is a nice balance among the three instruments.

The record is indeed an excellent buy, since it presents two works that are ordinarily issued separately. Each is considerably over thirty minutes long.

D. R.



BEETHOVEN: *Trio No. 7 in B-flat, Op. 87 ("Archduke").*

Emil Gilels (piano), Leonid Kogan (piano), Mstislav Rostropovich (cello). Monitor MC 2010.

This is a fine-grained performance of one of the most famous works in the repertoire for the combination of piano, violin and cello. Each of the players is a master of his instrument; the performance is technically secure and tonally ingratiating. Yet, never is the power sacrificed.

At no point in my listening to the performance was I aware of the recording as such. This is perhaps the highest compliment that can be paid to it. The instruments simply "are there"; one is not impelled to place them in a hall, or a room, or a studio. In other words, no visual image intruded on the performance. Isn't this what a recording ultimately should be?

D. R.

Two Piano Greats & A Comer

BEETHOVEN: *Piano Sonatas—No. 23 in F Minor, Op. 57 ("Appassionata"); No. 21 in C*

Major, Op. 53 ("Waldstein").
Louis Kentner, Capitol PAO 8409.

Piano playing of the first rank—no question. The stellar opinion one gained from Kentner's Chopin-Liszt recording (see last issue) is largely confirmed here. In particular, the "Waldstein" is wonderfully done; individual it is, but perhaps the individuality is Beethoven's as much as the pianist's. The second and third movements of the "Appassionata" are admirably projected, though the latter seems a bit heavy. The crucial first movement, however, strikes these spoiled ears not as favorably as had been hoped.

It's hard to tell what the trouble is—a certain lack of subtlety, perhaps, a curious need for grandiosity and impact beyond the call of duty. Or maybe, it's just that after so many hearings of the work from so many different performers of stature, Kentner's version does not match the "composite ideal" one had built up for it. The recording is generally excellent, but when the music is *fortissimo* the sound is not always pleasing in its closeness.

K. G. R.

SCHUMANN: *Symphonic Etudes, Op. 13; Kreisleriana, Op. 16.*
Wilhelm Kempff (piano). Decca DL 9948.

Whatever Kempff attempts, he accomplishes with a rare blend of virtuosity and scholarship, of brilliance and fastidiousness. There is a distinct personality that seems to emerge from his playing of any composer's work, in addition to his stylistic rightness. His reading of the *Symphonic Etudes* is splendid in its searching (and finding) approach. The *Kreisleriana* is no less effective a performance, and what a delightful piece that is!

The word *complete* appears in the Schwann catalog only after the listing of Kempff's performances of these two works. Whether this means that everyone else makes cuts, I do not know; but it appears that Kempff's are indeed complete, both as to notes and meaning. Fine unstrained recording.

K. G. R.

LISZT: *6 Paganini Etudes; Spanish Rhapsody; Feux Follets.*

Ruth Slenczynska (piano). Decca DL 9949.

There is no doubt that this young woman is a fabulous *virtuosa*. Redeeming the promise of her days as a prodigy younger than 10, she has now become an artist of consequence. As a total effort, this is an admirable recording, Liszt-playing worthy of the grand tradition.

One hates to complain about pianism of such incredible skill, but there is an element of hardness in her approach which at times robs this flashy music of its glitter. As she often demonstrates, she can play sensitively enough; but again and again she will choose to pound where understatement would be ten times more effective.

Compare her Spanish Rhapsody, for instance, to Geyorgy Cziffra's on Angel; there you have not only fantastic dexterity, but a sense of magic. Further-

more, the Decca engineers have recorded Miss Stenczynska too close-up, which only intensifies the metallic tone she produces. Favor the bass, or your ears will hurt for hours. And the music? As Shakespeare exclaimed, "Liszt, Liszt, O Liszt!" (*Hamlet*, 1/V/22.)

K. G. R.

Bach's Final Testament

BACH: *The Art of Fugue*. Helmut Walcha (organ). Decca Archive ARC 3082/83 2 12".

We have had the *Art of Fugue* recorded by two pianos, on the harpsichord, by a string quartet, and orchestrally; now comes the version which may be the soudest of all historically—on the organ. This summit of polyphonic craft and art sounds marvelous from any combination of instruments, so substantial is the music; but the resources of the organ are so limitless that the needed element of variety can best come to the fore. Walcha is a magnificent performer-scholar; mastery of this work is an admirable achievement for anyone, and for a blind man it is a staggering one. He plays with keenest attention to detail, as well as with great technical skill and imaginative registration. The organ is the large instrument at the Church of St. Laurens, Alkmaar, the complete disposition of which is given in the notes.

It is typical of the musicological honesty of this Archive production ("Research Period IX, Series M") that the annotator can take sharp issue with the editor of the recording about fine points in the order of the individual fugues and canons! The organist himself also contributes a fine set of notes.

I have only one serious objection, but it is one which will not be easily appeased. Bach's original manuscript simply thins out and breaks off in the middle of a line, where (in the words of his son Carl Philipp Emanuel) "the composer laid down his pen." Walcha completes the line and the phrase; not only is the cadence made still quite abrupt and structurally unsatisfactory, but the enormously affecting emotional aspect of a close in mid-music is totally lost. Either really complete the final fugue with four subjects (the last of which is B.A.C.H.), as Tovey and others have done, or leave it alone.

That matter notwithstanding—a superb release, done with typical German thoroughness yet full of imagination and life.

K. G. R.

J.S.B. & Modern Youth

BACH: *Solo Violin Sonata No. 1 in G Minor; Solo Violin Partita No. 2 in D Minor*. Ruggiero Ricci. London LL 1706.

That this is superlative fiddling, as fiddling, is a certainty. Ricci's tone is clean and accurate, his bow arm and left hand under perfect control. His technique allows him to minimize the often awkward roll-effect of three- or four-string arpeggiation in the polyphonic

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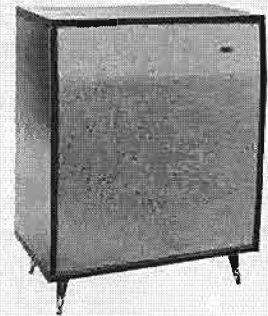
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passages, and he lets us hear clearly what we need to hear.

To these very demanding and very stimulating works, he brings strength and spirit. The disc, excellently produced sonically, would be keen competition to those of Milstein, Heifetz, Oistrakh, Olevsky, and others, were it not for at least one serious flaw: Ricci seems to be playing almost everything at the same level of loudness. He does hardly any "terracing" of dynamics; everything is direct and even with respect to intensity. This becomes tiring to the ear, and in the Chaconne it robs the music of emotional variety. That fantastic piece, moreover, I have heard much more impressively paced.

K. G. R.

BACH: *Keyboard Partitas—No. 5 in G Major, No. 6 in E Minor; 2 Fugues from the Well-Tempered Clavier, Book II—F-sharp Minor, E Major.*

Glenn Gould (piano). Columbia ML 5186.

So far, Glenn Gould ("the young pianist who made the *Goldberg Variations* a bestseller") has shot across the musical firmament like a meteor. What we want to see in him is the sustained luminosity of a fixed star. This pianist is clearly touched with genius, but the present LP is too full of eccentricities to provide a complete artistic experience.

When a tempo is fast, he will play it faster than necessary—clearly enough, but not always meaningfully. The ending of the Fifth Partita, for instance, he simply throws away by excessive haste. How sensitively he can play the slower movements, and how lovely (and well recorded!) is his tone! Then why spoil everything with continuous humming—a practice human and understandable, but one that improved not even Toscanini's recordings. It is plain wrong, structurally wrong, not to take any repeats of sections; instead of adding two fugues from the Well-Tempered Clavier on the same side as Partita No. 5, the repeats could easily have been fitted in. To close, since we began with a simile—the fruits on Glenn Gould's musical tree are sure to be of extraordinary savor; but it is possible that they are not yet ripe for harvest. (The notes by Alvin Baumann, incidentally, will be of much value to the student and scholar, and just about useless to the layman.)

K. G. R.



Choral Colors— Slavic & Tropic

SONGS OF THE DON COSSACKS.

First Psalm of David; Down the Petrograd Road; Legend of the 12 Robbers; Excerpts from Glinka's A Life for the Czar; Evening Bells, etc. Original Don Cossack Choir, Serge Jaroff cond. Decca DL 9947.

SONGS OF LATIN-AMERICA.

La Cumparsita; Malagueña; Estrellita; Ay-Ay-Ay; Siboney, etc. Roger Wagner Chorale. Capitol PAO 8408.



Despite certain musical flaws, I suspect that both these records will be highly successful.

