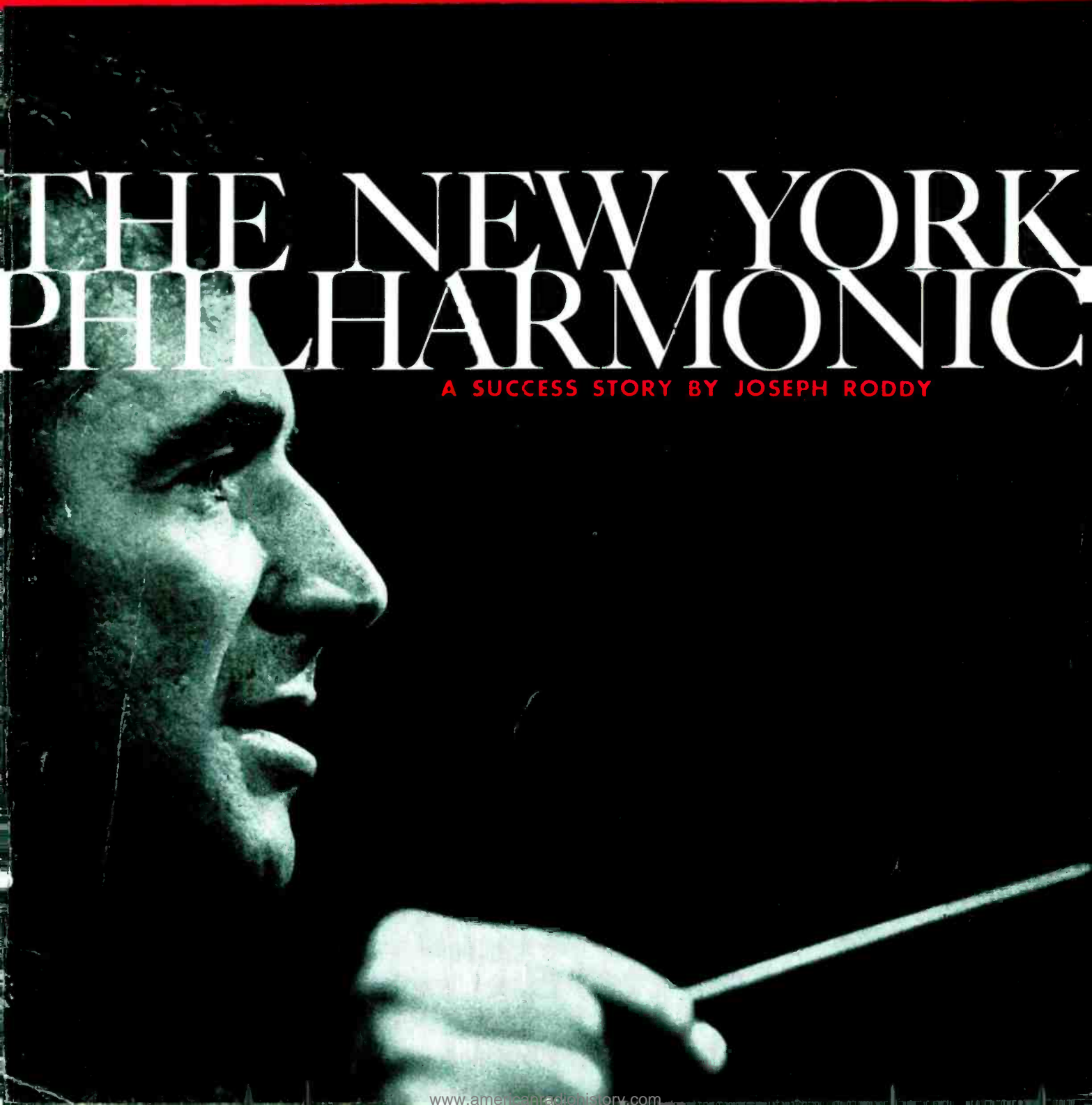


High Fidelity & audiocraft

The complete magazine for music listeners • february • 60 cents
1959

THE NEW YORK PHILHARMONIC

A SUCCESS STORY BY JOSEPH RODDY



use this check list when selecting the record changer for your stereo/mono high fidelity system

RUMBLE, WOW AND FLUTTER—These mechanical problems, especially pertinent to stereo reproduction, require maximum attention to design and engineering for suppression. Check the new GS-77.

RECORD CARE—Dropping record on moving turntable or disc during change cycle causes grinding of surfaces harmful to grooves. Check Turntable Pause feature of new GS-77.

STYLUS PRESSURE—Too little causes distortion; too much may damage grooves. Check this feature of the new GS-77: difference in stylus pressure between first and top record in stack does not exceed 0.9 gram.

ARM RESONANCE—Produces distortion and record damage. Cause: improper arm design and damping. Check new GS-77 for arm construction and observe acoustically isolated suspension.

HUM—Most often caused by ground loops developed between components. Check new GS-77 and note use of four leads to cartridge, separate shields per pair.

MUTING—To maintain absolute silence during change cycle both channels must be muted. Check new GS-77 and note automatic double muting switch, plus R/C network for squelching power switch 'clicks.'

STEREO/MONO OPERATION—Stereo cartridge output signals are fed to separate amplifier channels. Record changer should provide facility for using both channels simultaneously with mono records. Check new GS-77 Stereo/Mono switch.

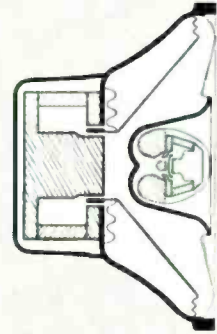
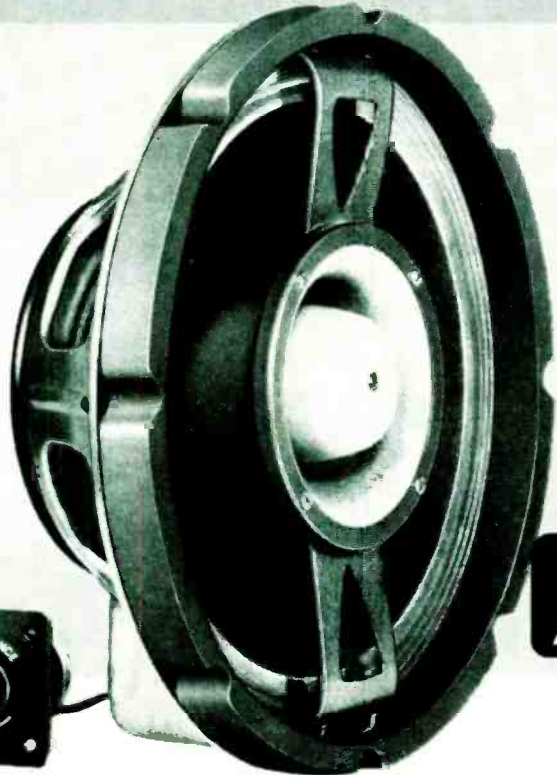
These are just a few important criteria to guide you in selecting the best record changer for your stereo and monaural hi-fi system. Some of these features may be found in changers now on the market, but only one changer incorporates them all—the modern Glaser-Steers GS-77. Only \$59.50 less cartridge.

Dept. HF2.
GLASER-STEERS CORPORATION, 155 Oraton Street, Newark, N. J.
In Canada: Alex L. Clark, Ltd., Toronto, Ont. Export: M. Simons & Sons, Inc., N. Y. C.



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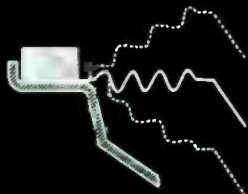
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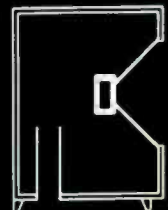
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Precision for the third dimension



FLUXVALVE, T-GUARD, GYROPOISE, STEREO TABLE, UNIPOISE ARE TRADEMARKS USED TO DENOTE THE QUALITY OF PICKERING & COMPANY INVENTIONS.

TRUE STEREO depends upon accuracy in three dimensions. Since the very first development of the phonograph, more than half century ago, only two dimensions were required in the mechanical system of a reproducer. Now, with the development of the stereo record, a *third dimension*, more meaningful and important, is not only required... it is essential!

1 The **First dimension** in a record reproducing system is the linear movement of the record groove under the stylus in the cartridge... accurately rotated by a quality changer or turntable, such as the STANTON Gyropoise 800 Stereotable. Its **only** contribution to the system must be precise motion, accurate to within 2/1000 of the correct record speed... with absolute silence and freedom from vibration. Virtually, it must revolve on a bearing of air!

2 The **second dimension** in a record reproducing system is the horizontal angle of the phonograph cartridge in relation to the record groove. **Horizontal Tracking Accuracy** is determined by the angle between the axis of the cartridge and a tangent to the record groove. **Any significant deviation in Horizontal Tracking Accuracy results in distortion and increased wear of record and stylus.** This deviation is called - **Horizontal Tracking Error.** While it is not possible to fully reduce **Horizontal Tracking Error** to zero... the offset angle of the STANTON UNIPOISE Arm reduces this error to a negligible factor.



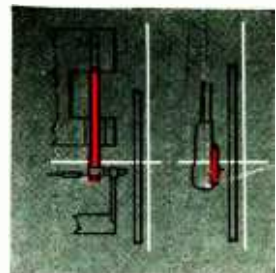
3

The **third dimension** in a record reproducing system... is the **dimension which makes stereo possible!** Since the stereo record also has **vertical information**, a new requirement - **Vertical Tracking Accuracy** has become **absolutely essential** to the performance of a stereo cartridge. In order to provide the proper relationship between recording and reproducing styli, the angle of correspondence between the two must be near 0 degrees. Any deviation in this angle of correspondence is called **Vertical Tracking Error.**

To avoid **Vertical Tracking Error** and accurately simulate the original recording process, the reproducing element in the pickup must be almost parallel to the record surface!

Only the Stereo-FLUXVALVE has the parallel reproducing element contained in the exclusive **"T-GUARD"** Stylus Assembly, a proprietary product of Pickering & Co. It assures proper correspondence between recording and playback styli with **maximum Vertical Tracking Accuracy and minimum Vertical Tracking Error.**

When a record master is made (top, right) the cutting stylus bar of most stereo recording heads is virtually parallel to the record surface. Ideally, to reproduce the vertical information in the stereo recording with full fidelity, the stylus bar of a stereo playback cartridge must be similarly parallel to the record surface, and at an angle corresponding to that of the cutting stylus bar. Only the STANTON Stereo-FLUXVALVE (bottom, right) has the parallel bar reproducing element contained in the **"T-GUARD"** Stylus Assembly to assure proper correspondence between the recording and playback styli. Actually, it is the vertical information which contributes the added dimension to high fidelity for true stereo. **Unless the stylus bar of a stereo cartridge is similarly parallel and at a corresponding angle to the cutting stylus bar... vertical tracking error will be introduced, generating a distortion of the same kind produced by horizontal tracking error!** The amount of this distortion increases with any increase in Vertical Tracking Error.



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The photograph of Leonard Bernstein, new conductor of the New York Philharmonic, was taken by Ken Heyman for Rapho Guillumette



FEBRUARY 1959
volume 9 number 2

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AUTHORitatively Speaking

Life Magazine lists its staff members simply as staff members. However, when you see a music piece in *Life*, chances are it was written by Joseph Roddy, who reports for us this month (page 32) on the New York Philharmonic. A Minnesotan by birth, Roddy plays the piano, sings bass and attends orchestral concerts, as a jinx. Each time he subscribes to a series, the conductor quits. Lately he acquired a cello, also jinxed. Whenever he tries to play it, pictures fall off the wall.

Seymour Solomon, our guide in the search for sonic tridimensionality (see page 37), is president and musical director of Vanguard Recording Society, and has himself used all three main ways of recording stereophonically. A native New Yorker, he learned violin at Juilliard, took his bachelor's degree in music at N.Y.U., and studied musicology in the graduate schools there and at Columbia. He and his brother Maynard founded Vanguard and Bach Guild soon after the beginning of the LP era. Since then Seymour has supervised more than three thousand recording sessions, ranging, he says, from Renaissance motets to rock 'n' roll.

Arthur Berger, whose description of the doings of the Fromm Foundation begins on page 41, is one of America's foremost composers and writers on musical subjects. His honors and achievements are too numerous for detailed mention here. His recorded music is listed in Schwann (but for one piece, *Polyphony for Orchestra*, forthcoming soon on the Louisville label) and his prose writings have appeared both in music magazines and general publications. He has also served as music critic for various newspapers. At present he is a professor of music at Brandeis University.

Henry Pleasants, who divulges "The Secrets of the Intermission In-Group" on page 44, is well known to HIGH FIDELITY readers. He is also, in case anyone didn't know, author of the controversial book, *The Agony of Modern Music*. He is on duty with the United States Foreign Service in Bonn, Germany.

High Fidelity, February 1959; Vol. 9, No. 2. Published monthly by Audiocom, Inc., Great Barrington, Mass., a subsidiary of The Billboard Publishing Co., publishers of The Billboard, Vend, Funspot and The Billboard International. Telephone: Great Barrington 1300. Member Audit Bureau of Circulation.

Editorial Correspondence should be addressed to The Editor, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions, change of address notices, undeliverable copies, orders for subscriptions should be addressed to High Fidelity Magazine, 2160 Patterson Street, Cincinnati 22, Ohio.

Subscription rates: United States and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15. Single copies 60 cents.

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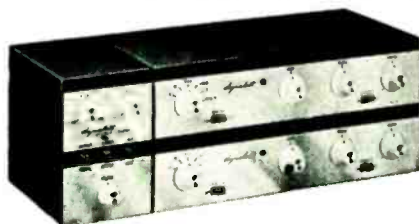
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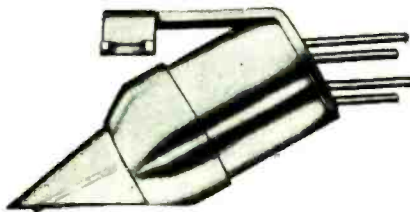


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High Fidelity at Brussels

Sometimes we, like many others, get a little uncomfortable when professional flag wavers start sounding off about American enterprise and initiative. The phrases are pretty empty when used for selfish purposes. But here's a short true story that made us feel very good indeed about American enterprise etc., and we pass it along because we think you'll be interested too.

Last June, Donald B. Davis and his wife, Carolyn, visiting the American Pavilion at Brussels, stepped into the "High Fidelity Stereophonic Listening Room" and found nothing but ready-made phonographs. Looking for the genuine high-fidelity components they had been given to understand were there, they finally turned up a speaker system being used to provide background music near the fashion ramp; a few other audio components were in an exhibit with a sign reading, "On this board are displayed some of the controls and gauges available, in this push-button era, in the American home. They include controls for stoves, washing machines, furnaces, and an electric blanket, among other things." Nothing else.

Well, that made the Davises see red, and they resolved to do something. Upon their return they protested to the authorities in charge of our exhibit. The most they could get was permission to use the American Theater (adjoining the Pavilion) to demonstrate component high fidelity for a week, provided they could find someone to pay the costs involved in transportation and manning the exhibit. They looked in vain for an official sponsor, finally deciding to go it on their own.

They arranged with Sabena Airlines for a special flight carrying them, their friends William Bell and George Petry, and three quarters of a ton of Ampex, Fairchild, Klipsch, Marantz, and Scott equipment to Brussels. There they demonstrated real high fidelity; they played stereo and mono records and tapes, and even did some

Continued on page 8

HIGH FIDELITY MAGAZINE

Now — the world's most distinguished musical artists, in cooperation with the world's largest record club, make it possible for you to systematically acquire their greatest recorded performances on superb high-fidelity records at far less than the usual cost



ANY SIX

of these superb **Classical High-Fidelity**

COLUMBIA and EPIC RECORDS FOR ONLY

\$3.98
RETAIL VALUE UP TO \$29.99

if you join the Columbia (LP) Record Club now — and agree to purchase only 5 selections during the coming 12 months



22.



47.

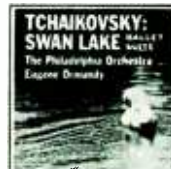
Through the generous cooperation of the world-famous artists shown above, and many others — the Columbia (LP) Record Club can now help you acquire, regularly and under expert guidance, a distinguished library of the world's finest high-fidelity American and European recordings — at substantial savings!

And as a dramatic demonstration of the many benefits you will enjoy as a member, you will receive — at once — ANY 6 of these superb Columbia and Epic records — for less than the list price of one record alone!

Read below how the Club operates . . . then select the six records you want and mail the coupon — without money — at once!



18.



30.