One cannot argue, of course, with the style of the singing by the Don Cossacks; neither would one wish to. We can only be grateful for their magnificent basses, and for the high, floating tenors. We can be just a little less grateful for the occasionally forced sound of a tenor solo, but we can justify it on the grounds of tradition. Where we must take issue, however, is with the somewhat too-frequent instances of faulty pitch. Nevertheless, I feel that the devotees of this school will overlook these faults, in view of the general spirit and verve of the performances.

Quite the opposite criticism must be levelled at the other disc. It would be difficult to find anything wrong with the performances or the recording. They are smooth, completely professional readings. *But*—one must report that these are far from authentic versions of the Latin American songs. They are "Hollywoodized," slick arrangements. Moreover, the tone quality of the singing is that of a professional American chorus, far more suggestive of a Broadway musical than of Latin American.

There is also a completely haunting Brazilian lullaby called *Tutú Marambá* that has been exquisitely arranged by a lady named Salli Terri. In its simplicity and tastefulness, it might easily bring tears to your eyes. Yet, it contains a solo sung by the same Salli Terri, in a voice that suggests a smart New York night club, rather than a Brazilian folk style. The chorus sings beautifully.

So, if you want a "commercial type" version of some Latin American songs, be sure to get this record. From that standpoint, the performances are magnificent. If you want authenticity, this will not be "your cup of tequila." D. R.

HiFi & Music Review

THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed By BERT WHYTE

BEETHOVEN: *Leonore Overture No. 3; Coriolan Overture.*
Boston Symphony Orchestra, Charles Munch cond. RCA Victor BCS-48, \$8.95.

Charles Munch and Beethoven are supposed to be a fairly immiscible combination, in the opinion of some critics. While there is some justification in this attitude, it is a rare dog indeed, that does not have "his day," and with these two overtures Munch delivers a striking rebuttal to the critics. His handling of these highly charged works is deft and assured and is free from most of the mannerisms that invite the wrath of the critics. Above all, he gets magnificent playing from his men. The LP of this music was well recorded, but how insubstantial it is compared with the stereo tape! Here we have sound heroically proportioned, wholly befitting the music. The recording mikes were positioned moderately close to the orchestra and balanced with hall reverberation not quite as spacious as is usual with Boston Symphony Hall. This treatment produces highly detailed sonic texture together with reasonable "liveness." The directional features of stereo were quite good, and can be especially well noted near the finale of the "Leonore" in a wonderful ascending and descending string and woodwind figure which first is heard on the left and then the right with much interplay. The instrumental separation is very good, and the center "ghost" channel audibly apparent. The overall sound is well-balanced, although the bass seems rather heavily accented at times. The strings are very bright and clean. The wide dynamic range has brought with it a moderate amount of tape hiss. In sum, a most worthwhile addition to the Beethoven stereo library.

BEETHOVEN: *Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor").*
Artur Schnabel, with the Symphony of the Air, Josef Krips cond. RCA Victor FCS-61, \$16.95.

In this recording the piano seems somewhat closer than in the same artists' taping of the Beethoven Fourth Concerto reviewed here last month. Greater detail is the result but this only serves to heighten the earlier impression that the orchestra was recorded at too great a distance and in too large an acoustic framework. This lack of balanced projection is not serious enough to deny

oneself the pleasure of a most excellent performance, but how much more vital and expressive this could have been!

HAYDN: *Symphony No. 103 in E-Flat ("Drum Roll").*
Vienna State Opera Orchestra, Mogens Wöldike cond. Vanguard VRT 3010, \$11.95.

Vanguard has issued a series of superb Haydn stereo recordings under the baton of renowned Haydn-scholar and conductor Mogens Wöldike. Other tapings include the *Military Symphony*, the "Clock," the "London" and the *Symphony No. 99*. This "Drum Roll," like the other issues is an outstanding example of how Haydn should be conducted. Wöldike neither chooses to make his Haydn "sensational" as do many other conductors nor to succumb to "stuffy" pedantry. His readings are authentic to the last degree, and they are also unflinchingly entertaining in the best of taste. In matters of sound Vanguard has steadfastly refused to "trick-up" its stereo tapes with such things as exaggerated directionality and reverberation. The recorded sound is moderately close up but with spacious acoustic, with both detail and "liveness" well projected. Instrumental separation is excellent and aural positioning easily accomplished. Nicely balanced sound is apparent throughout with dynamics equal to the demands of the score. Tape hiss is moderate and the only unhappy note to sound about this otherwise estimable tape, is the "sput-pop-pop" resulting from d.c. nodule noise in the duplication process which is intermittently annoying, but may not be in all copies of the tape.

RUFFLES AND FLOURISHES—Music for Field Trumpets and Drums.
Members of the Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury M55-13, \$8.95.

The only apt and descriptive word for this tape is "awesome." This is certainly one of the most overwhelming stereo tapes yet. Essentially, this is a compendium of field music used by the Armed Forces of the United States, some of it dating back to the Revolution. Here we have ceremonial marches, inspection pieces, and bugle calls, all coming under the general classification of "ruffles and flourishes." Old service men may wince when they hear the miserable summons of *Reveille*, or nostalgically recall the

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promise of *Mess Call*, and *Mail Call* and *Pay Call*... and who can forget the haunting melancholy of *Taps*? In a brighter vein can be heard the inevitable *You're in the Army Now*, *A-Hunting We Will Go*, *Holy Joe*, and others. The entire instrumentation on this tape is massed trumpets, field drums, bass drum, and cymbals. When all of them are used together as in many of the marches, the effect is almost hair raising. Here is where owners of massive speakers and high-wattage amplifiers can achieve the ultimate thrill. The trumpets sound out with the most brazen blare you've ever heard; the rapping, snapping, snarly transients of the field drums, punctuate the tremendous WHUMP of the bass drum, while the crash of the cymbals sends a million scintillant splinters of sound racing through your hi-fi system. There is no mistaking the stereo set-up on this tape—the field drums, bass drum and cymbals are heard on the left and the trumpets on the right. The recording is close-up but offers ample room tone. There is a massive forward projection of tone that affords an almost unbroken sonic front and consequently outstanding realism.

DEBUSSY: La Mer.
 Boston Symphony Orchestra, Charles Munch cond. Victor CCS-56, \$10.95.

DEBUSSY: La Mer; RAVEL: Daphnis and Chloë Suite No. 2.
 Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol ZF-25, \$12.95.

As noted last month, even at this early stage of stereo, duplication of repertoire is beginning to assume significant proportions. Here we have two versions of Debussy's impressionist masterpiece, *La Mer*, with the Capitol tape offering by way of bonus the first stereo recording of the *Daphnis and Chloë Suite No. 2*. Here are two orchestras separated by the whole expanse of the United States and two conductors, one an Austrian and the other French. This sounds like quite a series of opposites, but in the music of *La Mer*, not really such a big gulf is evident in the final analysis. It is also a mistake to assume that because Munch is French, he "automatically" possesses a better temperament for French music.

Actually, in matters of interpretation the two conductors are not greatly at variance. Munch is a shade more expressive than Leinsdorf and has better command of phrasing and dynamics. Outside of that, there is little from which to choose. As an example, both conductors have used practically identical tempi, thus Leinsdorf takes 21:55 for his reading and Munch, just a nose behind takes a flat 22 minutes.

The matter of choice here is dictated by the sound quality and in the playing of the orchestras. The Capitol recording is recorded medium-close and emphasizes acoustic spaciousness. Thus there is fairly good orchestral detail, but with slightly blunted edges. Directionality is discernible although not especially pronounced. However, the central "ghost channel" is well filled and some lovely

HiFi & Music Review

flute and horn sounds emanate therefrom. The recording offers an effective illusion of depth, with nice string tone here and fine clean trumpet sound. Tape hiss is barely noticeable even with the tape played at a good room-filling level. The Victor tape is made with a moderate close mike pickup, and with a moderate amount of hall reverberation. Good directional effect and fine brass and woodwind "fill" in the "ghost channel" were noted. There is strong, clean percussion and contrabass in evidence and a very distinctive struck cymbal. The second strings and 'celli produce some gorgeous sounds, and the woodwind are particularly fluent. The Boston sound is more solidly projected than the Capitol and is more closely knit. Dynamic range is audibly greater on the Victor tape and there is even less tape hiss. While both tapes are excellent, the Victor holds somewhat of an edge in overall realism.

The *Daphnis and Chloë* Suite No. 2 on the Capitol tape receives a straightforward, no nonsense performance under Leinsdorf. There isn't much warmth in his reading, but he certainly generates excitement in the finale. This has excellent sound, more massive than *La Mer*, and features good direction and separation. The first strings are beautifully reproduced and the woodwinds are exceptionally clean and pure in tone. Occasionally, rather heavy 'celli and contrabass will obscure some woodwind detail, and the less spacious acoustics diminish apparent depth perception but this is minor in the general excellence of the sound. Tape hiss is at a reasonable level but that old debbil, duplication noise, can be heard "sput-phutting" away during the quieter passages.