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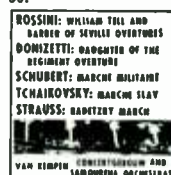
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And as a dramatic demonstration of the many benefits you will enjoy as a member, you will receive — at once — ANY 6 of these superb Columbia and Epic records — for less than the list price of one record alone!

Read below how the Club operates . . . then select the six records you want and mail the coupon — without money — at once!



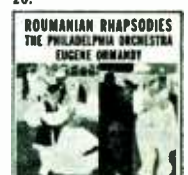
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33.



16.



52.



2.



32.



56.



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49.



43.

HOW THE CLUB OPERATES:

- ★ Each month the Club's staff of musical experts selects a classical recording that will be a distinguished addition to your record library. In addition, at least seven other exceptionally fine recordings, both classical and popular, will be available to you as alternate selections. All are fully described in the Club Magazine, which you receive free each month
- ★ You may accept or reject the regular Classical Selection, take any of the other records offered, or take NO record in any particular month
- ★ Your only membership obligation is to purchase five selections from the more than 200 high-fidelity Columbia and Epic records to be offered in the coming 12 months. Thus, in your first year of membership, you receive eleven records for the price of six — a saving of more than 43% on your record purchases
- ★ After purchasing only five records, you receive a Columbia or Epic Bonus record of your choice free for every two additional selections you buy
- ★ You may discontinue membership at any time after purchasing five records
- ★ The records you want are mailed and billed to you at the regular list price of \$4.98 (Popular Selections are offered at \$3.98), plus a small mailing charge
- ★ Mail coupon today to receive your six records

COLUMBIA (LP) RECORD CLUB
Terre Haute, Indiana

COLUMBIA (LP) RECORD CLUB, Dept. 224-2 Terre Haute, Indiana

Please send me the 6 records whose numbers I have circled at the right, for which I am to be billed only \$3.98 plus small mailing charge — and enroll me in the Classical Division of the Club.

My only obligation is to purchase five selections from the more than 200 to be offered during the coming 12 months, at regular list price plus small mailing charge. For every two additional selections I accept, I am to receive a 12" Columbia or Epic Bonus record of my choice FREE.

Name..... (Please Print)

Address.....

City.....ZONE.....State.....

FOR CANADIAN MEMBERSHIP:
address 11-13 Soho St., Toronto, 2B

If you wish to have this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, please fill in the following:

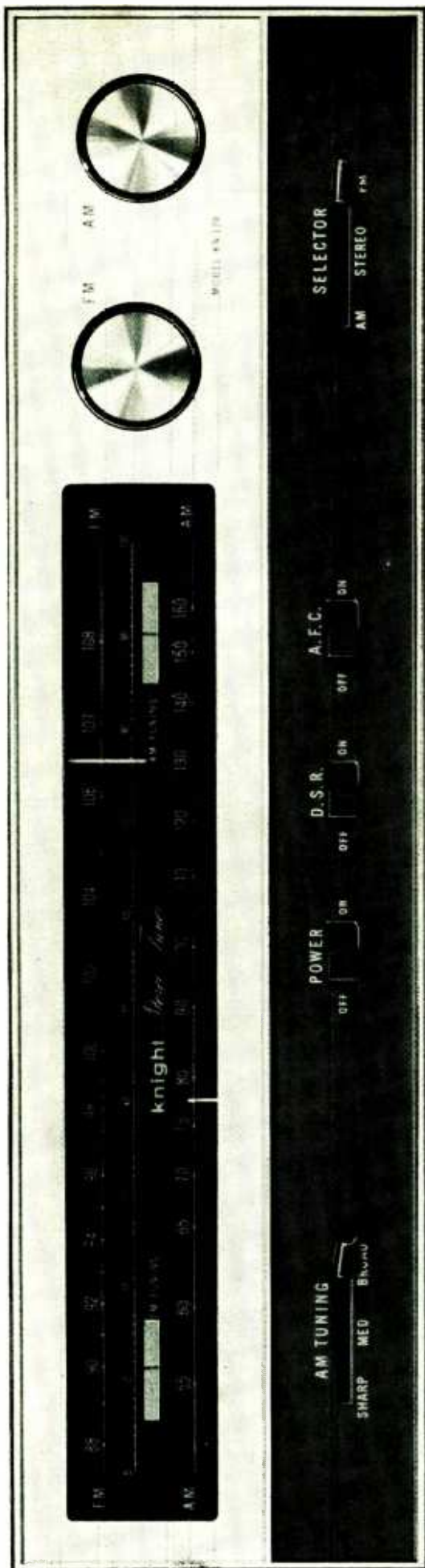
Dealer's Name.....

Dealer's Address.....218

© Columbia Records Sales Corp., 1959
© "Columbia," "Epic," "Marcas Reg.

CIRCLE 6 NUMBERS BELOW:

2. Tchaikovsky: Pathétique Symphony
6. Wagner: Highlights from the "Ring"
10. Schweitzer Plays 3 Bach Organ Works
12. Grofe: Grand Canyon Suite
16. Mendelssohn: Midsummer Night's Dream; Schubert: Unfinished Symphony
18. Beethoven: Emperor Concerto
20. Dvorak: New World Symphony
22. Mozart: Requiem
24. Paganini, Saint-Saens Violin Concertos
26. Nutcracker Suite; Bolero; etc.
30. Tchaikovsky: Swan Lake Ballet Suite
32. Brahms: Symphony No. 4
33. Levant Plays Gershwin
37. Rumanian Rhapsodies 1, 2; Carnival Overture; Francesca da Rimini
39. Firebird Suite; Romeo and Juliet
40. Bach and Vivaldi Violin Concertos
43. Vivaldi: The Seasons
45. Sorcerer's Apprentice; Les Preludes; etc.
47. Grieg Concerto; Rachmaninoff Rhapsody
49. Waltzes of Tchaikovsky and Strauss
50. Beethoven: 3 Piano Sonatas
52. Beethoven: Quartets 9 and 11
56. Bach: Brandenburg Concertos 1, 2, 3
61. Rossini: William Tell Overture, etc. K-38



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STEREO HI-FI



SEND FOR FREE 1959 ALLIED CATALOG
See the world's largest selection of everything in stereo; all the new KNIGHT components and systems; every famous line—it's your complete money-saving guide to hi-fi. FREE—write today.

knight KN120 deluxe stereo FM-AM tuner with exclusive D.S.R.*

compare these "royalty of value" features:

- Separate FM and AM sections for simultaneous or separate operation • Dual limiters on FM • Tuned RF stage on FM and AM • Less than ¼% IM distortion for RF signals over 20 μV • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Two "Microbeam" tuning indicators • Edge-lighted 9½" tuning scale; Flywheel tuning for both FM and AM • Handsome solid aluminum front panel, gold anodized, with beige leathertone case • U.L. Approved • One-year guarantee.

only \$129.50 easy terms: \$12.95 down



Dynamic Sideband Regulation

This exclusive KNIGHT circuit development (patent applied for) makes possible very high sensitivity and minimum distortion of FM; actually reduces distortion caused by over-modulation at the FM station.

order from **ALLIED RADIO** 100 N. Western Ave., Dept. 49-B9, Chicago 80, Ill.

NOTED WITH INTEREST

Continued from page 6

recording and playback on the spot. The week stretched to ten days, because they played to packed houses consistently. It was an expensive success, however—the equipment came back by surface shipment.

We think the Davises deserve thanks and admiration from every one of us. We're glad to know that for ten days, at least, American high-fidelity equipment wasn't lost among "controls for stoves [and] washing machines . . . among other things."

Tape vs. Disc

We spent a fascinating three hours not long ago with Sid Frey, President of Audio Fidelity, Inc., listening to his tale of his recording sessions in London and to samplings of the tapes from which his classical stereo records are being made. That Audio Fidelity is a master of sound is well known throughout the high-fidelity world; for one thing, no one can go to an audio show without hearing its latest records used as demonstrators by most of the exhibitors.

So the entry of Audio Fidelity into the classical field will be greeted with many a loud huzzah. Almost all hobbyists have AF records in their collections, and the First Component Series, as AF calls them, will provide a happy change of pace and a broadening of the musical vocabulary. It will be fine indeed to drop a *Boléro* in among *The Brave Bulls* and *Mallet Mischief*. Sorry; this is an incompatible mixture. *Mallet Mischief* is on stereo but *Brave Bulls* isn't. We'll use *Zonky!* instead.

The tapes which we heard were indeed dazzling. Mr. Frey accounts for this achievement by explaining that nothing was spared to make these recordings the finest possible. In England, a complete Telefunken recording console and system was used. Modified Ampex recorders handled the tape. Mr. Frey pointed out that, for instance, by maximizing all components it was possible for their engineering group to improve the signal-to-noise ratio on the tape from the usual 55 db to 74 db. Similarly, the dynamic range impressed on the tape was stretched the utmost. Multiple microphones were used, all feeding into a strict two-channel tape system. The over-all result, as we heard it in the Audio Fidelity demonstration room, was dramatic and impressive, with unusual instrumental clarity and definition. The stereo effect—both position-

Continued on page 10

UNDER THE DIRECTION OF THE **Book-of-the-Month Club**

As a beginning member you may choose either of these multi-record albums—each indispensable in a well-balanced record library

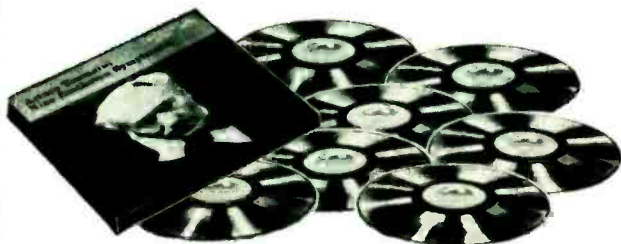


Arturo Toscanini
CONDUCTS
BEETHOVEN'S
Nine Symphonies

WITH THE NBC SYMPHONY ORCHESTRA

SEVEN 12-INCH 33 1/3 R.P.M. RECORDS \$3⁹⁸

(NATIONALLY ADVERTISED PRICE \$34.98)



69 BELOVED WORKS OF
CHOPIN

PLAYED BY

Artur Rubinstein

Polonaises, Waltzes, Nocturnes, Impromptus, Preludes

SIX 12-INCH 33 1/3 R.P.M. RECORDS \$3⁹⁸

(NATIONALLY ADVERTISED PRICE \$29.98)



THE SOLE CONDITION IS TO BUY SIX ADDITIONAL RECORDS FROM THE SOCIETY DURING THE NEXT YEAR

The common-sense purpose of the Society is to help music lovers build up an excellent record library *systematically* instead of haphazardly . . . and at an immense saving

AN INTRODUCTORY OFFER • Most music lovers, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Unfortunately, almost always they are haphazard in carrying out this aspiration. Because of *more systematic* collection, operating costs can be greatly reduced. The remarkable Introductory Offer above is a dramatic demonstration. It can represent up to more than a 40% saving the first year.

* After their sixth purchase, continuing members can build up their record libraries at almost a **ONE-THIRD SAVING**. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA VICTOR Red Seal Record free.

* A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chair-

man; **SAMUEL CHOTZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN M. CONLY**, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music editor of *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

HOW THE SOCIETY OPERATES

EACH month, three or more 12-inch 33 1/3 R.P.M. RCA VICTOR Red Seal Records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent to the member. If the member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay only \$4.98, the nationally advertised price. (For every shipment a small charge for postage and handling is added.)

RCA VICTOR Society of Great Music V12-2
c/o Book-of-the-Month Club, Inc.
345 Hudson Street, New York 14, N. Y.

Please register me as a member of *The RCA Victor Society of Great Music* and send me immediately the RCA Victor album checked below, billing me \$3.98 plus a small charge for postage and handling. I agree to buy six additional records within twelve months from those made available by the Society, for each of which I will be billed \$4.98, the price nationally advertised (plus a small charge for postage and handling). Thereafter, I need buy only four such records in any twelve-month period to maintain membership. I may cancel my membership any time after buying six records from the Society (in addition to those included in this introductory offer). After my sixth purchase, for every two records I buy from the Society, I will receive a third RCA VICTOR Red Seal Record, free.

- THE NINE BEETHOVEN SYMPHONIES
- RUBINSTEIN PLAYS CHOPIN

MR. }
MRS. }
MISS } (Please print plainly)

ADDRESS

CITY.....ZONE.....

STATE.....

NOTE: If you wish to enroll through an authorized RCA VICTOR dealer, please fill in here:

DEALER'S NAME

ADDRESS

PLEASE NOTE: Records can be shipped only to residents of the U. S. and its territories, and Canada. Records for Canadian members are made in Canada and shipped duty free from Ontario.

The AR-3 is a three-way speaker system combining an AR-1 acoustic suspension woofer with two high-frequency units developed in AR's laboratory over the last year.



Like the AR woofer, the tweeters used in the AR-3 represent a radical departure from conventional speaker design, and patent application has been made.*

These new tweeters are neither cone-type nor horn devices—they could be described technically as hemispherical direct-radiators. We believe that their uniformity and range of frequency response, their low distortion, and their transient and dispersion characteristics establish new performance standards, and that the AR tweeters make a contribution to treble reproduction similar in degree to that made by AR's acoustic suspension woofer to bass reproduction.

The AR-3 has the most musically natural sound that we were able to create in a speaker, without compromise.

*Patent applied for by E. M. Vitlchur, assignor to Acoustic Research, Inc.

AR-3

The AR-3 speaker system, complete with the necessary "bookshelf" size enclosure, is \$216 in mahogany or birch—prices in other woods vary slightly. Literature on the AR-3 is available for the asking.

NOTED WITH INTEREST

Continued from page 8

ing and center blending—was well executed.

Since we were listening to master tapes—twenty-six of them, culled from 516 reels of "takes"—we asked the inevitable question: will the records be as good? Mr. Frey did not equivocate: "No. Tapes at 15 ips are better than records. Period." We went into our next question, also inevitable for the hobbyist, with some care: supposing the tapes were not 15 ips but were limited to 7½ ips half-track; would the results then be better than obtainable on discs? Characteristically, the reply was specific: "Yes. In a word, here's the way things stand today. A good monophonic tape is not much better than a good mono record. But good stereo tapes can be substantially better than stereo discs."

Mr. Frey's plans, however, do not now include tape releases. There are some thirteen discs in the First Component Series. They will be released first in stereo, later in monophonic. "As for tapes," said Mr. Frey, "I don't think there is enough demand. But let me say this: if your HIGH FIDELITY readers want tapes, half-track 7½ ips, on reels, have them write me. If there is any real interest, we'll do something about it."

Tape Duplicating

Magnetic Tape Duplicators, 6767 Sunset Blvd., Hollywood 28, Calif. have announced that they are equipped to duplicate 4-track stereo tape. Can be used either reel to reel or in a magazine; frequency response is stated to be from 50 to 10,000 cycles. We presume that this is at 3½ ips.

London Show

For travelers abroad, armchair or otherwise: the sixteenth annual British Radio and Electronic Component show is to be held at Grosvenor House, April 6-9, 1959. This is not the same as the London audio show, but the latter usually follows a day or two later.

Stereo by TV-AM?

Several readers have reported unhappy results with stereo received via TV and AM, because the TV set produces a very unpleasant whistle in the AM receiver. Can happen; not, however, with a TV and FM combination, though some FM tuners of incorrect design and/or assembly will upset a television picture. Only way to be sure if your rigs are compatible is to try them. CHARLES FOWLER

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

"LOW DOWN"

*Low Hum *Low Noise

...outstanding features of the

NEW RCA-7199 FOR HI-FI!

Here's the "low-down" on a most unusual triode-pentode, the RCA-7199. Unusual, because it's a triode-pentode that features low hum and noise. RCA engineers developed the 7199 to be a hard-working "silent partner" in your tone-control amplifier, phase-splitter, and high-gain voltage-amplifier circuits.

To be more specific, let's outline a typical Hi-Fi audio amplifier circuit employing the RCA-7199. First, we'll use two 6973's, new beam power tubes by RCA of course, in the output stage. Then, with the pentode unit of the 7199 as a voltage-amplifier and the triode unit as a phase-splitter, we have a circuit that can provide a sensitivity of 1.2 volts for a power output of 15 watts with a distortion

of less than 0.5%.

Some of the design features of the 7199 include the use of special heaters to reduce hum and noise. An exceptionally sturdy cage structure mounted on short stiff stem leads effectively lowers noise and microphonic effects. Separate cathodes for the triode and pentode units and an internal shield to minimize electrical coupling between the units permit greater flexibility of circuit design.

That's just part of the "low-down" on the 7199. Your RCA Field Representative can give you much more information. Ask him or write RCA Commercial Engineering, Section A-74-DE, Harrison, N. J.

EAST: 744 Broad Street, Newark 2, N.J.
HUmboldt 5-3900

MIDWEST: Suite 1154,
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Chicago 54, Ill., WHitehall 4-2900

WEST: 6355 E. Washington Blvd.
Los Angeles 22, Calif.
RAYmond 3-8361



RADIO CORPORATION OF AMERICA
Electron Tube Division

Harrison, N. J.



TD-124 \$99.75 net

WHAT MAKES THE TD'S TOPS?

...finer for stereo...finer for mono

If you move in circles where component hi-fi is a by-word, you've no doubt heard about the Thorens TD-124 transcription turntable and its fabulous performance. But for late-comers we'd like to point up just a few of the really big features (non-technical readers may skip remarks in parentheses): • **Extra heavy table for constant speed** (10 lb rim-concentrated table insures low wow and flutter; higher moment of inertia than any similar table). • **Exact speed** ($\pm 3\%$ adjustment on all speeds— $16\frac{2}{3}$, $33\frac{1}{3}$, 45, 78—with built-in illuminated strobe for setting after stylus is on record). • **Easy on records** (unique two-table design permits starts

after you've placed stylus, permits $\frac{2}{3}$ rev. starts, makes cueing easy). • **Extremely low rumble** (mirror-finish main-bearing, nylon-seated ball-thrust-bearing reduce both vertical and horizontal rumble to a new low, so important for stereo). • **2-way motor rumble reduction** (both an extra-large idler and an ultra-compliant belt-drive keep motor vibration and speed variations from table). Driving parts electronically balanced. No costly base necessary (only \$9.00). 50/60 cycles, 100/250 volt operation.

These are just a few of the TD-124's features. Ask your dealer to tell you the whole story on the fabulous TD-124.

Now two budget-priced TD turntables

These 4-speed turntables have same basic adjustable-speed precision-drive as famous TD-124 but you save two ways: (1) they come already equipped with stereo-wired professional arm without overhang making them ideal changer replacements. (2) Some TD features have been eliminated to save you money. But they still top the performance of every similar turntable and player on the market. TD-184 has semi-automatic operation. TD-134 is manually operated. Precision metal stroboscope (50/60 cycles) furnished with each unit. 100/250 volt operation. Wooden base only \$6.00.



TD-134
\$60.00 net



TD-184
\$75.00 net

Thorens celebrates 75 years of progress in music reproduction



THORENS

SWISS MADE PRODUCTS
HI-FI COMPONENTS • LIGHTERS
SPRING-POWERED SHAVERS
MUSIC BOXES
NEW HYDE PARK, NEW YORK



Met Apocrypha?

SIR:

Anyone who has ever sat, or stood, or perambulated at the Old Met will undoubtedly clip and preserve Francis Robinson's superb, and almost definitive, history which appeared in your November issue.

Although properly celebrated for his encyclopedic mind and elephantine memory, Mr. Robinson seems nevertheless to have overlooked one small but essential item. Speaking of recent improvements, he notes the modernization of the kitchen, under Sherry's regime, and the addition of showers for the benefit of the ballet, but makes no mention of the equally practical contribution made by Soprano Frances Alda, at that time wife of General Manager Gatti-Casazza, Madame Alda:

"At first sight of the Metropolitan, I gasped. Then I laughed. *That* an opera house? It looked more like a storage warehouse. The interior, when it was lighted and the boxes filled, was impressive. But backstage was a disgrace. I stood those conditions for years. Though not uncomplainingly . . ."

"Then one year, while Gatti was in Europe, I descended on the Metropolitan with scrubbing brush, mop, and scouring soap. At least figuratively. And I inspired plumbers to pipe water into the dressing-rooms and install toilets. Gatti shivered with horror at my temerity when he returned . . ."

The above is taken from her autobiography, *Men, Women and Tenors*. However, your author may know best, as Madame Alda was as widely famed for her powers of exaggeration as for her temerity.

Dale Warren
Boston, Mass.

Growly Solo Bits

SIR:

On page 129 of your October 1958 issue you review a recording by the Frank Comstock Orchestra, with special reference to the "growly double-bassoon solo bits and the reverberant stereoism of the recorded sonics."

Continued on page 14

HIGH FIDELITY MAGAZINE

STEREO STEREO AND MONAURAL

the
experts
say...
in HI-FI
the best buys are



World-famous
EICO advantages
guarantee your complete satisfaction:

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Stereo Preamplifier HF85

FM Tuner HFT90

Stereo Amplifier-Preamp HF81

Bookshelf Speaker System HFS1

Monaural Integrated Amplifiers: 50, 30, 20, and 12-Watt (use 2 for Stereo)

Speaker System HFS2 35" H x 15 1/4" W x 11 1/2" D

Monaural Preamplifiers: HF65, HF61 (stack 2 for Stereo)

Monaural Power Amplifiers: 60, 50, 35, 30, 22 and 14-Watt (use 2 for Stereo)



Over 1 MILLION EICO instruments in use throughout the world.

NEW STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamplifier is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders on unmeasurable even at high output levels. Separate lo-level input in each channel for mag. phono, tape head, mike. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B input in each channel. Independent level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1-6X4. Works with any 2 high-quality power amplifiers such as EICO, HF14, HF22, HF30, HF35, HF50, HF60. Kit \$39.95. Wired \$64.95. Includes cover.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source—tape, discs, broadcasts—& feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, Independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Service Selector" switch permits one preamp-control section to drive the internal power amplifiers while other preamp-control section is left free to drive your existing external amplifier. "Its performance is excellent, and the operation is uncomplicated."—HI-FI MUSIC AT HOME. "Excellent"—SATURDAY REVIEW. Kit \$69.95. Wired \$109.95. Incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
NEW HF65: superb new design. Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. 1M distortion 0.04% @ 2V out. Attractive "low silhouette" design. **HF65A** Kit \$29.95. Wired \$44.95. **HF65** (with power supply) Kit \$33.95. Wired \$49.95.

HF61: "Rivals the most expensive preamps"—Marshall, AUDIOCRAFT. **HF61A** Kit \$24.95. Wired \$37.95. **HF61** (with power supply) Kit \$29.95. Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output Xfmr.: "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Cover E-2 \$4.50.

HF50: 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specs at 50W. Kit \$57.95. Wired \$87.95. Cover E-2 \$4.50.

NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit \$47.95. Wired \$72.95. Cover E-2 \$4.50.

HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.

NEW HF22: 22-Watt Power Amplifier. Kit \$38.95. Wired \$61.95. Cover E-2 \$4.50.

NEW HF14: 14-Watt Power Amplifier. Kit \$23.50. Wired \$41.50. Cover E-6 \$4.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. "Excellent value"—Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered"—Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier. "Packs a wallop"—POP ELECTRONICS. Kit \$34.95. Wired \$57.95.

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HFS2: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36" 15 1/4" 11 1/2". "Eminently musical; would suggest unusual suitability for stereo."—Molt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

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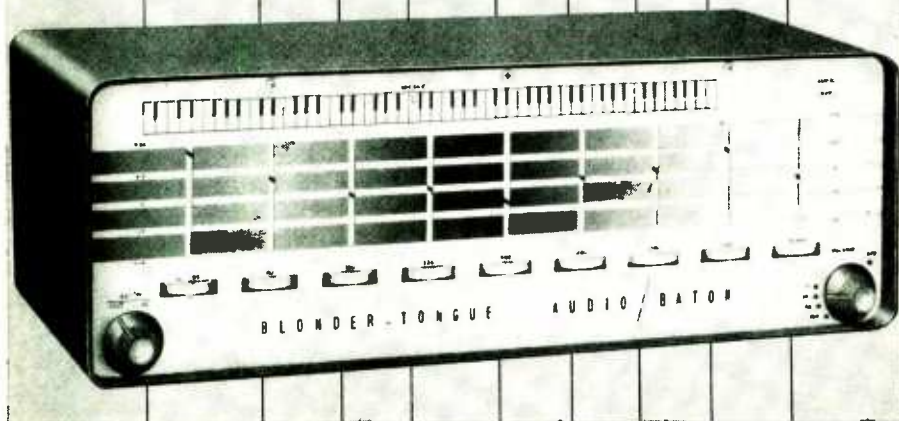
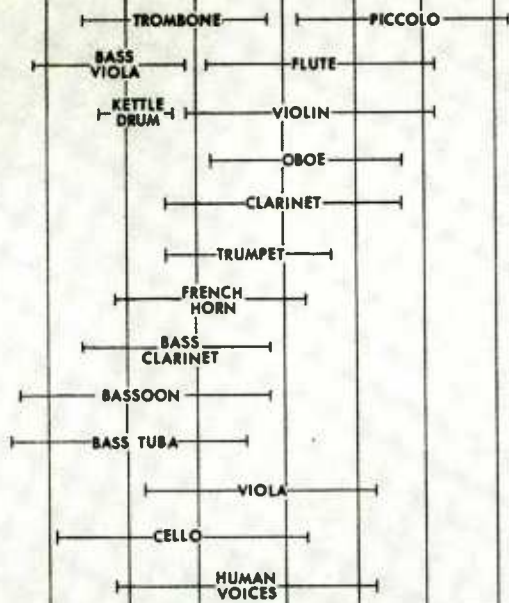
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LETTERS

Continued from page 12

I hope I can put at rest the fears of those readers who, on listening to the album, will be faced with the alarming choice between doubting the fidelity of their equipment and doubting their ability to distinguish between double-reed and single-reed instruments.

The growly solo bits are in fact performed not on a double bassoon, but on a Selmer E flat Contrabass Clarinet, an instrument comparatively little known among jacket writers, record reviewers, and symphony orchestras, but quite popular in hands.

Harry Randall

H. & A. Selmer Inc.
Elkhart, Ind.

Praise and Blame

Sir:

Two primary motives in my writing this letter:

(1) an expression of appreciation for the really fine Puccini discography in the December issue; my respect for David Johnson's always excellent reviews of opera recordings continues to grow.

(2) a loud and hearty "hurrah" for the sentiments expressed by another reader, Mr. Bernard Brodie, in the "Letters" column of the December issue. I have written to Decca records regarding its peculiar practice of offering art reproductions (as on their record jackets) for a small price, and its failure to include the texts of the songs offered in its fine series of Lieder recordings, such as those of Fischer-Dieskau. But apparently Decca is more concerned with peddling art reproductions than with rendering a real *musical* service to its prospective buyers. Like Mr. Brodie, I too have refused to purchase any more Lieder recordings which fail to include the texts of the songs and at least adequate translations.

H. J. Martin, Jr.
Abilene, Tex.

Opera as Anachronism

Sir:

Your November editorial suggests that we lag in our national support of opera because of a resistance growing out of either indifference or prejudice. May I add "abhorrence"?

May it not be that our musical taste has advanced beyond the ability to tolerate opera in our regular musical fare? (I except the very examples you cite—Mozart and Beethoven.)

Listening by phonograph, you sug-

Continued on page 16

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LETTERS

Continued from page 14

gest, is easier than listening in the opera house. May it not also be more revealing of the tinsel and bombast that lie at the core of much opera? To one listener, most opera is a poor and mongrel simulaton of an art form. Its librettos commonly put to shame the most lurid of our crime movies, or bog down in complete absurdity.

Its arias often approximate the substance of a nursery rhyme or serve as ludicrous vehicles for vocal acrobatics. The display of facts of muscular control never moved me very much in a vaudeville house, nor does it in singing. Similarly, I fail to detect anything musically satisfying in a recitative. I submit that most opera is plain bad music and worse taste—unacceptable to the intellect and, as performed, neither satisfying nor stimulating to the emotions. You named *The Magic Flute*. At the other extreme, let me point to Wagner, who frequently keeps going for twenty minutes after he has run out of anything to say!

I like to believe that American musical taste will continue to reject the uncouth bellowings, the banal tunes, and the contrived and farcical "acting" which make much opera offensive to the music lover—meaning the searcher for beauty.

Let's remember the Metropolitan as we do other manifestations of an adolescent America—torchlight parades, gingerbread architecture, and diamond shirt studs—with tolerant, amused nostalgia but with relief that we have outgrown them artistically. But must we revive opera any more than we have these other anachronisms?

Carlton C. Porter
Troy, N. Y.

Don't Minimize Milanov

SIR:

It is always sad to see a critic speak erroneously concerning a great artist. Mme. Zinka Milanov is loved by one and all for her voice as well as for her contribution to opera.

David Johnson, in his review of Ponchielli's opera in your December issue, sees fit not only to minimize her beautifully sung performance of *Gioconda*, but also to suggest that she turn the role over to "someone else."

For most of us Mme. Milanov is *Gioconda*.

Thomas J. Waechter
Pella, Ia.



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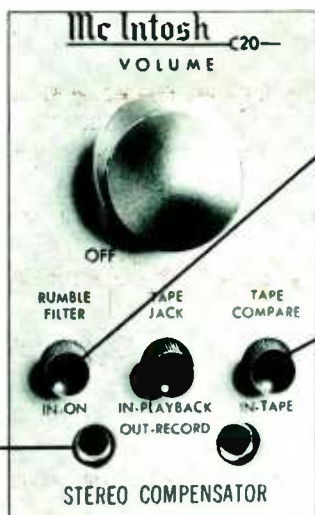
- INPUT SELECTOR
- BASS COMPENSATION
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- TREBLE TONE CONTROL

Eight inputs are supplied including special input switching to parallel the sides of a stereo cartridge to cancel the vertical signal for highest quality monophonic reproduction from a stereo cartridge. Sufficient gain has been provided to give full output from even the lowest output cartridges.

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Jacks have been provided on the front panel to permit the use of a portable tape recorder in addition to a tape recorder built in the system. The jacks, in stereo of course, are for playback or record as controlled by the push button. By the use of these jacks two tape recorders can be used with the C 20.



The push button Rumble Filter control sharply attenuates the extreme low frequencies to eliminate any objectionable noises generated in the source equipment.

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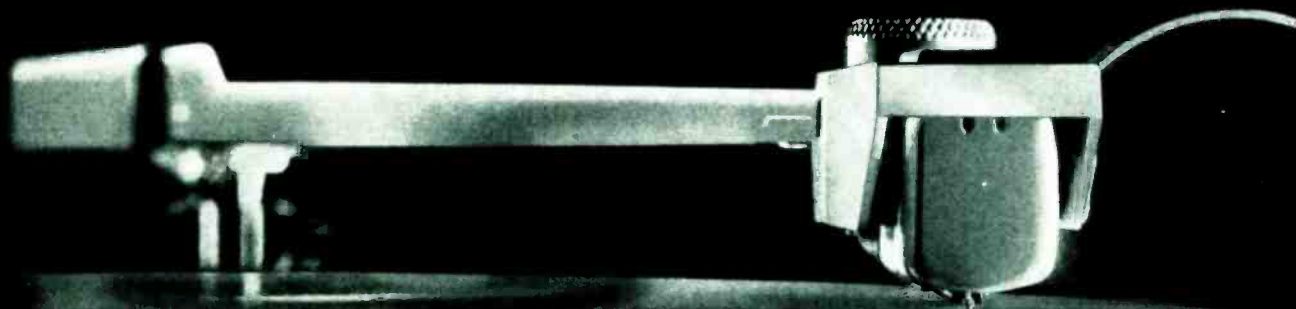


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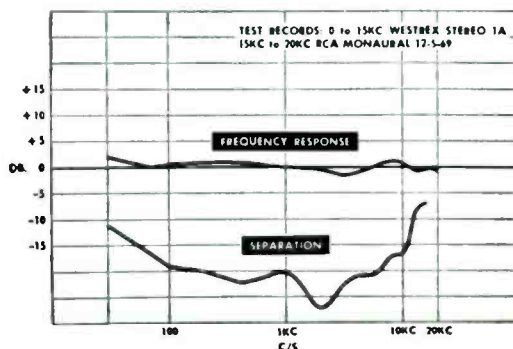


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The more moving parts, the more resistance to groove motion. General Electric's "Golden Classic" has only one moving part—the stylus—which "floats" freely in special-formula damping cushions. This means freer motion in the record groove. You get less wear on records and stylus, and superior sound at all frequencies. Hear the "Golden Classic" GC-5 or GC-7 soan. You'll agree they are a fitting climax to the famous General Electric cartridge tradition.

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Books in Review

Gershwin. It is indeed hard to realize that George Gershwin has been dead for over twenty years. Certainly the stature and influence of very few composers have continued to grow so remarkably in the years immediately after their death; and, in particular, the phenomenal rise of *Porgy and Bess* to world-wide popularity is almost unparalleled. Critical reappraisals of the man and his works have been long overdue, so the simultaneous appearance of no less than three new Gershwin books by no means constitutes an embarrassment of riches.