As a straight choice I would give the nod to the Victor *La Mer*, keeping in mind that the Capitol is a close runner-up with the not inconsiderable attraction of the first stereo recording of the Ravel "*Daphnis*" music if it is worth the extra few dollars to you.

THE NEW GLENN MILLER ORCHESTRA IN HI-FI directed by Roy McKinley.
Victor CPS-82, \$10.95.

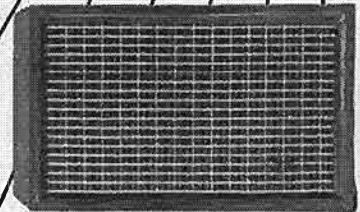
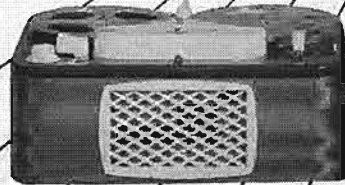
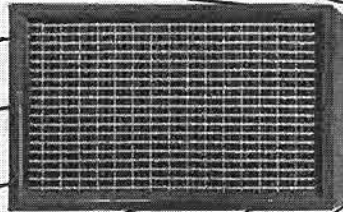
This stereo tape, despite its apparent promise, is generally disappointing. Oh, friend McKinley does all right, and the personnel that makes up the band are good well-chosen side men. It's just that the name of Glenn Miller has become associated with certain numbers over the years and the sound of his original orchestra playing these numbers is still fresh in the ears of many people. Here with few exceptions, is music not readily identifiable with Miller; and all the imitative Miller sounds in the world, won't make it sound any more familiar. Why didn't the producers of this tape utilize things like *Moonlight Serenade*, *Tuxedo Junction*, *Chattanooga Choo Choo*, *Deep Purple*, *Along the Sante Fe Trail*, *String of Pearls*, or any of dozens more? The opening number *Don't Be That Way*, was more of a Goodman specialty, but was frequently played by Glenn as well, and this is closer to the McCoy than

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anything else on the tape.

Soundwise this is typical "big band" stuff, picked up through three groups of microphones. Would that the original Miller band could have been afforded sound of such quality and "liveness"! As is usual with this type of music directionality and reverberation are on the contrived side, but this is quite a legitimate means of enhancement. For the most part the instruments are crisply and cleanly reproduced, but occasionally the sound level gets high enough to saturate the tape and cause overload distortion. A good tape of its type, but let us hope that if a second volume is forthcoming, the repertoire will be more carefully chosen.

VIVALDI: The Four Seasons—4 Concerti Grossi, Op. 8.

I Solisti di Zagreb, Antonio Janigro cond. Vanguard VRT-4002, \$17.95.

There are a number of very good recordings of this lovely Vivaldi score on LP, but none of them can approach this stereo tape for excellence of performance and splendor of sound. The Solisti di Zagreb are a truly virtuoso group whose affinity for Vivaldi is by now legendary. The attacks and ritards of this group are executed with almost micrometric precision, and the exactitude of the ensemble is breathtaking. The solo work is of the highest order and Vanguard has taken the trouble to have an authority like Anton Heiller play the harpsichord continuo. The sound is nothing short of superb. The recording is very bright with close miking, but free from dryness. Directionality is readily apparent here, but it is of the "natural" tamper-free type favored by Vanguard.

As with most Vivaldi works, there is a great amount of antiphonal interplay between solo and main string bodies and their aural positioning is easily apparent. Except for occasional masking of the harpsichord, sonic and musical balance is good. The instrumental separation and articulation are outstanding throughout. The sound has a good forward projection which enhances the illusion of depth. All in all, I would say that this music has never been heard to better advantage in recorded form. The only fault I find is a very odd low frequency noise that appears intermittently and there is some "pre-echo" evident in high level passages.

S'MARVELOUS featuring RAY CONNIFF and his Orchestra.
 Columbia GCB-14, \$11.95.

Here is a Columbia stereo tape for which I predict a very brisk sale! Of its type this is one of the most outstanding tapes in the catalog. Take a very good band, spice it liberally with a clever vocal group which chants or croons wordlessly with the band, add the expert direction of Ray Conniff and then lavish on it the best in ultra wide range stereo sound. The program is well chosen, consisting of old favorites like *The Way You Look Tonight*, *They Can't Take That Away From Me*, *As Time Goes By*, *I've Told*

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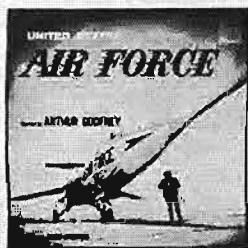
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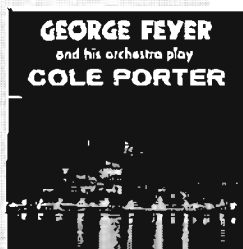
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DVORAK: Symphony No. 5 in E Minor, "New World", Bamberg Sym., Heinrich Hollreiser, conductor. The only stereo recording of this popular favorite.

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Every Little Star and others. The arrangements are clever and cute and seem to take advantage of the possibilities of the stereo medium. The tape is recorded at a very high level and is one of those very close-up multi-mike pickups. There is the usual exaggerated directionality coupled with big spacious deliberately overdone liveness. The instrumental detail is ultra-sharp with great separation.

The balance between band and voices is good slightly favoring the band. The sound has great forward projection and limns every note of the music. Some fabulous effects here, such as the weighty trombone chorus of the opening number, the sharp high percussives and the snare versus big gutty trombones in the third number, the ultra-realism of piano, snares, and plucked string bass at the beginning of the fourth number. There is an occasional overload in some of the crescendi, but otherwise the recording is sonically pristine.

ELGAR: Enigma Variations. Hallé Orchestra, Sir John Barbirolli cond. Mercury MCS 5-12, \$11.95.

Sir Edward Elgar may be more familiar to the general public through his *Pomp and Circumstance* marches, but the *Enigma Variations* ranks as his undoubted masterpiece. Consisting of 14 variations on a distinctive and lyrical theme, they run the full gamut of orchestral expression, and as such furnish a stellar opportunity to exploit the resources of stereo recording. Mercury's engineers have taken full advantage of this and there are some astounding sounds on this tape. The Variations are full of contrast, ranging from the most delicate and subtle orchestral tracteries with melodies of exquisite beauty to massive dynamic declamations for full orchestra and organ. The sound throughout is notable for its clarity, excellent directionality, and spatial separation. The close-up, highly detailed recording is enrobed in spacious acoustics together with full dynamic compass. The result is a recording outstanding for its feeling of depth and "presence." In terms of performance, Sir John's is as close to definitive as we are likely to get. He has had a long association with this work, and his handling of tempi, phrasing and dynamic expression is nothing but exemplary. This tape deserves a place in everyone's stereo library.

TCHAIKOVSKY: The Nutcracker—Ballet (complete recording). Philharmonic Symphony of London, Artur Rodzinski cond. Sonotape SWB 9003/04, 2 reels, \$31.90.

TCHAIKOVSKY: The Nutcracker Suite. Frankfurt Opera Orchestra, Walter Goehr cond.

SIBELIUS: Finlandia. Utrecht Symphony Orchestra, Paul Hupperts cond. Concert Hall CHT/BN 15, \$11.95.

Comparing these two recordings isn't really quite fair. The Sonotape is the first stereo recording of the complete

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Nutcracker Ballet, while the other is the familiar Suite derived from the ballet. As you can imagine, there is a great deal of music in the complete score that will sound new to ears long accustomed to the Suite. To those thus indoctrinated, I feel certain that they will be wholly captivated by the many sections of beautiful music not incorporated in the short version. Rodzinski is at the top of his form in this recording and his polished, spirited performance genuinely enhances the new sonic impressions afforded by the complete score. The Sonotape engineers have furnished a superb stereo recording, which delineates every note in the work with bright clean sound.

As to the Concert Hall recording of the Suite, it cannot stand comparison with either the Victor or Concertape versions, being full of excessive noise and tape hiss, as well as being hampered by a slow paced and generally undistinguished performance. *Finlandia*, used as a filler on the same tape, fares better. The reading is solid and vital, and the sound has considerable depth along with all the other virtues of stereo. For most people, the *Nutcracker* Suite will suffice, but for those to whom the music holds a special fascination the complete recording on Sonotape is well worth the admittedly stratospheric price.

BUXTEHUDE: *Magnificat; Cantata—Was mich auf dieser Welt betrübt.* Helen Boatwright & Janet Wheeler (soprano), Russell Oberlin (counter-tenor),

Charles Brassler (tenor), Paul Metthen (bass), the Cantata Singers with String Orchestra and Organ, Alfred Mann cond. Urania UST 902 \$8.95.