The most attractive of these (in appearance as well as content) is *The Gershwin Years* by Edward Jablonski and Lawrence D. Stewart, at once a lavishly illustrated picture book and a substantial dual biography of the composer and his lyricist brother, Ira. Uniquely valuable for its extensive documentation, especially of the correspondence with DuBose Heyward during the long preparation of *Porgy and Bess*, it is scarcely less so as a representation of the attitudes and evaluations of the post-Gershwin generation, exemplified here by a pair of young authors who themselves never experienced the high-voltage impact of the composer's own personality (Doubleday, \$6.95).

Much more specialized and idiosyncratic is *George Gershwin: Myth and Legend* by Merle Armitage, a friend and colleague who once edited a superb Gershwin symposium (1938, long out of print) and later produced the first of the many *Porgy and Bess* revivals. He has a number of illuminating anecdotes to relate, particularly of Gershwin's last year in Hollywood, but much of his attractively designed and illustrated little book is padded out with long-since-familiar quotations and many side excursions of his own which are of extremely limited interest (Duell, Sloan & Pearce, \$4.50).

The third book is primarily a period piece: a reprint of the earliest biography, the late Isaac Goldberg's *George Gershwin: A Study in American Music* (1931), here supplemented by six additional chapters by Edith Garson and by Alan Dashiell's foreword and discography. The additions are sympathetic and competent enough, but their sobriety contrasts incongruously with Goldberg's fervor and breeziness, which themselves may

Continued on page 22

HIGH FIDELITY MAGAZINE

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G-E "Stereo Classic"
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G-E "Stereo Classic"—40 watts of clean, balanced power

General Electric's MS-4000 "Stereo Classic" Amplifier provides every useful variation in stereo and monaural amplification, quickly and easily controlled by a single set of knobs.

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BOOKS IN REVIEW

Continued from page 20

seem unduly flip and adulatory to today's readers. Yet in my own opinion there are genuine insights here, as well as an authentic crackle of the electrical atmosphere of the Twenties and Thirties, which are quite unique (Frederick Ungar, \$5.50).

The Rodgers & Hammerstein Song Book. Do they laugh when you sit down to the piano? Well, the last laugh can be yours if you do so solely for your own pleasure. Or, if you can get through simplified piano accompaniments without too much stumbling, the laughter will be shared relish as "they" gather around to join in singing such contagiously tuneful airs as the hit songs from *Oklahoma*, *Carousel*, *South Pacific*, and other memorable R & H successes. A companion work to the immensely popular *Rodgers & Hart Song Book* of 1951, the new one is also a lavish picture as well as music book, with piano arrangements again by Albert Sirmay. The illustrations (this time by Frederick E. Banberry) strike me as a good deal cornier than even the ripest sentiment in the music itself can justify; but there are also some good, if small, photographs of original stage scenes and stars, concise commentary by Newman Levy, an introduction (with autographs) by R & H themselves, and—essentially—the full words and music for no less than forty-one of the beguiling songs (Simon & Schuster, \$12.50).

Folk Songs and Blues. For listeners beginning to glimpse the need for, and rewards of, active personal participation, two other attractive songbooks also have recently been made available: *The Abelard Folk Song Book* edited with piano and guitar arrangements by Norman Cazden, and illustrations by Abner Graboff; and *Folk Blues*, edited with piano and guitar arrangements by Jerry Silverman, and illustrations by Vera Bock. Each will provide countless pleasant hours of home music making, and each is usefully and extensively documented with source notes. Cazden's is really two books in one: his "Songs for Every Day" are American tunes in Catskill area variants; the "Songs for Saturday Night" are drawn from an international, but largely British, repertory. Silverman's collection is confined exclusively to blues, yet there is no lack of imaginative variety here, either. Indeed, with all due respect to eminent

Continued on page 24

HIGH FIDELITY MAGAZINE

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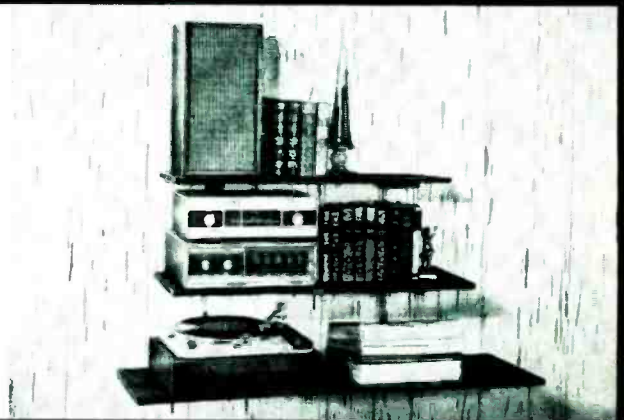
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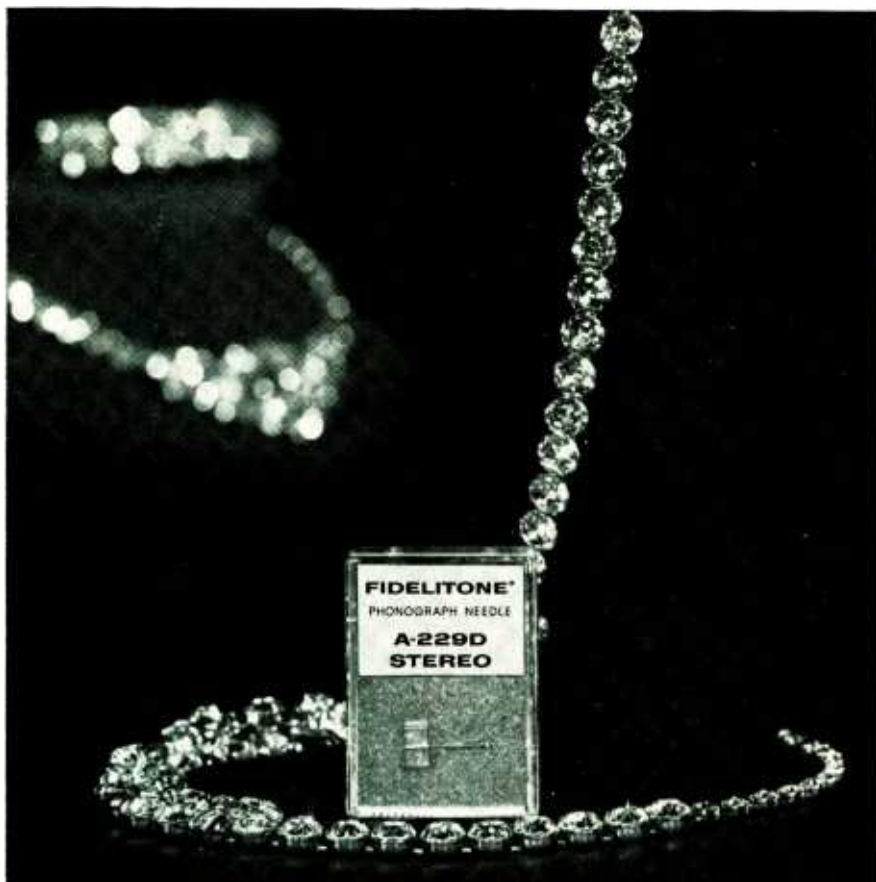
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"Best buy on records"

BOOKS IN REVIEW

Continued from page 22

composers, I've found far more stimulating discoveries in these collections by mostly anonymous geniuses (Cazden: Abelard-Schuman, \$5.00; Silverman: Macmillan, \$6.95).

Milton Cross' *Favorite Arias from the Great Operas* is another handsome gift songbook, but intended for amateurs daring enough to tackle a rather ambitious repertory—fifty of what Mr. Cross considers the most popular arias and duets from thirty-four of the best-known operas. The big book provides discreetly simplified piano accompaniments by Alexander Steinert, original-language texts supplemented by Chester Kallman's new English translations, brief descriptive notes by Henry W. Simon, and illustrations by Polly Bolian. Of course, do-it-yourself as applied to this music produces something considerably different (to phrase it mildly) than having it done for you . . . but what pleasure there can be in personal music making is quite immeasurable by objective critical yardsticks (Doubleday, \$7.50).

My Lord, What a Morning, the autobiography of Marian Anderson, was given a remarkably unanimous and cordial critical reception when it first appeared in 1956, and readers of the reprint will find the praise wholly justified. There isn't a great deal about music itself in these memoirs (although the public career is recounted unassumingly and there is a rich mine of fascinating information on the universal problems of a touring artist's life, as well as on the special problems of the Negro artist), yet the personality and charm of Miss Anderson herself emerge with all the simplicity and fervor that distinguish her singing at its best. She is almost too good to be true—and so is her disarmingly modest, but profoundly moving, book (Avon paperback, 35¢).

Note: Records in Review, 1958, *The Fourth High Fidelity Annual* (this year edited by Frances Newbury) covers the period July 1957 through June 1958 inclusive. Matching the format of last year's compilation, this 333-page volume provides some 900 reviews originally published in this journal (arranged as usual by composers and in the categories Collections & Miscellany, The Spoken Word, and Stereo Tapes) and written by twenty-seven authors. The Index of Performers runs to five triple-columned pages (Wyeth Press, \$5.95). R. D. DARRELL

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PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

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The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

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MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149⁹⁵**

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

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


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

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

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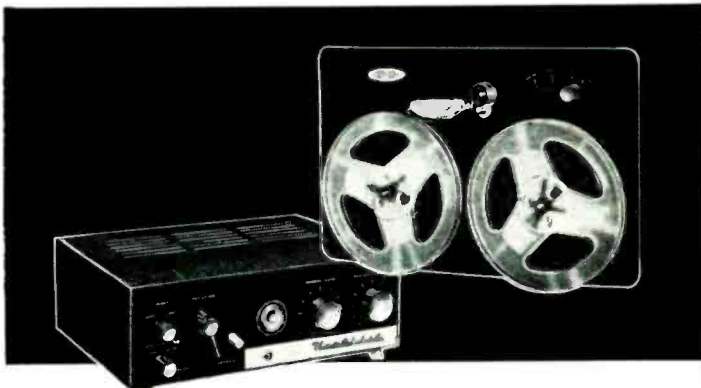
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64.95

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

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



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99.95 Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 $\frac{1}{2}$ IPS ± 2.0 db 50-10,000 CPS, at 3 $\frac{3}{4}$ IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.

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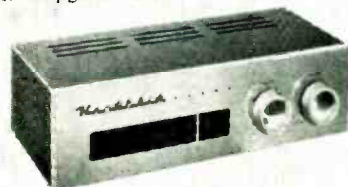
Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26.95

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

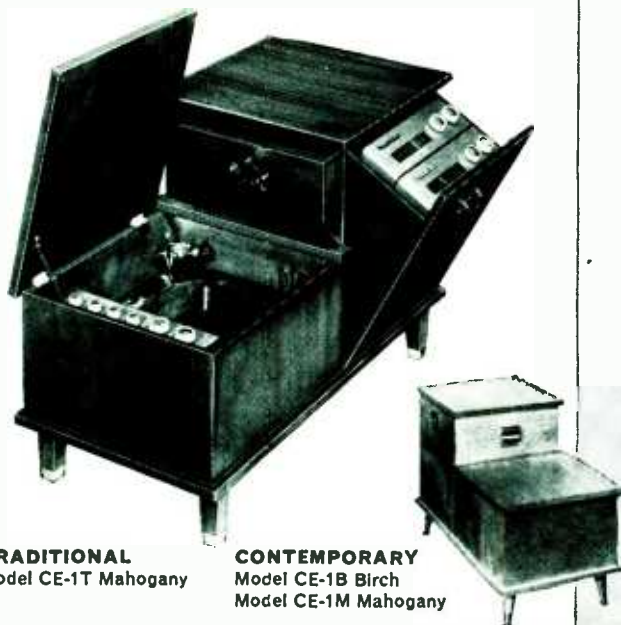


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26.95

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

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CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 **\$43⁹⁵** each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¾" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 **\$28⁹⁵**

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **\$54⁹⁵**

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

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 **\$21⁹⁵**

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



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 **\$19⁷⁵**

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ± 1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12" W. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.



HEATHKIT



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

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy-duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

**"ADVANCE DESIGN" 25 WATT HI-FI
AMPLIFIER KIT**

MODEL W5-M \$59⁷⁵

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



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

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

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

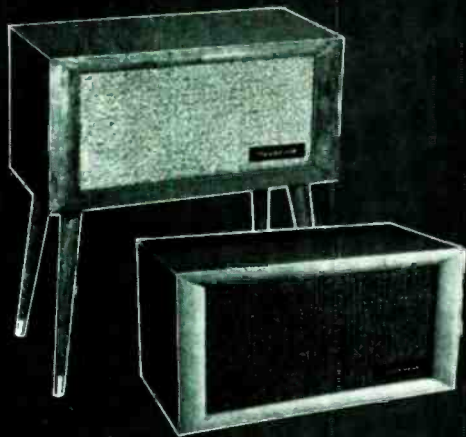
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut.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



**ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵**

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

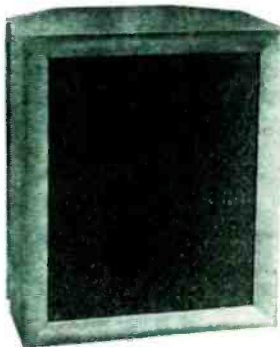
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist.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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

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

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



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

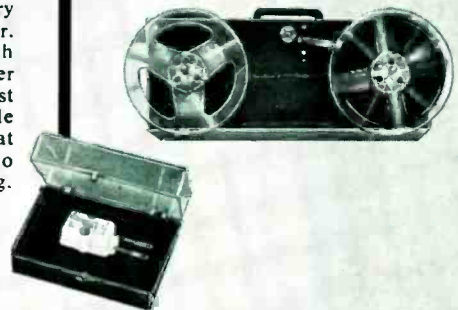
\$26⁹⁵

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

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MODEL SW-1 **\$24⁹⁵**

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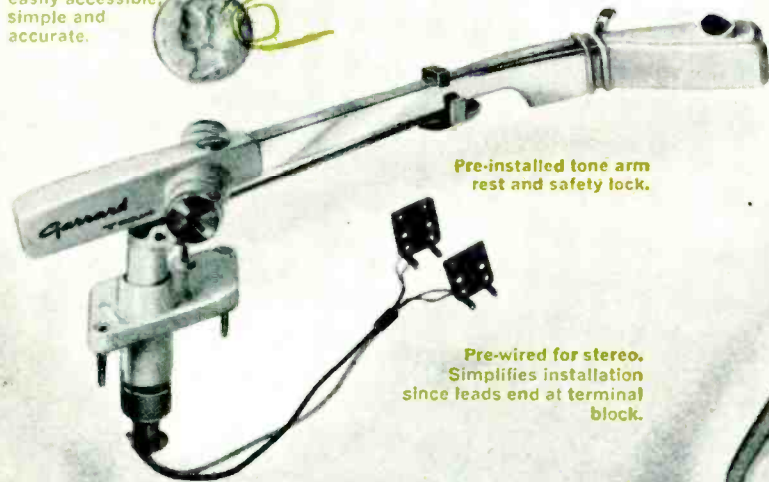
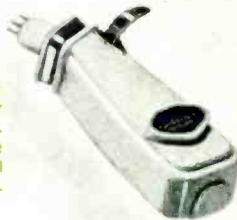
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Going to Concerts

IT IS TIME now for some motivation research, if you will pardon the expression, so let us follow a man home from work. He leaves the office at five and arrives home at five-thirty, weary. Nevertheless, he does not loosen his necktie and deposit himself in front of the TV set. He takes his quick martini with him to the bathroom, where he applies his electric shaver, and then to the bedroom, where he attires himself in either Oxford gray (with a new Italian embroidered silk tie) or a dinner jacket, depending on the circumstances and the locale.

In defiance of tradition, his wife has finished before him. He joins her now in the living room. She is girdled to a queenly rigidity, handsomely draped in a fur stole, and nicely sparkling around the coiffure. They pat the baby-sitter's hands encouragingly and hurry out to the taxicab rumbling at the curb. It is the slowest taxi in the Western Hemisphere, but the reservations at Alfonso's hold firm, and the scallapini is good. The candle on the table burns down an inch, the evasive waiter is captured, they set forth now on foot for Symphony Hall (it isn't quite raining yet).

They know where their seats are but the usher guides them anyway; he is working his way through the Conservatory. They applaud the chorus filing in. This a big night, season's end: the Brahms *Song of Fate* and Beethoven's Ninth. Cigarettes taste good at intermission. The conductor skips no repeats in the scherzo of the Beethoven, and the basso stays on key in his recitative. Afterwards our couple run into the Hopkinses and the Vogels in the lobby, and they all go to a Russian tearoom where, naturally, they order Irish coffee. Our research subject ends the evening having spent \$26.75.

The question before us is: why did he do it? At home he has a fine new stereo system, and good recordings of the Ninth and the *Schicksalslied*. Also, some cold beer and some comfortable knockabout clothing. As Joseph Roddy asks, elsewhere in this issue, why then the expedition and the expenditure?

There are reasons. To begin with: the music, and my selections were not happenstance. Roland Gelatt pointed out lately and very truly (in another publication) that you cannot really *hear* the finale of the Ninth Symphony on a home music system, be it ever so stereophonic. The mass of the sound is missing. And this applies, I think, to most big choral works and some orchestral ones as well, perhaps most notably the symphonies of Mahler and Bruckner. It's a plain matter of physical size.

Less easy to explain is something equally real. When

Beethoven exhorts: "*Seid umschlungen, Millionen!*" he may not expect millions present, but is he not entitled to thousands, at least? This is grand oratory, in full panoply, not at its best delivered to two loungers on a sofa, fondling beer cans. I suppose what I am urging is a sort of propriety. It applies also—if differently—to *Der Rosenkavalier*, whereof the rosy, silvered charm is vulnerable to any accompanying note of inclegance. To be sure, there is also music that lends itself best to listening solitary or *à deux*, or to informality. What I am pointing out here is merely that not *all* music does. By the same token, *As You Like It* is nearly as good read in bed as heard aloud — but *Henry V* isn't. It needs a stage and an audience.

There are a couple of other points. One is the matter of visual acquaintance with artists, en masse and singly. There is excitement in the scene of gleaming horns, flutes, and cellos, and this should be refreshed regularly. And there is greater excitement in the sight of Beecham's flashing beard and darting baton. The eye can be helper to the ear in musical enjoyment; never doubt it.

And, then, there are wives, who pose a special problem. To our male subject, his living room is relaxation territory, a change of scene which cases him. He has left his cares at the office and is ready for the touch of music. But his wife, alas, in the same living room, has had no change of scene. She's still at the office. And maybe there's unfinished business in plain sight: tarnish on the pewter porringer-ashtray; a hint of cobweb down beside the breakfront. Messrs. Dvořák and Debussy are going to have a harder job tonight with Her than with Him. They'd have a fairer chance at the concert hall.

Always cogent — and always mentioned, too, so it can be dealt with shortly here — is the need to hear good live music occasionally as criterion of what your home music should sound like. Stereo may heighten the importance of this.

Lastly, if we are to have good reproduced music, we must keep live music alive and healthy. A record company seldom initiates a performance. If it wants a new recording of *Death and Transfiguration*, it persuades the appropriate conductor to include the work in his concert schedule. This takes care of the cost of rehearsal, so the record company may break even or perhaps show a profit. The concert performance pays for the preparation. And who is to pay for the concert performance?

Well, you know whom I have in mind, don't you?

I.M.C.

AS THE EDITORS SEE IT





Who Lives at Carnegie Hall?

*A portrait of America's oldest and liveliest orchestra—
the New York Philharmonic* by JOSEPH RODDY

BY LIFTING IT onto the same institutional perch with handsome transport terminals, well-lighted youth centers, and neat greenswards in the heart of business belts, the city fathers of most sizable United States cities have made a full-strength symphony orchestra into a kind of urban status symbol. Civic pride started symphony orchestras burgeoning all over the country in the last half century, and now in nearly each metropolitan nest the infant orchestra has grown to be the cultural top dog. A considerable social swirl goes on around it. The town's fund raisers usually rate it their most distinguished client. And its musicians, far from being treated any longer as wards of the philanthropies, are looked up to as estimable if not always lavishly propertied citizens. They are deemed small-order luminaries, pegged at about the high-school-teacher level. Their conductor is a number of notches up, a fair municipal match for the mayor, one of the town's 2,000-candlepower celebrities.

All this artistic and social *élan*, begat of brisk cultural commerce across the country, differs sharply, however, from the situation that until this fall obtained in New York, New York. There, almost timelessly, Carnegie

Hall at 57th Street and Seventh Avenue has had as its single long-term tenant the New York Philharmonic—the in-line successor of an ensemble that first played 116 years ago some sixty-two blocks south in the same city. It is the country's first symphony orchestra, the world's third oldest. This season's opening concert—Schuman's *American Festival*, Ives's Second Symphony, Beethoven's Seventh, and as lagniappe, out in front, Berlioz's *Roman Carnival*—was held at Carnegie on October 2, the same night Eugene O'Neill's *A Touch of the Poet* opened at Broadway's Helen Hayes Theatre twelve short blocks away. For that abulic pack herd who would sooner miss a beatific vision in the night sky than not be seen at an opening night rite, this clash of attractions posed a tough choice. At Carnegie there was the formal debut of forty-year-old Leonard Bernstein as the orchestra's music director and the first showing of his new weekly "Previews." At the Helen Hayes Theatre there was the late O'Neill's play; and to miss this would be a *gaffe* grievous enough to get even a dependable first-nighter drummed out of the club. To make the decision all the more agonizing, Bernstein in his composer manifestation

had formidable Broadway credentials of his own, born of *West Side Story*. O'Neill, on the other hand, had, since his death, become indisputably "the greatest American playwright." All in all, it was a hard night for professional first-nighters.

Marlene Dietrich chose O'Neill, but covered herself by making the Philharmonic for the Sunday matinee. Gloria Vanderbilt chose the Philharmonic, getting to O'Neill as soon thereafter as possible. Mayor Wagner was a Philharmonic man. John D. Rockefeller, III, was O'Neill. Harold Clurman, who directed *A Touch of the Poet*, skipped his own opening to take in Bernstein's. Columbia Records' classical impresario David Oppenheim, who records the Philharmonic, was prominently boxed in Carnegie, but without his wife, Clurman's stepdaughter, who—with admirable filial piety—took up a position out front at the Helen Hayes.

After their shining hours, music and drama held separate stay-up-late parties waiting for the morning papers. In them, the O'Neill play got a set of good notices. The Philharmonic got lengthy feature stories in the *Times* and *Herald Tribune*, both reporting on the Preview's innovations and the audience's reactions. These articles created such a stir that since then a Thursday night pair of Philharmonic tickets have been about as precious a commodity in town as two on the aisle for *The Music Man*. It was—as Dimitri Mitropoulos, Sir John Barbirolli, and others could testify—not ever thus.

Even dispensing with the natives' chauvinism, it's now about indisputable that New York is the musical center of the known universe. In Carnegie Hall, Town Hall, the Metropolitan Opera House, the City Center, the Grace Rainey Rogers Auditorium, Hunter College Auditorium, the Y.M.H.A., the New School, and an assortment of lesser sanctuaries, more grace notes are graciously played almost every night than even the hardest music lover could bear to hear. However, the very ubiquity of music in New York has had a deglamorizing effect on local artists, and over the years plaudits and prestige have gone chiefly to visiting performers. Since Toscanini retired from its leadership in 1936, the Philharmonic has been less honored at home than either the visiting Boston Symphony or the Philadelphia Orchestra. In New York, the home-town orchestra was merely one of many *musiques* each Thursday night; the two interloping aggregations were not only the centers but virtually the totalities of musical life back in their own parishes of Boston and Philadelphia. Both of the Philharmonic's rivals toured widely, but—by pact, it seemed—avoided each other's native habitats. Instead, each made forays into Manhattan, where their musicians were so lionized that they took on the pious air of missionaries bringing culture to Buffalo.

To add to the insolence of it all, they played programs scrupulously rehearsed right down to the last sixty-fourth rest and brought to a high polish by two to five public performances prior to the New York invasion. In

Carnegie, they played magnificently to audiences convinced before they heard a note that the notes they were *about* to hear would be of a tonal refinement and opulence the Philharmonic could not match. Over the blinis and pirojki at the Russian Tea Room down the street, rival factions compared the features of these visiting favorites—the strings of the Stokowski-Ormandy Philadelphia vs. the strings of the Koussevitsky-Munch Boston, concertmasters Hilsberg and Krachmalnik vs. Burgin, and even the case pro and con for the inflation of A which had the delegation down from Beacon Hill tuning a few cycles higher, or haughtier, than the ensemble sent up from the Main Line. The disputants could never decide which of the orchestras was the all-out first, but in consigning their home forces to third rank in the three-city rivalry, they were—lamentably—in agreement.

It's not that way in the Russian Tea Room this year, because it's not the same in Carnegie Hall. Last fall when the New York Philharmonic ripped into the *Roman Carnival Overture* under Leonard Bernstein to start the season's home series, it played with a strength, suppleness and precision, with a tonal refinement and opulence too, that probably no orchestra could exceed. The 106 musicians on the stage knew they sounded superb, the 2,860 listeners jammed into Carnegie Hall that night let them know with a rousing ovation that the change was noticeable; and between the applause and the performances Bernstein talked, played the piano, sang illustrative passages, and possibly even danced as he gave splendidly elucidating accounts of what his Previews in general would be like and how American music in particular would likely be well served by them. That night the Philharmonic was rehearsed right down to the last sixty-fourth rest, too.

To warm up beforehand it had played a week-long East Coast tour from Boston to Washington. On that

Friedman-Abeles



Rehearsals are complete to the very last sixty-fourth rest.



Columbia's Howard Scott, Fred Plaut, Bernstein. Bernstein with Dimitri Mitropoulos. New Yorkers in Rio: the tour was a success.

short haul, and a seven-week tour through South and Central America the preceding spring, the Philharmonic revised its whole outlook on its own role in the Big City. Two years earlier, on April 29, 1956 exactly, the *New York Times*' music critic Howard Taubman fired off a full-page *feuilleton* headed "The Philharmonic—What's Wrong with It and Why." Taubman called the orchestra second-rate, held Mitropoulos responsible, found many of its soloists unqualified, its programs poorly chosen, its management questionable, and—as a consequence—its New York audience apathetic (when not in fact absent). At the time, the orchestra's board of directors was already casting about for a conductor to replace Mitropoulos, and the journalistic prod had less actual effect on the Philharmonic's future than it had on Taubman's prestige as critic and seer.

The orchestra Dimitri Mitropoulos tended for seven years took on in some degree the image of that mystic Greek. It made music the way he thought an assemblage of free men who were instrumentalists by choice should—and that intellectual virtue was his procedural block. In his method Mitropoulos is not quixotic, and his imprint can be traced from Minneapolis (1937–1949) through the Philharmonic (1950–1957), and now into the pit of the Metropolitan Opera House. It is a method oriented orchestrally, to the ways and means of the piano—an instrument the reflective Paul Hindemith thought the least suitable study for a musician. The piano is an instrument on which a key depressed by Artur Schnabel does not produce a tone markedly superior to the same key stepped on by a cat. And no matter how artful the legato, a note once sounded cannot be sustained at the volume it started off with. It is fitted for percussive work, fair in cantabile passages, and as juiceless as stone at conveying different intensities in the middle ranges of musical emotion. It is the one instrument Dimitri Mitropoulos lives by, and the orchestras he leads somehow mirror most of its limitations. Under Mitropoulos, a tutti entrance fortissimo trailed off quickly to mezzo-forte or less, and invariably the fronts of the notes had more rightness than their rears. In analogy with the piano, he used too much pedal. His interest was the line

of the whole work, and he let the musicians tend to details—which they often did not.

Whipped up into a hot froth in concert performances of Strauss's *Elektra* or plunged deep in the churchly glooms of a Bruckner andante, the Philharmonic under Dimitri Mitropoulos was as properly cast as Franz Liszt playing the Twelfth Hungarian Rhapsody. But the airier stretches of the nineteenth-century repertory and virtually all of Mozart and Beethoven were either given the same heat treatments or else walked through perfunctorily; most discriminating listeners in Carnegie Hall thought nothing could be worse than the first of those approaches until they had heard the second. Humidity is what the orchestra had a lot of; bright sunshine seldom cut through.

Mitropoulos' capacity for unsubtlety, however, was turned to good nonmusical use in his last days with the Philharmonic, when he met the press in New York at the close of the South American tour. On that continent the Philharmonic was treated better than Richard Nixon was treated poorly, and in Lima, where the Vice-President was pelted with fruit and stones, the orchestra was awash in adulation a few days later. Returning to New York after the tour which he had helped conduct, Mitropoulos was forthrightly irked when he found the Philharmonic drew only a military color guard, the garbage men's band, and Councilman Abe Stark to greet them at City Hall. "I would ask for this," he said acidly, "a little bit more recognition from the magistrates of this country." In a moment he was lecturing the reporters on their city's indifference to its orchestra. "After all," he went on, "the public considers us an unusual occupation—we are the sissy side of this country. We should be recognized so that the public sees that we have an importance to exist. If, for instance, the President could show us personally his interest. . . . The Mayor, the Mayor is interested in the Philharmonic personally, he says. But I never saw him there. He is always absent. He is brilliant with his absence." Mitropoulos' parting shot at the city's chief magistrate had the Honorable Robert F. Wagner in the audience the next time the Philharmonic assembled in New York to play.



Hornists De Intinis and Chambers in their "Toscanini suits."

But that happened to be four months later when its leadership had passed to Leonard Bernstein.

The orchestra took easily to Bernstein, who shared its direction with Mitropoulos in 1957 before assuming its sole control this season. Fifteen years earlier, to start what may be the most savored in-from-left-field success story since Theseus took over Atica, Bernstein had made his Philharmonic debut on twelve hours notice, replacing the ailing Bruno Walter for a Sunday afternoon broadcast. The men of the Philharmonic have felt a little possessive about Bernstein ever since, an attachment strengthened on four or five guest-conducting stints in the intervening years. When his three-year contract to act as their music director was announced, there was an almost schoolboyish elation around the lockers and clubroom backstage at Carnegie Hall.

Whether to address him as Maestro or Lennie or something in between like Sir or Mr. Bernstein set off good-natured colloquies among the musicians. But with their instruments in hand they showed no such indecision. When he was rehearsing the Tchaikovsky Fourth Symphony with them last spring, Bernstein asked solo oboist Harold Gomberg if it were possible to take a shorter pause to breathe in the middle of the twenty-bar solo opening the slow movement. Gomberg agreed to try and at the evening performance he hauled in a full lung-load of air before starting and went Bernstein one better by blowing his way through the whole limpid passage without a break for breath at all, an endurance feat he pulled off on the recent Columbia recording of the work as well as in almost every performance of it in South America. On that tour, playing thirty-nine concerts in twenty-one different cities in seven weeks, the musicians showed the first sure signs of their rehabilitation. Timpanist Saul Goodman said his percussion squad started to sound like a string quartet, and one of the violinists was sure he heard the strings around him at times deliver the creamy kind of tone that the Philadelphians regularly manufacture.

Through fifteen thousand miles of flying and no end of adventure in housing arrangements, it became hard to distinguish rests from rehearsals. Encountering a horn

player in a Caracas bar, Bernstein would buy him a drink, then tell him how he wanted a tricky passage played that night. Next day on the plane to Maracaibo he would be quick to assure the man that the passage was perfect, if it was; and if not, the two would talk over the trouble again. The result was a whole new quality of rapport between the musicians and their conductor. "I think we can get this phrase to go a little better" or "Somebody in the brass came in a bit late there" were gentle forms of address Bernstein used frequently before the tour. Drawing on the impressive deposits of good will he has built up, Bernstein can now state flatly "That passage is dead wrong" or, more directly, "Mr. K., you haven't got it right." Some of the orchestra's men can make flat statements too. "Look, what the hell's the point of this guy chopping around so squeamishly?" one of them asked. "The Philharmonic would be on its back if he didn't take the job when they put it to him."

In the process of getting the orchestra off its back and onto its toes, Bernstein has come up with added sources of earnings and even new clothes for its members. His *Omnibus* shows will continue with Philharmonic men filling out the musical forces he needs, but in addition the entire orchestra will join him in four special TV productions of Preview concerts sponsored by Lincoln Motors. These, together with the televised children's programs, twenty additional Carnegie concerts, and a sharply increased schedule of recordings capitalizing on the selling power of Bernstein's name, will put each of the Philharmonic's men far ahead of his gross earnings last year. The new clothes are off-black rehearsal uniforms with choke collar tunics. The men and Bernstein wear them on Preview nights, and there are 106 different opinions about their appropriateness. At rehearsals, Toscanini wore similar garb. Some of the wags in the Philharmonic now call each other Maestro, while others have been quick to point out that in addition to sounding like Toscanini the orchestra now looks like him too.