BUXTEHUDE: *Missa Brevis; Cantata—Alles was ihr thut.* Same artists. Urania UST 1210 \$11.95 (available on disc 8018).

Having experienced some disappointment on hearing the disc release of this splendid music by Bach's Danish-born musical forebear, Diderik Buxtehude (1637-1707), we were hoping to find our misgivings groundless upon hearing the stereo tapes. Sonically the tapes do represent a considerable improvement over the disc, if only because so much music of the baroque period demands stereophonic reproduction in order to bring to full realization the directional effects called for in the double chorus writing characteristic of that style. That this emerges from these tapes in terms of both soloists and chorus is all to the good.

On the debit side, we find the performances rather lacking in spirit, conveying such delightful things as the *Was mich auf dieser Welt* and the *Magnificat* precious little of the essentially sunny and lilting melodiousness of Buxtehude's musical language. Everything is just too, too careful and scholarly on the conducting side. Also there is something peculiar about the acoustics of the recording room that attenuates the tone color of both chorus and strings to an uncomfortable degree. Everything "sounds gray"—a great

shame for such fine repertoire making its first appearance in stereo format.

MILITARY MARCHES—Vols. 1 & 2. Vienna Army Battalion Band. Gustav Gaigg cond. Omegatape ST 2006, ST 2009 \$11.95 each. Deutchmeister March; Hurra Heidecksburg; Radetzky March; Andreas Hofer March; Schoenfeld March; Seiferditz March; Kaiserjaeger March; Bosniaks Come; Austria Is Rich with Honor; Flyer March; Old Comrades; 84th Regiment March; O You, My Austria.

We received for review, Vol. I, which offers the first seven numbers noted above. Presumably, Vol. II emanates from the same recording session.

Big, almost cavernous sound characterizes the sonics of Vol. I, but the mixing affords excellent presence and generally clean sound. The reverberation in this instance affords very effective "fusion" and illusion of depth for purposes of this ultra-*gemütlich* marching fare. One has a hard time believing that the martial element here counts for much beyond pageantry!

The Vienna Battalion Band may lack some of the playing finesse of Sonotape's well-known Deutchmeister Band, two of whose stereo tapes are presently available; but there is plenty of spirit here—and the music is just perfect early morning stuff to blow the cobwebs out of the brain.

ELLINGTON ORIGINALS—Way Back Blues; Where's the Music; Rubber Bottom; Play the Blues and Go. Pentape RTS 800 \$5.95.

The band personnel is unspecified on this tape, but the playing style is a remarkable facsimile of the great Duke Ellington himself. The mixing job is absolutely first-rate both as to balance and directionality. The players have plenty of spirit and color, and really do swing. At the price, count this as a best-buy in jazz tape.

TCHAIKOVSKY: Symphony No. 2 in C Minor, Op. 17 ("Little Russian"). Vienna Philharmonica Symphony Orchestra, Hans Swarowsky cond. Urania UST 1205 \$11.95.

Enthusiastic reaction to Urania UST 1801 (Tchaikovsky First Symphony) roused us to great expectations for this tape of the colorful *Little Russian* Symphony by the same artists. We were pleased with the performance, which had all the necessary get-up-and-go and feeling for the young Tchaikovsky's mastery of orchestral color; but we were unhappy about the tonal balance of the recording—heavy and over-reverberant in bass and rather buzzy on E-string violin passages. The stereo as such is OK—good separation of orchestral choir and generally effective presence. A certain lack of "fusion" leads us to believe that the tape original is 2-track rather than the 3-track type to be preferred under home listening conditions to stereo tape.

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ENTERTAINMENT MOOD

(Continued from page 14)

not waste space to romanticize about the bordello life of Storyville, but instead devotes most of his writing to a detailed and balanced analysis of Morton's musical achievement with apt references to later or parallel developments along Morton's lines in jazz history.

Each set can be purchased separately. *Volume 1: Bayhood Memories* is the wisest choice with which to begin the collection. Next in order might be *Volumes 2 (The Antmule Farm, New Orleans Funerals, etc.)*, *Volume 4 Creepy Feeling* and material on Spanish influences; *Volume 8 (The Murder Ballad and various blues)*; and *Volume 12 (The Storyville Story)*. Once you start, I expect you'll eventually collect all twelve, because the series is not only an inimitable historical document (despite Jelly Roll's occasional tendency toward hyperbole) but is also an absorbing portrait of a striking early jazzman of pride and adventurousness. He was also a less schooled Peter Ustinov of his time with regard to his ability as a richly perceptive raconteur. A valuable book about Jelly Roll and his era is *Mister Jelly Roll* by Alan Lomax, a Grove Press Evergreen paperback at \$1.45.

N.H.

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The Beat of My Heart featuring **Tony Bennett, with Chico Hamilton, Jo Jones, Billy Exiner, Art Blakey, Candido, Sabu, and others.**

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ambitions, however, extend beyond the Copacabana and the "top ten." Unlike most other pop singers, Tony experiments when he makes albums. *Cloud 7* (Columbia CL 621) was a quasi-jazz set, and jazz figures again in this volume. Drummers **Chico Hamilton, Art**

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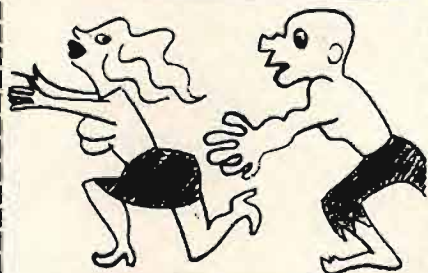
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Blakey, Jo Jones and Candido (with Sabu) accompany Bennett for two to four songs apiece. Hamilton works with just rhythm section. Jones' colleagues include trombonist Kai Winding, vibist Eddie Costa and others. Candido's contingent has five flutes. Blakey works with tenor Al Cohn and trumpeter Nat Adderley. Bennett's singing, while not jazz, is intense and virile; the choice of repertory is dramatically sound; and the variegated accompaniments certainly make the album more stimulating than most pop sets.

N.H.

Hi-Fi Memories of Lunceford

Jimmie Lunceford in Hi-Fi featuring Sy Oliver & his Orchestra.

For Dancers Only; Organ Grinder's Swing; My Blue Heaven; By The River Sainte Marie & eight other selections.
Decca DL 8636.

Jimmie Lunceford in Hi-Fi featuring Billy May and his Orchestra.

Ain't She Sweet; Margie; Blues In The Night; For Dancers Only & eleven others.
Capitol TAO 0924.

Neither of these albums is close to a substitute for the two available collections of the original Lunceford band (*Music for Dancing*, Decca 8050 and *Lunceford Special*, Columbia CL 634). If, however, you also want a hi-fi Lunceford revival meeting, both sets have sections of excitement. On both, a basic contingent of studiomen is augmented by authentic Lunceford alumni. The Decca album has the more accurate rhythm section because of Crawford and Duviolier. Capitol has the infectiously cheerful vocals of Trummie Young and vocal quartet in addition to the instrumental contributions of Young, Joe Thomas, Willie Smith, etc. Decca has high-note marksman Paul Webster and the vital Taft Jordan, although Taft is not an alumnus.

Sy Oliver (who has been with Lunceford from 1933-39) arranged almost all of the Decca set and sings nearly all the vocals while Lunceford fan Billy May charted the Capitol session from old Lunceford records. It seems to me that the performers are occasionally rather self-conscious in their zeal to be true to the Lunceford spirit as well as letter, and there's a resultant strain in places. By and large, however, both sets do give some idea of the collective zest (particularly the Decca) and wit (particularly the Capitol) and pride of professionalism of the Lunceford band. The Capitol is better packaged. Of the dozen numbers on the Decca, only two are not also contained on the Capitol.

N.H.

Film Pros—Disc Amateurs

Sal featuring Sal Mineo with Orchestra, Mark Jeffrey cond.

Too Young; My Bride; Not Tomorrow But Tonight; The Words That I Whisper; Baby Face & others.
Epic LN 3405.

Rhonda featuring Rhonda Fleming with Orchestra, Frank Comstock cond.

Don't Take Your Love From Me; Around The World In 80 Days; Love Me Or Leave Me; I've Got You Under My Skin; They Can't Take That Away From Me & others.
Columbia CL 1080.

The Body Sings featuring Marie McDonald with Orchestra.

Embraceable You; How Deep Is The Ocean; You'll Never Know; I Got It Bad; Bill; Paradise; These Foolish Things & others.
RCA Victor LPM 1585.

Down through the years the record companies have periodically made a bid for quick sales by releasing single records or albums which were curiously like kites tied to the comet of some popular success in other entertainment media.

Once there was a disc which featured Jane Russell's heartbeat; again we had a Marilyn Monroe record. Last year Decca issued an LP called *This Is Kim*, on which Miss Novak was not heard to murmur one solitary sensual syllable, but the cover was adorned with numerous pictures of her, in a variety of poses.

Now and then, such a V.I.P. policy of recording has resulted in sales. Jeff Chandler, who looks more like jazz pianist Lou Levy than either of them probably likes, made a brief flurry as a vocalist some time back. More recently Sal Mineo, who is a sort of success symbol for motorcycle riders, has had several hit records and on the basis of this Epic has released an LP of his songs. They vary in mood from *Too Young*, sung in an echo chamber slowly and rather moodily (at 45 rpm it sounds like Eartha Kitt) to *Not Tomorrow but Tonight*, delivered in a style the trade papers refer to as "belting out a song." Despite his limitations, Mr. Mineo as a vocalist carries a mild Elvis Presley impact and is thus intriguing for those students of our popular culture who have the strength to endure the sound.



On the other hand, both the Columbia LP of Rhonda Fleming and the RCA Victor LP of Marie McDonald are predicated on the assumption that sex will sell phonograph recordings. There is a glamour girl impact when faced with the cover. However, with the cover modestly covered with a de-magnetizing cloth, the small voices possessed by both of these girls do not manage to transmit anything particularly sexy through the normal loudspeaker. However well re-

HiFi & MUSIC REVIEW

corded they may be, their most attractive points remain visual.

R.J.G.

Documenting Glenn Miller in N. Y.

The Glenn Miller Carnegie Hall Concert —1939 featuring the Glenn Miller Orchestra with Ray Eberle and Marion Hutton (vocals).

Sunrise Serenade; One O'Clock Jump; Londonderry Air; Hold Tight; In The Mood & nine other selections.
RCA Victor LPM 1506.

The occasion for this October 6, 1939 appearance of the Glenn Miller band at Carnegie Hall was a Festival of American Music sponsored by ASCAP. The program ranges through a characteristic round of ballads, novelties and rather self-conscious jazz. There is the customary polished professionalism that the exacting Miller demanded, but there is little of the continually unexpected inventiveness and emotional urgency that make 1939 recordings of bands like Ellington, Basie and Lunceford still stimulating. Miller, however, never claimed to head anything but a slick dance band that could also play stage shows, and even the best of such bands are transitory in terms of durable musical values. Recommended only for those possessed by insatiable nostalgia for the Miller band.

N.H.

Intellect vs. Impulse in Jazz

Dave Brubeck Plays.

Sweet Cleo Brown; I'm Old Fashioned; Love Is Here To Stay; Indian Summer; In Search Of A Theme; You'd Be So Nice To Come Home To; I See Your Face Before Me; They Say It's Wonderful; Imagination.
Fantasy 3259.

Solemn Meditation featuring the Paul Bley Quartet.

Birk's Works; O Plus 1; Porgy; Solemn Meditation; I Remember Harlem; Drum Two; Everywhere; Beau Diddley; Persian Village.
Gene Norman Presents GNP 31.

Dial "S" for Sonny featuring Sonny Clark.

Dial S For Sonny; Bootin' It; It Could Happen To You; Sonny's Mood; Shoutin' On A Riff; Love Walked In.
Blue Note 1570.

There is an interesting contrast offered in these three LPs between the two most diametrically opposed schools of jazz playing which exist today: musicians who have had formal, classical musical training and those whose basic training has been brief and possibly informal, with the rest auto-didactic.

Brubeck is the personification of the conservatory-trained jazz man. His studies with Darius Milhaud have profoundly affected his musical development. Bley, though not as well-known as a musician, has had similar training. Clark, with the exception of some early studies, is basically a self-taught pianist.

Brubeck's most appealing qualities as a soloist are present in this album. Never a hard swinger nor a particularly effec-

APRIL 1958

tive blues interpolator, Brubeck's best moments are lyric. Here, released from the structure of his small group in which he is a soloist only occasionally and more often is either an accompanist to an alto player or a participant with the latter in intricate dual improvisation, Brubeck emerges as a surprisingly warm and pleasant player of short, lilting, sometimes sprightly and always lyrical songs. Whether in his own compositions or in the popular songs he has chosen, Brubeck is neither particularly distinguished as a technician nor as an improviser; but in a rather simple, straightforward way, he evokes pleasant sensations and provides non-disturbing music. This is the great fault: it is never arresting.

Bley, on the other hand, plays here with a group and so does not carry the entire load of the album himself. He is aided by a good vibraphone player (Dave Pike) and a good drummer (Lennie McBrowne), but in his own solos he displays the same basic communication of mood, rather than explicit idea, that Brubeck does.

Clark, who takes even fewer solos on his LP than Bley does on his, has in actuality a small band accompanying him: trumpet, tenor sax, trombone and rhythm. As a small combo disc, it is quite good, with exciting solos from the sidemen (especially Art Farmer, a clean-sounding, reflective trumpeter and Curtis Fuller, a trombonist with a penetrating, rumbling tone), and a consistent group swing. Moreover, in his solo passages he displays that fundamental affiliation with the mainstream of blues—both in feeling and conception—which is the caste mark of the true jazz musician.

It seems almost impossible for a jazz pianist to get a truly authentic jazz sound without this blues orientation, though they are frequently successful in an entirely different way—as Bley and Brubeck, for instance—by a lyric feeling or a harmonic conception that is unusual.

R.J.G.

Pop Singers in 4's & 5's

Ridin' on the Moon featuring the Skylarks with Orchestra, Buddy Bregman cond.

We Just Couldn't Say Good-bye; You Make Me Feel So Young; I'm Beginning To See The Light & others.
Verve MGV 2077.

The Versatones.

Bikini Baby; Rock And Roll My Blues Away; Wagon Wheels & others.
RCA Victor LPM 1538.

The Skylarks, a spirited singing quintet which has been performing for more than a decade, are at last featured on an LP. I can't imagine what has taken the record companies so long, for this is certainly one of the most entertaining groups around. Their program on the Verve disc is performed in the manner of a night club act, with a clever opening describing last minute preparations that leads right into the first song, the pulsating *Ridin' On the Moon* by Harold Arlen and Johnny Mercer.



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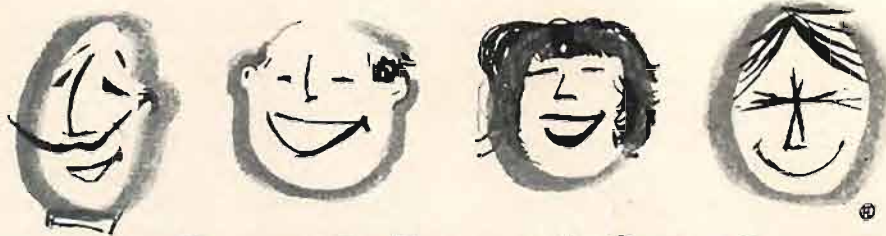
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Chemical Corporation's record cleaning kit is a handy item for wiping a micro-groove record clean. Lektrostat is an anti-static detergent that does not become



gummy. The soft bristles of the velvet applicator penetrate the record grooves, moistening them with Lektrostat and pushing out the dirt. The treatment lasts for many plays and may be renewed in part with the applicator dry. The kit, consisting of a 1 1/4 fl. oz. Polyethylene bottle of Lektrostat and the applicator in a plastic pouch, sells for \$2.00.

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corded they may be, their most attractive points remain visual.

R.J.G.

Documenting Glenn Miller

in N. Y.

The Glenn Miller Carnegie Hall Concert —1939 featuring the Glenn Miller Orchestra with Ray Eberle and Marlon Hutton (vocals).

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R.J.G.

Pop Singers in 4's & 5's

Ridin' on the Moon featuring the Skylarks with Orchestra, Buddy Bregman cond.

We Just Couldn't Say Good-bye; You Make Me Feel So Young; I'm Beginning To See The Light & others.
Verve MG V 2077.

The Versatones.

Bikini Baby; Rock And Roll My Blues Away; Wagon Wheels & others.
RCA Victor LPM 1538.

The Skylarks, a spirited singing quintet which has been performing for more than a decade, are at last featured on an LP. I can't imagine what has taken the record companies so long, for this is certainly one of the most entertaining groups around. Their program on the Verve disc is performed in the manner of a night club act, with a clever opening describing last minute preparations that leads right into the first song, the pulsating *Ridin' On the Moon* by Harold Arlen and Johnny Mercer.