Under the new conductor, the Philharmonic personnel has hardly changed. John Corigliano remains its very competent concertmaster. Alfred Breuning, the onetime concertmaster of the bright young City Center Symphony Bernstein directed thirteen years ago, is new at the Philharmonic's fourth first-fiddle desk. Dmitry Markevitch, brother of Igor Markevitch, has been added to the cellos, where he works a stand behind Martin Ormandy, brother of the Philadelphia's Eugene. Two other new cellists are Lorin Bernsohn and Avron Coleman. Harold Goltzer is starting at bassoon, and Edward Irwin has been added to the trombone section. David M. Keiser, the new president of the Philharmonic's directors, is a businessman who regularly plays the piano in chamber music recitals at his Connecticut home. His report shows that the cost of keeping the orchestra operating last year came to \$331,916.69 more than the income it produced, but that is some \$68,000 less than the deficit the previous year.

The proportion of lean years to fat in Philharmonic history has not accorded with the Biblical fair exchange rate of seven for seven. Its hard times have run up a huge lead. It got off to a proper enough start as a musicians' coöperative with sixty-three performers on December 7, 1842 in the Apollo Rooms, a hall holding an audience of five hundred at 410 Broadway just south of Canal Street. For a season of three concerts the New York Philharmonic Society had the services of six conductors. At the first of them, Beethoven's Fifth Symphony, then as contemporary a work as Copland's *Music for the Theatre* is now, led off the program and most of the performers stood up to play it. Arias by Weber and Mozart followed, and the Overture in D by Jan Kalliwoda wound up the program. The conductors that night were Ureli Corelli Hill, D. G. Etienne, and H. C. Timm; at the end of the season the players split up the box office receipts, which came out to \$25 per man.

In successive improvements of its acoustics, the orchestra moved several times: to Niblo's Theatre on Prince Street, to the Academy of Music on Irving Place, and on to the present Metropolitan Opera House on 39th and Broadway. The moves did not improve its performances, or help its earnings. Boston and Philadelphia did not yet have orchestras, but two others in New York were strong competitors. In 1878 there appeared a statement in the program notes: "the Philharmonic has been reorganized . . . noncompetent members weeded out . . . engaged a thoroughly capable and conscientious conductor in Dr. Leopold Damrosch who, it is hoped, will put a little fresh vim into the society."

The move to Carnegie Hall was made in November 1892, with Anton Seidl, one of the Met's conductors, as the Philharmonic's revivifying force. The spurt was short. The real need was to abandon the status of musicians' coöperative and get off to a solid start as a professional symphony orchestra. Reorganized, it received money from J. P. Morgan, Andrew Carnegie, and Joseph Pulitzer to help sustain it, and Gustav Mahler became its conductor, empowered with absolute control over its membership and musical affairs. "It was, in a way, a pathetic denouement to an originally worthy, but now archaic, principle," John H. Mueller wrote in *The American Symphony Orchestra*. "For such is the irony of progress, and so far has the world moved, that a group of like-minded friends, democratically banded together as a private enterprise in the service of their art, content with a modest pecuniary reward, was not permitted by a sophisticated society to persevere, but was now compelled to submit to the dictates of efficiency and discipline."

During the Philharmonic's last ten years as a coöperative, most of the well-known conductors in Christendom took their guest turns and got their lumps. Gustav Mahler was the first to get his under the new order. The ladies of the men who laid down the cash took a lively interest in how Mahler went through it, and belabored

him with suggestions about what he should put on the programs. In addition, the musicians didn't respond to him. "My orchestra is the genuine American orchestra, phlegmatic and without talent" he wrote to his pupil Bruno Walter in Vienna. At the end of two seasons Mahler was broken in spirit, and glad that it was no longer his orchestra. Joseph Stransky followed and for ten years there were good crowds in Carnegie Hall for Philharmonic concerts loaded with Dvořák, Liszt, Wagner, sweetness and light. A lot of unconsulted diagnosticians felt that a stern disciplinarian was what the orchestra most needed next. With the appointment of Willem Mengelberg it got one. A few bars, even a few notes, could take up an entire Mengelberg rehearsal. It was a method that yielded immense improvement but—for the Philharmonic—it was only the beginning.

In 1928 the city's two major orchestras — the Philharmonic and the Symphony Society — merged into the New York Philharmonic-Symphony Society. The new conductor: former guest director Arturo Toscanini, who thirteen years before had walked out of the Metropolitan Opera in a high Italian huff. When he left the Philharmonic too, in 1936, he posted no definite set of charges against its directorate, but the air was full of vivacious innuendo. During his tenure Toscanini conducted fewer than half the programs, and virtually all these were conventional; but he drew performances of such consummate excellence from the orchestra that every conductor who has faced it since has had to stand and be compared with him, a fearsome prospect. Barbirolli, Rodzinski, Stokowski, Mitropoulos, intermittently Bruno Walter and Guido Cantelli strove mightily, spending themselves and the musicians, but the Toscanini legend would not come down.

The cracking good start which Bernstein has made may not get him past the conservative burghers who deplore seeing Toscanini's orchestra in the hands of a young man who wrote the song cycle *I Hate Music* and *The Wrong Note Rag* and *I'm So Lucky To Be Me* for Broadway shows. On the other hand, Mitropoulos, who loved the orchestra deeply, is sure Bernstein is best for it. When he turned it over to him, Mitropoulos told him that the permanent conductor of the Philharmonic held an inhumanly demanding job, one that should get the best juice out of every man before he falls back to pass the leadership of the orchestra to another. To Mitropoulos, it was a matter of duty, more than choice, that Bernstein should direct it now. "He has tremendous promise, because even when he sins, he sins with courage," he said.

With superb recordings of practically everything now available and reasonably priced, the exact reasons why a man should go out into the night to take his place in a comfortless concert hall are at least elusive. But the new man, in his first year at Carnegie, may have found some of them. Through the Philharmonic's programs Bernstein (Harvard '39) has threaded *Continued on page 132*

The Search for a THIRD DIMENSION

by Seymour Solomon

The author is head of Vanguard Recording Society, which has explored, and still uses, all the main routes to realism in stereophonic sound reproduction.

A CRYPTIC JARGON has been creeping into recent discussions of records as certain listeners with an engineering bent speculate on the type of stereo system used for the original master recordings. We hear talk of such symbols as A, B, M/S, and X/Y; references to the virtues of separation vs. nonseparation and home-grown vs. European recording systems. Since the result has been mainly confusion worse confounded, it may be appropriate to examine the principles behind the various systems and see what they yield in practice.

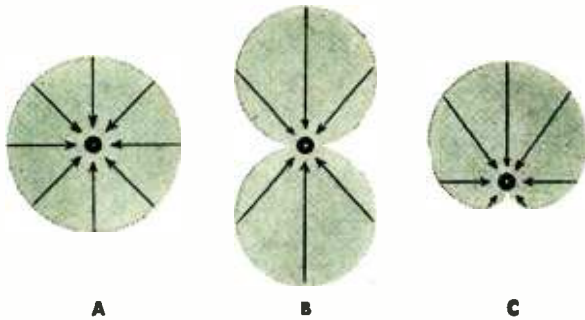
It should be made clear at the outset that all these systems may be transferred to any existing stereo disc-cutting techniques. The latter are nothing more than an electro-mechanical link in the tape to disc chain; the stereo recording systems themselves constitute the inner core of the recording process, and the selection of any one is not an arbitrary procedure, but rather a function of the aesthetic point of view, or recording philosophy if you will, of the men behind the machines. In recent years record fans have become increasingly aware that recording sessions involve not only composer and performer but a third party as well—the recording director. This “third man” is the intermediary whose job it is to reconcile the requirements of author and artist with those of the recording medium. Mastery of his craft really consists in outwitting the restrictions of recording techniques and capitalizing on their advantages to create a convincing *illusion* of the concert performance, a portrait in sound. In some respects the making of a record is comparable to the art of the photographer. Lens and microphone are analogous in that one sees indiscriminately while the other hears indiscriminately. With both, selectivity must be exercised by the man behind the machine. In the case of records, his taste and orientation will lead him to one or another stereo system or, I like to think, perhaps to all of them, depending on the nature of the music to be recorded.

Within this frame of reference, let's examine the latest tools of this third man and see how they work. To do this, we must first know a bit about the way in which microphones “hear” because this plays an important role in the functioning of each system.

Microphones employ three basic patterns. One type picks up sound omnidirectionally: that is to say, it is sensitive to sound pressure in a 360-degree polar pattern. Another is commonly known in America as a cardioid microphone since it hears in a heart-shaped pattern, being most sensitive to sounds from the front and sides and decreasingly efficient or “dead” at the back. The Germans call this microphone a *Niere* (kidney), which is actually a more apt description. The third microphone pattern is termed a “figure-eight” and, as you might expect, is most receptive to sounds at front and back and least sensitive at the intersection of the figure-eight.

Now, since microphones are one-eared and indiscriminate, they cannot relay the direction from which information is received. If we ring a group of singers round an omnidirectional microphone, it will hear all voices equally without telling us which is at front, back, left, or right. In a stereo recording, two microphones registering intensity and phase differences between them will tell us about sounds coming from left, front, and right, but they certainly cannot locate for us sounds coming from behind them. To this one might rejoin, “Who cares? Music comes to us from up front anyway.” Well, one must be concerned since this is a basic limitation in stereophonic reproduction. While the direct sound we hear comes from a frontal location, a good deal of indirect reflected sound comes from the rear of the auditorium. And finally, if you had to record the Berlioz *Requiem*, as I did last April, with two of its four brass bands placed in the rear of the hall, you might well concern yourself with this disadvantage.

There are two fundamental concepts of stereophony.



Three basic types of microphone pickup patterns, seen from a point directly over the mikes. An omnidirectional microphone (A) is uniformly sensitive to sounds coming from any direction. A bidirectional or figure-8 mike (B) is sensitive primarily to sounds from the front and back, and least sensitive to sounds arriving from the sides. Sensitivity of a cardioid microphone (C) is maximum at the front, less at the sides, nil in back.

One, based on the "wave front" principle, uses widely separated microphones and is known in this country as the A/B system. The other, more popular on the Continent, employs closely spaced microphones and has been dubbed the M/S system. Let's first have a look at the wave front concept and see how it has been adapted to practical use.

Visualize, if you will, an orchestra separated from the audience by an invisible soundproof screen in which an infinite number of microphones are placed with a corresponding number of loudspeakers on the audience side. The loudspeakers would then reproduce the full orchestra with full spatial perspective, subject to the inherent limitations of the microphones. Empirically, it has been found that in practice no such vast number of microphone channels is required and that even two channels, properly spaced, can produce a satisfactory stereo illusion. There is no doubt that increasing the number of channels will yield superior sound. But practical down-to-earth considerations also dictate two-channel stereo for home use. It is damaging enough to the household budget to nearly double the expense of high fidelity, let alone triple or quadruple it.

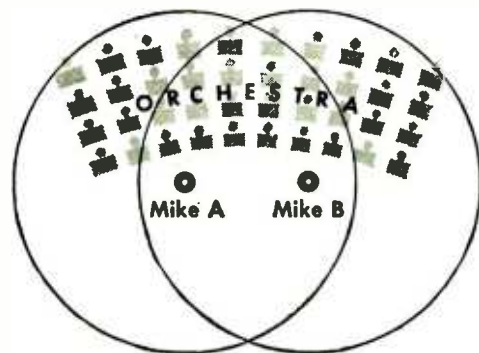
The wave front idea, in its simplest form utilizing two microphones, provides the basis for the A/B system which has been adopted, with various modifications and refinements, by most American recording companies. In this system two microphones are spaced equidistantly from the midpoint represented by the conductor. Their signals, each containing a certain amount of similar sound energy and a certain amount differing in intensity and phasing, are recorded on two separate tape channels. When replayed simultaneously through two separate amplifier/speaker combinations, these subtle differences are interpreted by our brain to give us the essential spatial illusion.

Some firms are presently using a three-channel or A/B/C system on half-inch tape for the original recordings. However, the essential benefit of the extra

channel is lost. A/B/C is ultimately reduced to A/B on the commercial stereo tape or disc by feeding a percentage of the center channel into both left and right channels. Proponents of this system claim that it reduces the so-called "hole-in-the-middle" effect occasionally encountered on two-channel recordings. This is a debatable advantage since, for one, the same results can be accomplished by setting up a third microphone and mixing it into left-right channels directly at the session, and secondly, because two-channel tape can in any event avoid this deficiency when properly recorded.

The exact spacing of microphones in the A/B system will depend not only on the acoustic characteristics of the recording hall, but on the distance from the orchestra at which the recordist chooses to operate and on the type and pattern of the microphones employed. I might add, parenthetically, that I have yet to find an instruction book describing the positioning of microphones for either monophonic or stereophonic recording.

Generally speaking, two points must be taken into account. One aim is to achieve the maximum stereo effect while avoiding the hole-in-the-middle defect. Second, the recording must permit proper playback in the home. In the A/B system, the spacing of the loudspeakers should correspond to the original distance separating the two microphones. Since the average living room is certainly not more than fourteen to eighteen feet wide, and some are considerably narrower, it follows that microphone placement should be reasonably close to permit duplication of this condition. Our experience at Vanguard has been to the effect that microphone spacing of about eight to ten feet usually yields most satisfactory results. This is not to say that the stereo effect will be totally lost if proper spacing is not maintained, but optimal results may not be obtained. In view of this, I might add that it would be a fine idea if record manufacturers set up standards for loudspeaker spacing at their sessions and published this data so that the home listener could duplicate the condition and have some assurance of hearing a reasonable facsimile of what the recording director heard in the monitor booth when the balances were set. If this were so, we might be able to persuade



In the A/B system of stereo pickup, two omnidirectional mikes spaced far apart preserve both time and intensity differences.

equipment manufacturers to do away with the horrible little cross-mixing controls now making their appearance on some stereo preamplifiers seemingly for the sole purpose of destroying the balances so painstakingly striven for at the recording sessions.

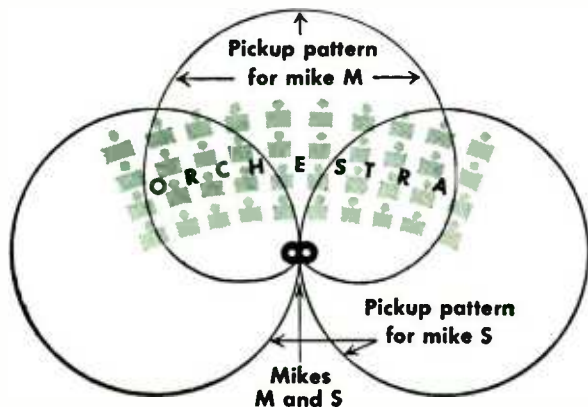
There are, of course, some variants of the A/B or A/B/C techniques employed in actual practice. Some months ago I recorded several violin concertos of Tartini and Nardini, with Jan Tomasow as soloist. Listening in the control room to two microphones suspended in classic A/B position, I heard moments in full tutti when the violin was covered by the orchestra. Now, in concert, this often happens. But our hearing is helped by our sight. We see the fiddler go through the physical motions of playing and the visual picture aids us in hearing him. With records this advantage is lost; as compensation, the soloist is given his own microphone to help maintain his central role. Although stereo is intrinsically able to separate detail more clearly than single-channel recording, the same problem exists to a lesser degree. Either we reconcile ourselves to the violinist's being covered at times by the orchestra, or we amplify him. In this case, I chose to reinforce the violinist discreetly by assigning him two microphones, one mixed into the main left and the other into the main right channel. With equal amplification of both microphones, Tomasow was placed squarely in the center of the orchestra (although in fact he actually stood at the left). Results—most unnatural! Increasing amplification of the left microphone moved him back to his normal position to the left of the conductor. It then remained to adjust the level of these microphones so that Tomasow's violin would receive just enough support to top the orchestra without dwarfing it; we then had the final balance. Most subtle variations of reinforcement and positioning may be accomplished through this technique, properly employed. Needless to say, monstrous grotesqueries may also result through its misuse.