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All the numbers are standards, and throughout the collection the singers are abetted by Buddy Bregman's arrangements, with a special nod to the brass and bongo backgrounds he has provided for the title song, *Old Man River* and *Too Darn Hot*.

The quartet known as the Versatones is a newer group, having left the DePaul Infantry Chorus in 1956. It is quite possible that all the talk about the demoralizing influence of rock-and-roll would not have gained much headway if more people had had the chance to hear these boys who combine a compelling rhythmic beat with stirring voices and a commendable lack of vocal exaggeration. Although not all the tracks are devoted to music of this genre I do wish their material had been chosen with more care. For when the Versatones tackle a spiritual-inspired piece such as Billy Hill's *Wagon Wheels*, the results indicate that their truest form of expression may well lie in the realm of folk songs and spirituals.

S. G.

Easy Eddy—Tense Larry

My Darling, My Darling featuring Eddy Arnold with Orchestra, Charles Green. *A Lovely Way To Spend An Evening; You're My Everything; Two Sleepy People; Let's Fall In Love; I'm Yours* & others. RCA Victor LPM 1575.

Larry Kert Sings with various orchestras. *A Band Of Birds; Fisherman's Song; Sweet Chacoun; Lovely Cricket; The Search; The Trial; Have You Heard* & 5 others. Epic LN 3409.

The clown yearns to play Hamlet, the tragedian delights in acting the fool, and cowboy singer Eddy Arnold cuts a record of show tunes and standards, while Broadway actor Larry Kert makes his disc debut with folk songs of the West Indies.

Arnold's results are only now and then successful. Although the liner notes inform us that the songs he has selected are those that are sung "to that single,



special love," his twangy voice and the loping rhythm he frequently employs make it sound as if he were singing to his horse. But in spite of this, and an unswerving determination to sing the title song as "My darlin', my darlin'," Arnold's easy-going style comes through

acceptably on such tunes as the Arlen-Koehler ballad *Let's Fall In Love*, Johnny Green's and E. Y. Harburg's *I'm Yours*, and Frank Sinatra's old favorite *A Lovely Way to Spend an Evening* by Jimmy McHugh and Harold Adamson.

Larry Kert is currently seen embroiled in the problems of gang warfare in the Broadway success *West Side Story*, but the Caribbean folk songs he sings on the Epic record have taken him far from the mugging crowd. Some of Harry Belafonte's rough-edged style has rubbed off on Mr. Kert, which may well have been due to the fact that all the arrangements have been written by William Attaway, a gentleman who has performed similar chores for Mr. Belafonte. Nevertheless, there are effective interpretations of such pieces as the sinister *The Trial*, the exciting *Have You Heard?* and the lilting *Sweet Chacoun*.

S. G.

Good Modern—Genteel R & R

A Jazz Band Ball—Stu Williamson & Bob Enevoldsen (valve trombones), Jack Sheldon & Don Fagerquist (trumpets), Marty Paich (piano), Buddy Clark (bass), Mel Lewis (drums). *Blue Lou; Dinah; Jumpin' At The Woodside; Ida; Yardbird Suite* & 5 others. Mode MOD-LP 110.

This might be termed a "sleeper" of a record. Nobody receives leader's credit. Marty Paich's arrangements are uncluttered, modern-mainstream (Basie-Herman) with breathing space for the soloists. All the horns are brass and all play with more relaxation and attendant individuality than allowed on several of their other record dates. The crisp, unerring rhythm section is particularly lifted and sustained by drummer Lewis. Of this new West Coast label's first ten albums, this promises to be the most durable.

N. H.

Teen Rock featuring Boyd Raeburn and his Orchestra with Ginnie Powell (vocals).

Yesterdays; Beachcomber; There's A Small Hotel; Teen Rock & eight other selections. Columbia CL 1073.

From 1944-47 Boyd Raeburn headed one of the more challengingly experimental big bands in jazz history. He featured ambitious—and occasionally successful—scores by George Handy, Ed Finckel, Johnny Richards and others. Raeburn recently returned to handleading after several years of retirement, but now has become a subdued conformist. He plays conventional arrangements, mostly of standards and current pops, and has now even succumbed to rock 'n' roll.

Stanley Baum's arrangements are described in the liner as "fastidious" with "shading and taste" and "a wedding of new ideas with old forms." The result nonetheless is the same monotonously limited rock 'n' roll. Raeburn's approach to it is less raucous and somewhat more subtle than Bill Haley's, but the album is quite expendable as music. For the

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N.H.



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Memories Of You; East Coasting; West Coast Ghost; Celia; Conversation; 51st Street Blues. Bethlehem BCP 6019.

Playing the string bass in a jazz group has been, traditionally, a most unrewarding artistic occupation. It was not until the advent of Jimmy Blanton, a superior performer on this instrument, who played with the Duke Ellington band in the years just before World War II, that any bass player achieved any particular measure of renown as a soloist.

Since that time, the bass has steadily moved up front in the solo line, with a number of extraordinarily gifted players devoting their talents to it. However, the basic problem remains the same; the sound of the plucked or bowed bass, while it can be amplified on a recording, does not cut through a group's sound in person to reach the ear of the listener with the definiteness he has been led to expect from the brass and reed solo horns. Oscar Pettiford, the next great soloist after Blanton, in point of fact made his impression on the public as a soloist with the 'cello, not the contrabass, because the 'cello's lighter tone cut through the jazz ensemble and was easily audible to the listener.

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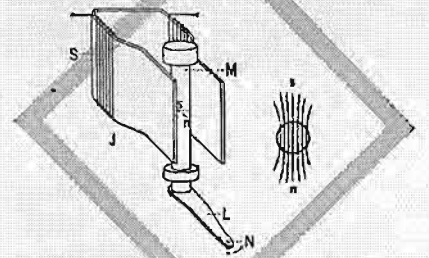
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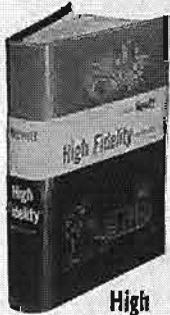


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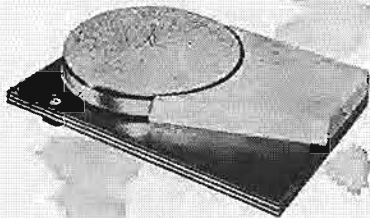
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this is not yet as true as an in-person performance. Three of the best bass players in jazz are represented on these three LPs and it is interesting to observe how they have approached the problem of the bass.

Curtis Counce, who has played with Stan Kenton, Shorty Rogers and others, has given weight to the compositional type of jazz. His LP consists of a series of well worked out scores in which the bass, as well as the other four instruments (drums, trumpet, tenor, piano) are given closely defined assignments. The value of the album rests jointly on the shoulders of all performers and the arrangers and not alone on the leader. It is a very good example of the use of careful planning in jazz. Counce takes consistently good solos, his sidemen are all capable jazz men (the trumpeter, Jack Sheldon, surprises most listeners with his original sound and conception) and the combination of jazz tunes and popular ballads they have chosen to play is handled very well.

The Red Mitchell LP gives the leader several opportunities to display his unusual talent for long, lyric solo lines which are utterly entrancing. There is some excellent flute and tenor playing by a young Los Angeleno, James Clay, and a few brief appearances by a girl pianist whose playing is distinctly unladylike.

The Mingus LP is another matter altogether. He is the most technically gifted of all modern bassists and in addition has lately developed the ability to utilize his rather frightening digital dexterity and still maintain the essential pulse. Even though Mingus is accompanied here by several other soloists, including a very good trombonist named Jimmy Knepper, and a brilliant young pianist, Bill Evans, he dominates, as always, the group. Whether playing blues or ballads, it is the rough hewn, iconoclastic voice of Mingus which is memorable. He communicates more directly his emotion of the moment than any bass player I know of and with his rapid and continuing growth towards maturity during the past few years, he has consistently produced albums that bear playing again and again. The liner notes to these three LPs, all written by Nat Hentoff, make as fine a history of the bass in jazz as you would want.

R. J. G.

Lushly Continental

The Lure of France featuring Andre Kostelanetz and His Orchestra.

Mademoiselle de Paris; Under Paris Skies; Bonjour Paris; My Prayer; Mimi; La Mer; Autumn Leaves; April In Paris; Clair de Lune; Depuis le jour; Réverie; The Girl With The Flaxen Hair; Pizzicato Polka; Can Can. Columbia CL 1054.

Those Kostelanetz strings! As heard in his new assortment of French and French-type music, they're not only lush, they're positively hustrous, with a won-

derfully rich and full-bodied tone. Actually, the program is something of a bonillabaisse, one side consisting of popular American songs (*Mimi, April In Paris*) and French (*Mademoiselle de Paris, Tronç's La Mer*), and the other devoted to concert and opera fare (*Debussy's Réverie, Depuis le jour* from Charpentier's *Louise*). However, the arrangements are always interesting (with the omnipresent accordion weaving in and out of the popular numbers) and the sound couldn't be more spacious.

S. G.

The Boys in Blue—1861-65

Richard Bales: The Union. National Gallery Orchestra, Lutheran Church of the Reformation Cantata Choir, Peggy Zabawa (soprano), Jule Zabawa (baritone); Raymond Massey (speaker). Columbia DL 244, 12" with Deluxe Book.

In common with its companion cantata, *The Confederacy* (Columbia DL-220), released in 1953, this work is presented in a handsome package. The cloth cover of the album displays the American flag of 1861 surrounded by raised gold figures of Union soldiers and a head of Lincoln on a dark blue background. There is a 60-page booklet printed on heavily coated stock (about twice the number of pages found in *The Confederacy* package), including a pull-out double-page drawing of General Meade at Gettysburg. The text includes illuminating articles by such students and historians of the Civil War as Goddard Lieberson, who produced the album, Bruce Catton, Clifford Dowdley, Allan Nevins, and Richard Bales, the composer and conductor of the work. The hundred-odd photographs and drawings have been chosen with care—a particularly haunting picture being the one of a youthful recruit staring glassy-eyed into the camera.

In such a release (list price: \$10), it is obvious that the recording itself is but a part of the overall appeal.

Of course, this has obviously been a labor of love for all concerned, and invites only admiration for the diligence of the research that went into its preparation. Assessing the purely aural values of *The Union*, I find it most affecting in the eloquent orchestral piece *Abraham Lincoln's Funeral March* and the plaintive *The Vacant Chair*, movingly sung by Peggy Zabawa. It also achieves a rousing finale in a medley of exultant marches that make up the parade of the *Grand Review of the Union Armies*.

There are, however, times when the work has a tendency toward heavy-handedness. Jule Zabawa is an impressive baritone, but his voice would be more at home with a Bach cantata than with the raffish *Inalid Corps* or the maudlin sentiment of *Just Before the Battle, Mother*. Among the songs of the period that have been included is *Aura Lea*, more familiarly known to West Point cadets as *Army Blue* and to the Presley cult as *Love Me Tender*. The sound is adequate.

S. G.

HiFi & Music Review

HIFI-FINDINGS

(Continued from page 46)

Its frequency response is stated by the manufacturer to extend far beyond the upper limits of human hearing, and to give a smooth response with no sudden peak intensities or drop outs at any frequency throughout the audible sound range.

One major advancement of the C-60 over the Concert Series cartridge is rugged design—making it suitable for use in record changers. The Concert Series design was fragile and limited it for use preferably with professional-type tone arms with very low stylus pressure. The slightly heavier weight of the C-60 was noticeable to us as we installed it in the shell of a Rek-O-Kut Model A-160 tone arm. Apparently this is due to the increased ruggedness.

But what does all this mean when translated into terms of aural discernment? To find out, we took the C-60 cartridge and ran a series of



comparison tests between it and the Concert Series cartridge. All remarks here pertain to the 33-45 stylus model.

We chose the Westminister TRC test record as the ideal starting point. The improvement of the C-60 over the Concert Series cartridge was immediately apparent. The 15,000 cycle test-tone sounded forth with clarity and strength—vastly improved over the Concert Series cartridge.

And so it went with the remainder of the test tones—in fact, never has that 30 cycle tone purred forth with such self-confidence. With the Concert Series cartridge, a slight

drop-off of intensity had been noticed at the extreme ends of these test tones.

It continued to assert its claim as a "perfection" instrument with the three variable test tones encompassing the range of 15,000 through 30 cycles in a descending sweep. Nowhere did our ears catch an audible peak of dip in the response. In the same test, two slightly noticeable peaks were evident when the Concert Series was used—both occurring in the range above the middle frequencies.

The C-60 kept up its outstanding performance with the other tests on TRC—definitely outdistancing the earlier cartridge. Thus far the minimum vertical stylus force recommended by the manufacturer for the C-60 (2 grams) had been used with both cartridges. As we commenced listening to recorded music, intermittent groove contact was heard with both cartridges. To eliminate this trouble, we boosted the weight up for the two cartridges—but still well within safe limits.

Soundwise, familiar records (old friends) never sounded better than when the C-60 played them. The overall tone is more mellow than that obtained from the Concert Series. Yet the musical texture is not thickened or muddied, for the instruments are clearly delineated—their lines contrasting one against the other with no blurring.

And with the C-60 there was a much closer approximation of the string tone heard in live performance—that elusive silky-soft (never, never hard) but penetrating quality—that reproduced by the Concert Series.

We did like: The increased electrical output of the C-60—at least five times greater than the Concert Series—making the use of a special coupling transformer unnecessary. The entire performance of the C-60 can be summed up in one word—smooth. ●

In The Next Issue:

A feature article on preamplifier and amplifier controls. In other words, what are all those knobs on the control panel and what purpose do they serve? For a step-by-step answer (complete with photos) read the May issue out on the stands April 22.

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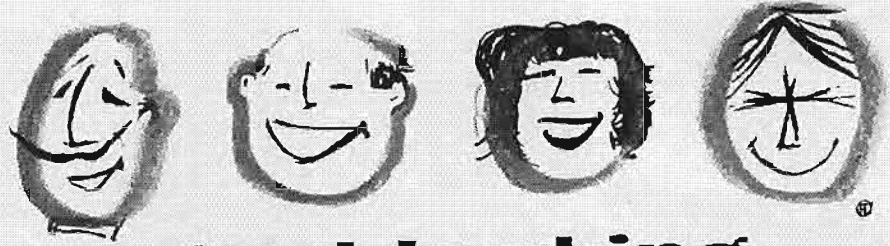
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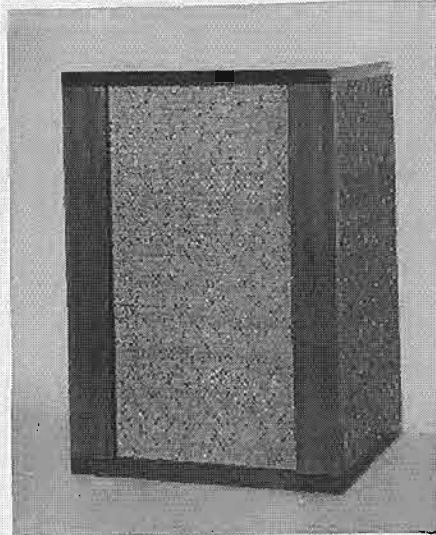
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enclosure, with sound bright and clear in the middle and upper regions and the bass end deliberately limited to about 100 cycles. H speakers are priced from \$165 to \$202, depending on the size of the midrange driver and the finish of the enclosure. Details on how to obtain 3-channel stereo from 2-track source material are part of the deal.

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gummy. The soft bristles of the velvet applicator penetrate the record grooves, moistening them with Lektrostat and pushing out the dirt. The treatment lasts for many plays and may be renewed in part with the applicator dry. The kit, consisting of a 1 1/4 fl. oz. Polyethylene bottle of Lektrostat and the applicator in a plastic pouch, sells for \$2.00.

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HiFi & Music Review

THEY ALSO RAN

(Continued from page 65)

those days no composer wrote without "an assignment" from his patron.

This made the whole process of musical creation less anxiety-ridden and less self-conscious than it is today. The "retained" composer had no worry about "recognition." He knew he would be played and paid.

In accepting an assignment, he had little thought of "writing for himself" or "for posterity." The composer's main reward was money and his patron's pleasure, the knowledge of a job well done and praise well earned. Beyond that, most composers cared little whether their work "survived."

This cheerfully casual approach toward musical creation was drastically changed by the industrial revolution.

Machine-born industry spurred the growth of large cities and enlarged the new bourgeois class at the expense of the hereditary nobility. Music migrated from the private palace to the public concert hall, and the traveling virtuoso replaced the court musician or talented amateur. The specially commissioned work gave way to the emergent standard "repertory" and thus marked the beginnings of music publishing in the modern sense.

The new economics of music publishing and performance gave rise to the concept of the "star composer," much as the "best-selling author" emerged from the exigencies of modern book publishing.

This shift in values was not purely economic. A change in basic philosophy came with it. In the old aristocratic order, a human being was thought of as a vassal to his prince or church. But the new age saw him as a unique individual with an inherent meaning and importance of his own. In short, the romantic concept of man.

This totally changed the status of musicians. Formerly, performer and composer both were little more than servants—though often highly favored servants. But with the coming of the 19th century, the musician became a "free artist"—a symbol of individual creativity and self-fulfillment. He lived (often none too well) by his wits rather than by his patron's support.