During the same time, we also recorded the redoubtable Mr. Tomasow in Vivaldi's *Four Seasons*, with I Solisti di Zagreb under Antonio Janigro. For this recording we worked out an entirely different solution, in keeping with the nature of the music. Essentially, the

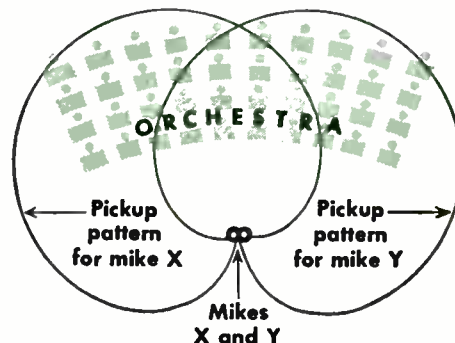
Seasons are a bridge between the concerto grosso and the violin concerto. While the violin has a more important role than as a member of the concerto grosso concertino, it is not yet fully the heroic protagonist of the true violin concerto. It must assert itself in solos without dominating the tutti; simultaneously, it must not overbalance the other violins engaging it in dialogue from time to time, as in the bird calls of the *Spring* Concerto. In short, a subtle distinction between the concerto grosso and the violin concerto was in order. The solution arrived at was to employ two main microphones picking up the entire ensemble, placing Tomasow sufficiently close to the left one to give him an ever so slight advantage in sonority. The only other microphone used, for the reinforcement of Anton Heiller's cembalo, was mixed into the right channel. Janigro himself took the keenest interest in these proceedings. We altered the balances in take after take, only to have him march in each time and mutter in pidgin German (our common meeting ground, since his English is as bad as my Italian), "*Ach, nicht gut genug.*" Finally, I summoned him to listen to the definitive balance. I will long remember the elation I felt as I watched Antonio's habitually somber countenance ease into a smile. He clapped my shoulder and said (for once I understood him): "Now, we go to work." Going to work, for Janigro, incidentally, meant spending some thirty hours to record thirty-eight minutes of music.

For anyone who may wonder if trade secrets are being revealed, let me say that the exact, inch by inch, positioning of microphones, their types and patterns, the disposition of the musical forces, and hall acoustics all play their part. The final result is achieved only after long experimentation.

The technique of mixing auxiliary microphones into the main channels may be extended for various purposes. It can be utilized discreetly to highlight and localize special instruments, to reinforce wood winds, to strengthen the choir in a large choral-orchestral work and to "place" the various soloists in such a composition. A recording which I made recently in Vienna (German University Songs with the baritone Erich Kunz, male choir, and orchestra) lent itself ideally to such a multi-mike



M/S system produces intensity differences primarily, obtained by mixing outputs of the cardioid and bidirectional mikes.



Two closely-situated cardioid microphones of X/Y system yield intensity data, as in M/S system, for the two channels.

A/B setup. Since Kunz often alternates strophes of these delightful songs with the choir or engages it in dialogue, it was decided to place him to the left and the choir to the right of the orchestra in order to highlight these effects. With the help of several strategically placed microphones this was accomplished. And the nicest compliment to the recording has been paid by the number of experienced record reviewers who have surmised, quite wrongly, that it had been done with the M/S technique. After all, if the job has been correctly done, it should be most difficult to detect the technique used.

Purists may balk at such electronic sleight of hand; but if stereophony is viewed—as it must be—as a tool for creation of an illusion rather than as a medium capable of duplicating perfectly the live concert, then the means is justified by the credibility of the final effect.

The second basic system of stereophony, the M/S system, is used, among other European companies, by Electric and Musical Industries Ltd. In opposition to the widely separated A/B microphones, the M/S system utilizes two closely spaced microphones contained often in a single housing. This so-called stereo microphone, of which the Neumann SM-2 condenser microphone is the outstanding example, consists of two separate microphones mounted on a common axis. One is a cardioid pattern and is placed to face the orchestra; the other is a figure-eight pattern situated at right angles to the other so that it picks up some direct and some reflected sound from the sides. Hence, the name of the system: M for sound picked up from the middle, plus S for sound from the sides. In this system the outputs of the two microphones are electrically modified through the sum-and-difference process and recombined into two channels, both in phase but of varying amplitude, which when played back through two loudspeakers will produce at the ears the same phase variations heard by the recording microphones.

Since both microphones are so close together, one would suspect a priori that sound produced by this system would have less separation than the average A/B recording. This proves out in practice. Balance is more compact and homogeneous; there is less of the ping-pong effect sometimes encountered in A/B tapes; and the music, though undeniably stereophonic in effect, seems to be coming from between two speakers rather than creating an entire wall of sound. Basically, the M/S system in its pure form is similar to a single microphone monophonic recording with stereo characteristics. It is also subject to the same advantages and defects. The original dynamic range and sense of depth are preserved, but so are the problems of maintaining recording balances in large-scale symphonic or choral and operatic works.

Some months ago in London, the chief engineer of a major English firm which has specialized in M/S stereo recording played for me a spectacular recording of Prokofiev's *Classical Symphony*. After congratulating him, I diffidently remarked that the tape had certain

aspects of definition and separation which I found difficult to reconcile with the M/S system. To this the engineer replied, "Well, it was basically recorded M/S, but of course we have employed additional microphones on left and right channels to heighten the directional illusion and accent certain choirs." We may properly ask where M/S ceases and A/B begins.

A third type of stereophonic recording is occasionally encountered, though it is in less general use than the others. This is a crossbreed called the X/Y system. Like the M/S, it employs closely spaced microphones. However, their outputs are not altered and recombined electrically but are transmitted directly to the two-tape channels. In this system, a pair of cardioid pattern microphones are placed one above the other and turned so that one faces 45° to the left of center while the other faces 45° to right of center. The Neumann stereo microphone can be made to operate in this mode, and I have also seen at the AKG laboratories in Vienna a prototype of such a double microphone intended for home use. Essentially, this technique yields results very similar to the M/S system.

Which of the stereophonic recording systems is best?

To answer this I would have to assert first that, if we are looking for the ultimate form of reproduction, none of them meets all the specifications. But if we consider them as useful tools, then all have their place and each must be chosen for the right purpose. If I, personally, were to record chamber ensembles such as string quartets, wood-wind groups, or small orchestras, which require a homogeneous sound blend without solo effects, I would very possibly elect to work with the M/S system. Some time ago in Copenhagen, for example, we recorded the twelve *Concertos, Opus 6*, of Corelli (true *concerti grossi* this time, which benefit by such an approach) using the similar X/Y system. The technique yielded very fine stereo sound, maintaining the cohesion of the entire ensemble yet locating the cembalo and each instrument of the concertino with true perspective. On the other hand, I would certainly think twice about using either M/S or X/Y for recording large-scale compositions. Perhaps if I had unlimited time in the best of all possible worlds to juggle the musical forces and set balances, I might try it. But, when one considers that recording session time for a symphonic work ranges from \$25 to \$35 per elapsed minute, the less time spent physically re-arranging the orchestra, the better.

It seems to me that the A/B system has from this purely practical standpoint the advantage of being much more flexible and much more easily adapted to coping with the exigencies of large-scale recording than any other since, as we have seen, each channel may be subdivided into a multi-microphone complex. And from the purely artistic point of view, A/B properly handled is certainly at least the equal of the others.

None of the systems as now used could solve one of the most tantalizing problems *Continued on page 130*

The story of the Fromm Music Foundation

Paul Fromm



Arthur Seigel

THE FROMM MUSIC FOUNDATION, incorporated in Illinois in April 1952, is an extension of the personality of Paul Fromm, its president and support. The Foundation's aim is the advancement of new music—American music in particular—and it need scarcely be said that it takes an unusual man to pursue such a cause. When he agreed to talk to me, in his unpretentious room in a mid-Manhattan hotel, it became evident that his way of administering his Foundation bespoke a personality as unique as the one that had conceived the Foundation's idea itself.

"When you deal with a *project*," he said earnestly, supplying his own italics, "you do not deal with a *person*." By a project Fromm meant the typical institutionalized foundation, which he disdains. A composer dealing with the Fromm Foundation deals with a person, and that person is Paul Fromm himself.

The Fromm Foundation began like many another, equipped with an executive board. After a while Fromm dispensed with a board. Only one of its members was retained as associate director: the violinist Alexander Schneider, who has also been organizer of such events as the Casals Festivals and the Washington Square concerts in New York. "Schneider," says Fromm, "is a *doer*." When Fromm arranges concerts he likes to have someone around who can get things *done*.

"Compared to the large foundations," he said, "mine is poor." This may be true. However, it also betokens a refreshing efficiency. The Fromm Foundation has no room for the Philanthropoid—the "middleman" as Dwight Macdonald describes him in his book, *The Ford Foundation*, "between philanthropist and philanthropee." Frederick P. Keppel, onetime president of the Carnegie Foundation, first gave currency to the term philanthropoid; but Macdonald, whose book was first serialized in the *New Yorker*, has best dramatized the species. Philanthropoids "carry on negotiations, often protracted, and the inquiries, often delicate, that may or may not lead to a grant." They "dictate the systolic flow of memoranda that is the blood stream of the modern foundation." When a secretary says a philanthropoid "is in conference, she generally means it, poor fellow." In conference he talks "philanthropese," which also fills "stacks of typed or mimeographed reports, surveys, studies, and evaluations, most of which sound as if they had been written by an I.B.M. machine (as, to be sure, some mainly are)." Macdonald refers obliquely to a desperate appeal for aid from a cultural venture whose survival one foundation considered to be so imperative that it "had, in fact, decided to do something about it. So it was undertaking a survey. (A philanthropoid would deal with the problem of a man trapped in a burning house by subsidizing a study



by Arthur Berger

What Mozart Didn't Have

Fromm Foundation



of combustion.)" Which may be cruel, but is accurate.

In *The Organization Man* William H. Whyte, Jr., quotes former Ford Foundation president Rowan Gaither, Jr., as saying, "We'll plead guilty. We do try to take care of the individual, but it's hard in a foundation of our size." Nothing could be further from the attitude of the Fromm Foundation. Liberated from the constrictions of a board, Fromm now can put almost any plan on behalf of an individual promptly into motion. "I have no policy," he says, somewhat defiantly, "I merely want to help the composer."

Fromm spoke like a man relieved of a heavy burden as he pointed out that he was no longer committed, by the fixed ideas of board members, to sponsoring the same types of music year after year. The question might naturally arise as to whether one man would feel competent to make all artistic decisions himself. But Fromm made his position clear: "I surround myself with advisers." These advisers are of various persuasions, so that there is always at hand the right judge for (say) a twelve-tone composition if one comes in. Fromm said that in adopting this practice he was merely striving for the same flexibility that characterizes the operation of his Chicago wine-importing business.

Flexibility is a by-product of the absence of stereotype in all of the Foundation's activities. Thus, even its inception was refreshing. Instead of loudly trumpeting announcements of awards to be made, it quietly went about dispensing them; and as these became more and more widely known, the Foundation's stature made itself evident as a matter of course. Where other foundations commissioned works to be written according to specification, and for fixed sums, the Fromm Foundation went about soliciting finished, but unpublished, scores and promoted the most worthy ones through the stages of performance, publication, recording, and broadcasting. Composers whose works were chosen also received varying cash awards.

This is still the Foundation's most characteristic approach, especially to younger writers. A contract negotiated with Boosey and Hawkes guarantees payment of two-thirds of the publishing costs by the Foundation. Fromm was happy to report that the publishers have recovered their own investment in works issued so far under this arrangement. The Foundation's recordings appear in collaboration with Epic Records, whose label they bear.

Fromm absorbs his award winners into his musical

family, keeping up with their progress and reporting it to the press and interested parties. He even serves those whose music is not selected. Every work screened is put on microfilm in Chicago's Newberry Library. Hundreds are in the depository already, and Fromm looks forward to thousands in his own lifetime. "We have a hope that later generations may discover a genius or two whom we stupidly failed to recognize."

Screening submitted works is only one of the Foundation's activities, which depend only on the fertility of imagination of its president and his advisers. Publication (not necessarily at Boosey and Hawkes) or performance alone may be subsidized where the whole gamut of a Foundation award is not required. Or a musician who wants money to free his time for composing may receive a commission giving him absolute freedom to write what he chooses. He is asked simply to state his needs, and these are evaluated to determine how much he should receive. "I have deep respect for the creative man," Fromm insisted, "and I feel he should not be exploited." Most commissions require a composer, out of the sum he is awarded, to pay his own copying costs, which may be very steep. Fromm subsidizes these costs himself.

Naturally there has been much speculation as to the Foundation's financial resources. Rumor has had it that the Foundation spends \$50,000 a year on music. This, I was told, is misinformation circulated by an interviewer whose transgression made the Chicago music patron so distrustful of representatives of the press that it has become an achievement to get him to talk to any of them. There is no such fixed expenditure nor is there an endowment. Here again flexibility applies. "I spend the capital," Fromm said. "At the end of every year I determine my business capital and family needs. Then I know how much I *can* spend. But I do not feel obliged to distribute the whole amount. I first decide on the projects I want to carry out, and only then do I have a good idea of how much I will need to finance them. It is much the same as the way I handle my business. I believe I am the last independent man left in commerce."

Neither Fromm, nor his wife Erika, a practicing psychologist, nor his daughter, who wants to be a sociologist, has any desire to live extravagantly. If business is good, the Foundation rather than the family pocket benefits. The manner in which Fromm favors his Foundation over personal gain suggests the material sacrifices of the artist for his art. Such devotion can only spring from a profound love of music, though he styles himself unassumingly as "a musical amateur." He used to play four-hand arrangements of symphonies at the piano with his brother Herbert, the distinguished Boston composer, and he still thinks it important "to make music [himself]." He is in the habit of following the score of a work he is hearing, and his opinions, based on vast and discriminating experience in listening both here and abroad, are thus highly qualified ones.

What made him favor the composer over the performer? Any such question as this makes Fromm bristle at the reluctance of most people "to keep up with the times in their attitude towards music." They "appreciate both Shakespeare and Arthur Miller." This he thinks is fine. But in music they "stick to Beethoven" and disclaim anything new, and that is "not fine at all." It would be an exaggeration to say the American performer's lot is a felicitous one. Still, when has a serious composer received a ticker-tape parade like the one honoring Van Cliburn after his Soviet triumph? Fromm aims to restore the healthy relationship that once existed between composer and performer. If this is to be done, he feels, more attention must be given to the creative musician, who has always had to struggle for recognition, but whose struggle is harder today than ever before.

What of the argument that subsidizing the artist is like pampering the child and may stunt productivity? Doesn't the artist draw inspiration from adversity? The theory is a romantic one, based on the premise that the creative spirit moves directly from a sad experience to its deeply moving expression. Yet that archromanticist, Wagner, declared, "Many things can be wrought out of one by hunger, but not works of a higher kind." Poverty should not be equated with the disappointed love that may have given rise to some nineteenth-century lament. Without remuneration, Haydn remarked, "alas, so many promising geniuses languish."

There is also the matter of the conditions under which talent may best fulfill itself. Consider Beethoven's vital role in the symphony's development. The orchestral resources of a city like Vienna were imperative to its fulfillment. What if he had accepted the post in provincial Cassel offered to him by Bonaparte's brother, Jerome, when he was already a composer in his thirties, fairly well established in his adopted city? He was seriously considering it, after casting about in vain for a means of earning a steady income locally. Fortunately for the course of history, three aristocratic patrons joined forces at the zero hour to establish a stipend that was to keep him in Vienna.

In our age of free enterprise such patronage has fallen off. Government subsidy somewhat replaces it abroad, but in America any federal grant to the arts is suspect. Fromm, though a native German himself, accordingly favors Americans in granting awards. "Europe does not need our musical support," he said. "I would like to see it do more for American music. Some day I hope to arrange a festival of our music in one of the major European centers of modern music, like Donaueschingen."

Fromm's attitude towards his good works is more that of philosopher than wealthy patron. Since he went into business for himself in 1939, after spending a year here as salesman, he has, he feels, "become too prosperous. I can now buy happiness for others. The employer can now serve his employees by giving them

spiritual leadership in return for their service. Otherwise we shall succumb in the next twenty-five years to a new lonesomeness, a spiritual bankruptcy. I do not want to be thanked for what I do. Nothing embarrasses me more. The composer is the one who deserves *our* thanks. I despise the relationship between Santa Claus and deserving child. This is *not* social work. Ours is not an *aid* society. I fulfill my obligations to social work by running a therapeutic nursing service for mentally disturbed children."

Without wishing to identify the mentally disturbed child and the artist in any way, and granting that Fromm keeps the one in a very different category from the other, I cannot help thinking that at some level of consciousness, a very deep one, his concern for both has a certain common source. He is just as adamant about keeping disturbed children out of mental institutions as he is about sheltering composers from institutionalized foundations. His intention towards both groups is to help them put themselves on their own feet, help them find security in our society. "I want to make it possible for a composer to earn a living by his music," he said with the conviction of a man indomitably fixed upon a cause. "I want to help the young composer get a job." As he told a representative from *Time*, "We need the young composers far more than they need us. All the Foundation can do is to see that they don't have to sell neckties."