Haydn experienced the whole change in his own career. Most of his life he spent as music master "Hof-Kapellmeister" (Court Composer) on the estate of the Count Esterhazy, far off in the Eastern provinces of Austria. For all his genius, he might have remained relatively obscure if the Count hadn't fired his orchestra and pensioned off Haydn in the course of a ducal economy drive. Haydn was then free to travel to such musical centers as Vienna, Paris and London to become the leading musical figure of his day. The force of historic evolution had turned Haydn from a private, provincial retainer into a public figure of international scope.

A generation later, the new concept of the musician's role in society found its perfect expression in Beethoven, unbridled and proud, the celebrant of individual dignity and courage—the friend of heroic rebellion.

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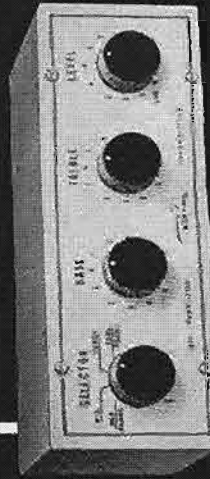
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THEY ALSO RAN

(Continued from page 91)

The romantic concept of the composer not only gave him greater creative scope, it also made an idol of his personality in the public mind. Hero worship of the "star composer" deafened the public to all others.

This cult of the master and the masterpiece, this romantic insistence on the ultimate, does not, as might be hoped, enhance our musical life. On the contrary, its consequence is a kind of stagnation. The channels of casual musical enjoyment are plugged by listeners who take themselves and music too seriously and develop a pseudo-religious attitude toward it. A musical diet of unvaried profundity leaves our receptive faculties fatally constipated.

Must our justified admiration of Beethoven close our ears to his lesser contemporaries—the also-rans of his time? What about Cherubini, whom Beethoven himself deeply respected, or Spohr and Hummel, who shared with him the musical world of Vienna?

Time as well as chance weaves musical fate. In every age of music, there were worthwhile composers, some now obscure simply for being born at the wrong time. Their misfortune was being contemporary with an all-time champ who is made to hog the historic stage all to himself. But acquaintance with some of the better also-rans can be tremendously rewarding to the listener. It brings a sense of proportion to his musical understanding; it fills in the background.

Also-ran music is rarely heard "live." Our concerts are too often "museums of great music" in which the accepted repertory is duly put on exhibit every season. This museum cult, in due time, will turn even masterpieces musty—but unless there is standard fare on the program, the manager can't fill the hall or pay the bill.

The hi-fi age with its wealth of recorded material has gone a long way toward solving this problem. We can always trot out the also-rans on the phonograph. Here we can "fix" the race to give the also-rans their chance.

For instance, next time you feel

like hearing Brahms, reach for Reger for a change. Instead of Monteverdi, try Gesualdo or Gabrieli. Or, if you are in the mood for 20th century music, try Leoš Janáček or Carl Nielsen. Both these composers lived and worked apart from the musical mainstream of our age, Janáček in Brno, the provincial capital of Moravia, and Nielsen in Copenhagen. While their relative isolation had denied these men a flying start on the international music scene, it gave the opportunity to develop highly individual styles of great personal conviction and communicative power.

Also-rans of such calibre missed winning the race by barely a nose. Parts of their work rank in quality of inspiration with the best that music has to offer. Acquaintance with such music is rewarding in itself. Beyond that, it often deepens the listener's response to the music he already knows.

As a proving ground for composers, hi-fi now creates a change in the whole musical picture. The conditions that created the stultifying phenomenon of the "star composer" and the restricted repertory of the concert hall are now challenged by the phonograph. The expansion of the *audible* repertory through LP, gives more composers a chance to be heard by audiences far greater than any hall could hold. Their fate no longer hinges solely on a "big" publisher. Enterprising record companies have shown themselves willing to take a chance on promising unknowns. With their help, the contemporary composer can obtain the wide hearing by which present and future time may fairly peg him as a winner—or an also-ran.

—END

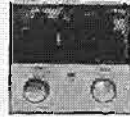


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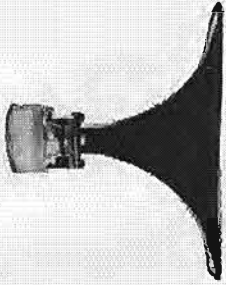
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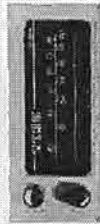
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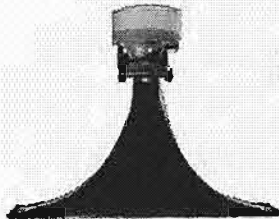
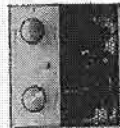
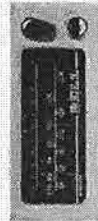
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THE FLIP SIDE



By Oliver P. Ferrell, Editor

A third method of stereo disc LP reproduction was demonstrated in early February. It was developed by Jerry B. Minter of the Components Corporation with the assistance of Electro-Sonic Laboratories. Unlike the London method (vertical and horizontal grooving on the disc) and the Westrex (45° grooving), the Minter Stereo Disc has the second channel hidden in the primary monaural groove through a system of supersonic frequency modulation.

Minter's system requires a special preamplifier containing two or three tubes to sort out second channel from first channel monaural recording. However, Minter's system has two-way compatibility. The Minter stereo disc when played back on monaural equipment will reproduce both channels—provided a very good grade cartridge is used. The Westrex system (now winning favor) will only reproduce one channel unless special electronic switching arrangements are employed.

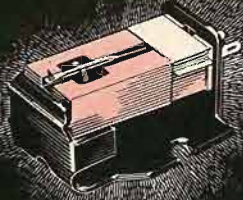
Opinions by hi-fi experts on the Minter system are at variance. Fidelity could be greater and channel-to-channel separation better than possible on Westrex (or London) system. However, need for a special preamplifier might make an outfit costly and/or difficult to maintain.

American interests are about ready to give up on the production of a full range electrostatic speaker, i.e., one capable of reproducing from 30 to 16,000 cycles. Although two manufacturers are still trying, several prematurely announced "full-range electrostatic speakers" never appeared in the stores. British hopes center around the Quad electrostatic speaker (claimed as full range) now available in England in limited quantities, but not exported to the States. A report on electrostatic speakers is scheduled for the May issue of HiFi & MUSIC REVIEW.

Electrostatic speakers are however rapidly winning additional favor as tweeters or even mid-range (above 750 cycles) units. Modern day speaker designs produce better bass in less space and need complementing through adequate tweeter capabilities. If the problem of the high polarizing voltage which is necessary for its functioning but unnecessary in cone-type speakers can be resolved, the electrostatic tweeter could probably replace cone and horn-type tweeters almost overnight.

Tape manufacturers visualize the recently announced Shure "head" permitting four separate channels to be picked off standard $\frac{1}{4}$ " wide tape as saving the tape stereo market. The unpriced Shure development doubles the capacity and playing time of all stereo tapes. Unlike the present-day tape "head" arrangements which play an upper and then a lower track, or both tracks (channels) simultaneously for stereo, the Shure "head" divides it up into four parts rather than two. Thus a 32 minute playing time tape could run 64 minutes. This would put the price of stereo discs and stereo tapes in the same category.

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continued
from inside front cover . . .

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A The Electro-Voice Stereo Cartridge is available in either form.

Q WHAT ABOUT RECORD AVAILABILITY?

A Major record manufacturers have announced the coming availability of stereo records. Libraries will be available in mid-1958.

Q WHAT EFFECT WILL STEREOPHONIC CARTRIDGES AND RECORDS HAVE ON YOUR PRESENT EQUIPMENT?

A Obsolescence is limited only to your phono-

graph cartridge. Good speaker systems continue to be a requirement for good music reproduction; amplifiers and preamplifiers continue to be part of the system. Transcription players, tone arms, record changers are all completely compatible with stereo when using the new Electro-Voice Stereo Cartridge.

Q WHAT IF YOU DON'T HAVE A HI-FI SYSTEM NOW . . . SHOULD YOU WAIT?

A You will make no mistake proceeding exactly as before with one exception. You should use a stereo phonograph cartridge initially. Your speaker system choice can be made on the basis of monaural equipment and when you are ready for stereo, you need add only a second speaker and amplifier.

Q HOW DO YOU GO ABOUT GETTING YOUR ELECTRO-VOICE STEREO CARTRIDGE?

A Visit your dealer. If you don't know the name of your nearest dealer, please write Electro-Voice. Ask for E-V Stereo Model 21D with .7 mil diamond stylus or E-V Stereo Model 26 DST Turnover with .7 mil diamond Stereo tip and 3 mil sapphire tip for monaural 78 rpm records (\$22.50).

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