Fromm welcomes every effort on the artist's behalf, entertaining no vision of himself as sole savior. He spoke warmly of Olga Koussevitzky's tireless pursuits in the two philanthropic groups established by her husband, the late Boston Symphony conductor—the Serge Koussevitzky Foundation and the International Music Fund. He was delighted with her success in prevailing upon the American Federation of Musicians and its then president, James C. Petrillo, to allow the Fund to tape some fifty works performed by twenty-five orchestras last season with the aid of a Rockefeller Foundation grant. Normally the union stands in the way of making recordings at concerts, even for noncommercial use. A composer who finally gets his music played thus may preserve no memento of the occasion, after all the effort that the players have put into its preparation. Fromm believes Mrs. Koussevitzky has paved the way towards persuading the unions to lower their barriers more generally to allow a composer to tape *Continued on page 126*



by Henry Pleasants

Secrets of the Intermission In-Group



Follow a few simple rules and you, too,

I SHALL CALL IT, for want of a better name, or indeed of any name at all, The Society of Professional Musicians and Accepted Amateur Initiates (SPMAAI).

It is an exclusive body, its membership kept pure not by nominating committees, selection boards, formal interviews, or high initiation fees, but rather by a barbed-wire barrier of custom and usage in conversational reference to the things musicians and music lovers talk about.

The SPMAAI has no formal organization, no constitution or bylaws, no board of governors (not even a treasurer, for there are no expenses and consequently no assessment of dues). There is no published membership list, but no applicant is long left in doubt as to his status. If he is acceptable, the members talk to him and he is automatically a member. If he isn't, they don't.

One's acceptability, or degree of acceptability (there are many degrees), is assessed in terms of one's handling of the jargon, the terminology, and the customs of pronunciation and reference common to this highly talkative society. A card or a badge would be easier to forge. The petitioner seeking admittance without proper preparation will find himself shredded by a thousand barbs, lamed by a thousand pitfalls, crippled by a thousand mines, and seared by a thousand concealed fires before penetrating the hazardous barrier. (If he ever does; many never get past the border patrols.)

It is the harrowing memory of hundreds whom I have seen, helplessly and ignominiously hung up on their passage through this entanglement, that prompts me now to disclose something of its treacherous topography. If this seems like betrayal of material regarded as classified by the SPMAAI, I hasten to add that no massive volume of directions nor any set of maps at 1 : 5,000 could possibly yield up every defensive secret. I offer no guarantee of safe transit. But what I have to relate may at least give promising aspirants an idea of what lies ahead and spare them needless exposure and

humiliation. Thereafter they will have to go it alone.

To begin with, they should know that the fortifications are planned in depth and have two main rings. One is constructed of The Things They Talk About. This is the outer ring, thick but relatively simple in structure. The other is The Way They Talk About Them. This is the inner ring, a maze of barbs, booby traps, shoe mines, and lightly covered trenches for which there exists no master plan, the perils being scattered at random.

For penetration of either barrier one basic tool is essential. I refer to the rules of pronunciation in French, German, and Italian. Familiarity with these rules is the wire shears of the operation. Without it, any approach is sheer suicide. The requirement is not as formidable as one might suppose, for no knowledge of meanings is demanded, and even the pronunciation of words need not be elegant. Essentially, it is a matter of avoiding certain glaring mistakes.

Most Americans have some basic French. Since nearly all of us pronounce it badly in any case, the minimum requirement is a not unreasonably incorrect pronunciation of such names as Bizet, Berlioz, Saint-Saëns, Gounod, Debussy, Ravel, *et al.* Failure to sound the final "z" in Berlioz does not disqualify, although it represents a missed opportunity, as does too heavy an emphasis on the "bu" of Debussy. To pronounce this composer's name as "Debyewssi" disqualifies absolutely.

Italian, which principally governs the terminology of classical music, is easiest; but certain mistakes, being very conspicuous, are more costly. Every postulant, before doing anything else by way of preparation—even learning anything about music—must know that in Italian "c" and "g" are soft before "i" and "e" unless followed by "h," that "z" is pronounced as "ts," and that "s" is pronounced as "z." Most important of all, in "gl" and "gn" combinations the "g" disappears before the "l" or "n" and reappears after them in the form of a "y." To pronounce Gigli as "Giggly," or



can discuss cantus firmus or fioritura as if you knew what it meant . . .

Schipa as "Sheepa," or Guglielmo as "Googlee-Elmo" is to earn such a monstrous defeat that the besieger should move to another part of the barrier before trying again. To call Caruso "Ca-Roosso" is almost as bad.

Such knowledge is not, of course, all that there is to Italian pronunciation. The aspirant will be well advised to learn the proper vowel sounds, particularly the terminal "e" (to say "*Il Trovatoray*" may not quite disqualify, but "*Il Trovatoree*" does). The subtleties of double consonants should be understood. Mistakes in the accentuation of syllables, which can be a tricky business in Italian, are usually forgiven, but they may result in permanent exile from the more exalted areas, such as the opera field. Even the neophyte, however, is expected to know that Puccini's first name, Giacomo, (which we call James and the French, Jacques) is accented on the first syllable.

A word of warning before finishing with the problem of Italian pronunciation. It should not be too correct. Many SPMAM members who feign familiarity with the language do not actually speak Italian, and some of them hardly know what the words and terms mean. To them a very correct pronunciation by another English-speaking person sounds affected unless the speaker is well known to have native Italian. An Edward Johnson could get away with it, but few others can.

German is a lesser problem. Pronunciation is easier, and there is not quite so much demand for it. The speaker will normally be judged by his handling of unlauded vowels. He need not pronounce them correctly, but he must indicate an awareness of their existence. An exception is the name of Handel (Händel in German), where attempts to reproduce the unlauded seem an affectation. The only cardinal sins are to pronounce "w" as "w" and "eu" as "eu." One "Bay-Ruth" out of you in a discussion of Bayreuth and you may return to the starting point—if you can still move. This rule should be so deeply ingrained that to say

"Ruther" instead of "Royter" in speaking of Walter Reuther seems an abomination. Failure to pronounce "w" as "v" puts you out of the contest entirely.

With Russian and Polish names it is important only to avoid saying "Tchai-Cow-Ski" and "Sto-Cow-Ski," which disqualify. This hazard stems from English acceptance of German transliteration, and has diminished with the growing acceptance of the "v" of the English transliteration. Do not worry about the pronunciation of Czech names, beyond the "Dvorshak" for Dvořák. Only Czechs can pronounce them anyway.

A handy tip: Do not pronounce Esterházy as "Ester-Hotsy," as many do who wish to show off the correctness of their German, including most of the members of the SPMAM in both the orchestral and the operatic wings. It is a Hungarian name and is pronounced "Eshstair-Hahzee." Pronounce it thus, and confidently, and you put the Initiate off balance, gaining a temporary advantage. If the Initiate should pronounce Kodály as "Ko-Dally," say nothing, but come back with "Koh-Dai." It is helpful to remember that all Hungarian words are accented on the first syllable.

So much for the language prerequisite. We may now proceed to investigate the musical barrier proper. The outer ring is simple to negotiate; all you need is acquaintance with the repertoire, its composers, and its executives. There are no shortcuts here. You either know the names and the numbers or you don't. I have only one bit of advice to offer the uncertain candidate. When in doubt, shut up.

The inner barrier, namely, the way the Initiates talk about what they talk about, is a different matter. There is danger everywhere. The hopeful, for instance, who refers correctly to Schubert's *Unfinished* Symphony is off to a bad start. The Initiate simply says the *Unfinished*, just as he speaks of the Ninth, the *Eroica*, the *Pastoral*, etc., without naming the composer. Similarly, one does not speak of Franck's Symphony in D

minor, which suggests that there might be other works in this form by Franck. The Initiate simply refers to the Franck Symphony, just as, in speaking of violin concertos, he says the Beethoven, the Brahms, the Mendelssohn, the Glazunov, the Tchaikovsky, and the Sibelius, and, speaking of piano concertos, adverts to the Schumann and the Grieg. This refinement extends even to cases where a composer has written more than one concerto. The Rachmaninoff, for example, refers to the Concerto in C minor, the Tchaikovsky to the Piano Concerto in B flat minor, and the Bruch to the Violin Concerto in G minor. Their other, less familiar concertos are cited by number and key.

Be careful with symphonies. Those by Beethoven, Schubert, Brahms, Schumann, Tchaikovsky, Bruckner, and Mahler are usually spoken of as the Beethoven First, the Brahms Second, etc., unless they have descriptive titles. It is not good form to mention the key, since this strikes the Initiate as a rather insulting superfluity. With the Haydn and Mozart symphonies, however, unless they have titles, the proper form is Symphony No. So-and-So in Such-and-Such key, there being so many of them that the number and key designation is not regarded as an untoward laboring of the obvious. Generous credit is given for attention to such details.

Reference to titles, as distinct from designation by number and key, is very hazardous both in orchestral works and in operas. Consider every title a booby trap, the trap being whether to use an original foreign language title or an English translation. Among orchestral works, for instance, one says *Le Sacre* (not the full *Le Sacre du Printemps*) but not *L'Oiseau de feu*. *Daphnis et Chloë* would sound affected, but one does not say Ravel's *The Waltz*. And it is always *Les Préludes*, never *The Preludes*. You have a fielder's choice with *Tod und Verklärung* as opposed to *Death and Transfiguration*, but the German is a good risk. Despite the umlaut, it is hard to mispronounce. Do not, however, try *Prélude à l'après-midi d'un faune* unless your French is very good. Be satisfied to wet your feet in *La Mer*.

The problems of the titles of symphonies and tone poems are nothing, compared with the problems girding the Opera Bastion. Here is the real terror of the inner barrier. One goeth warily, recalling again and again the exact location and character of every barb, bomb, and trap.

With Mozart, for instance, it is customary to say *The Marriage of Figaro* and *The Magic Flute*, but to say *So Do They*. All for *Così fan tutte* would cost you a figurative arm or leg. The *Abduction from the Seraglio* is barely permissible, and *Il Seraglio* not permissible at all. One must use either the English or the original, and the original in this case is *Die Entführung aus dem Serail*. It is not deemed stylish, however, to use the full title. *Die Entführung* will do, but watch out for that umlaut! It is a lot trickier than the "ae" sound of *Verklärung*.

With Rossini one says *The Barber* and *William Tell*, but not *Cinderella*. With Bellini one does not say *The*

Sleepwalker and *The Puritans*. With Donizetti one says *The Daughter of the Regiment*, but holds to the Italian in *L'Elisir d'amore* and *Lucia*, the latter despite the English original.

Verdi nomenclature is Italian all the way through, with the possible exception of *Il Ballo in maschera*, where *The Masked Ball* is permissible and possibly preferable. Beware of *Macbeth* and *Otello*. While the former may be allowed the "th" of the English, only the most solidly established Initiate should dare to say *Othello*.*

In Wagner *The Flying Dutchman* is mandatory and *Tristan and Isolde* preferable to *Tristan und*. All other Wagner titles are spoken in German. It would be an affectation, however, to say *Der Ring* unless you want to go the whole hog and say *Der Ring des Nibelungen*, in which case be sure to say "des" and not "der," which is tempting if you are not sure of your German. *The Ring* will do, and is safer. Never try to name the Rhine Maidens or the Meistersinger (not Master Singers). It is looking for trouble, a needless challenge to memory and pronunciation.

So much for the problem of titles, on which the above contains no more than enough to indicate what the problem is. I now come to one of the most delicate passages through our barrier, or, as the reader may now be inclined to regard it, our trial of musical plausibility (the word yaksmanship keeps coming to mind, and I keep resisting it). This is an area where much may be gained and much lost in the handling of apparently minute distinctions. It involves no more than the choice between "an" and "the."

This can best be approached by example. Discussing the life story of a famous mezzo-soprano recently, a critic told how, at an audition, she had sung an aria from *La Favorita*. There was nothing incorrect about this statement, but had our critic been working his way through the barrier it would have been a costly slip. The aria was, of course, "*O mio Fernando*," not only a well-ridden war horse of the mezzo repertoire but also the solitary mezzo aria in the opera. The critic really should have referred to *the* aria from *La Favorita*. Making a bit of knowledge go a long way is one of the secrets of infiltration, and by attending to such matters one succeeds.

Credits so accumulated are as good as credits more legitimately acquired. In discussing, for instance, a tenor's performance in *Rigoletto*, it is unwise to expend much breath on "*Questa o quella*" and "*La donna è mobile*." Every neophyte is expected to be aware of these pieces. A higher grade can be earned by attention to "*Parmi veder le lagrime*." Similarly, the supreme test of a Violetta in *La Traviata* is not the familiar and obvious finale of the first act but rather the "*Dite alla giovine*" of the second and the "*Addio del passato*" of the third. Always compare a soprano's "*Addio del passato*" with Claudia Muzio's—unfavorably, of course.

Much credit may be earned *Continued on page 134*

* Sir Thomas Beecham, for instance. I don't know if Beecham *does*, but he *could*. That's the point.



by Roland Gelatt

Music Makers

AS CAN BE SEEN from reviews in this and the previous issue, the new Everest label has been gathering unto itself a garland of critical kudos. Our experts find Everest's repertoire adventurous, the performances generally estimable, and the engineering first-rate. To get better acquainted with this Himalayan outfit, we journeyed recently to the wintry wastes of Bayside, Long Island, there to scrutinize Everest's recording equipment and to meet its guiding genius, Harry D. Belock.

Mr. Belock is a dark, intense man of fifty who is regarded as something of an anomaly in the world of electronics. Although he never bothered to go through college, he is—according to the *New York Times*—"one of the world's greatest electronic scientists." Perhaps "inventor" would be a better description than "scientist"; but whatever you call him, Mr. Belock's string of credits is long and impressive. He started off about thirty years ago as one of Hollywood's chief sound engineers, did a stint with CBS designing transcription equipment, and then turned his attention to developing and manufacturing the apparatus used at race tracks for photographing and timing the horses. During the war and immediate postwar years, he designed automatic gunfire control equipment and created the electronic computing center for the Naval Bureau of Aeronautics. Eight years ago he started his own firm, the Belock Instrument Corporation, which now has 1,500 employees and is concerned chiefly with the development and manufacture of electronic parts used in missiles.

Why, in view of all these high-powered undertakings, did Harry Belock venture into the perilous waters of the record business? "I got the idea about a year ago," he told us, "when I heard the first

stereo discs. The more of them I heard, the more I felt that nobody had a good stereo library. So I decided to get into the business myself. It wasn't exactly new to me, you know, I was making stereo recordings in Hollywood back in 1931. Come, let me show you our equipment."

We went through rooms of tape recorders, duplicating machines, control consoles, cutting lathes, until meters and knobs began to swim before our goggled eyes. Our attention was directed particularly to two 35-mm tape recorders, floor-to-ceiling jobs, designed by Belock and built by Westrex. "They're not quite ready yet," we were told. "We're still getting the bugs out of them. When they're set, I'll get rid of these half-inch Ampexes. The 35-mm film medium is much better than half-inch tape; less noise and no print-through." We inquired as to the cost of the Belock-Westrex monsters. "Oh, about twenty thousand dollars each. We also have some portable 35-mm equipment to take to Europe. All told, we've put almost a million dollars into this outfit. Let me tell you this, We're not shooting marbles. We're out to surpass Capitol."

The conversation shifted to repertoire. "The last thing we want to do is record the umpteenth version of Beethoven's Fifth. Our aim is to record stuff that's new to stereo. In London recently we did Kodály's *Psalmus Hungaricus* and Vaughan Williams' *Job*. In Paris we did a symphony for orchestra and chorus by Lili Boulanger; Markevitch conducted and Nadia Boulanger prepared the choir. We have a Composers' Series in the works; Aaron Copland, for example, has directed some of his music for us. We also plan to record Stokowski and the Houston Symphony, we've got some sessions lined up for

Mitropoulos, and . . ." An engineer interrupted to ask the boss if he'd look at a piece of recalcitrant equipment. Mr. Belock murmured his apologies and skittered away. Is there any other president of a record company who could fix the innards of an amplifier?

ELSEWHERE in this issue John Conly explores the reasons why a rational man should bother to attend concerts when the identical program can be duplicated at home on records for less money than a pair of good seats plus carfare. The reasons are many and cogent, but they would seem even more persuasive if concert tickets were less costly. This has been demonstrated pretty conclusively during the past year by a New York concert manager named Herbert Barrett.

Last season Mr. Barrett persuaded one of his artists, the pianist Moura Lympany, to give a Carnegie Hall recital at cut-rate ticket prices—75¢ to \$1.50. Her friends tried their best to impersuade her. It is a rule of thumb, they reminded her, that you can't sell out Carnegie Hall unless your name happens to be Heifetz or Rubinstein or Tebaldi—no matter what the price of admission. Miss Lympany has none of these names but she did, contrary to all predictions, sell out Carnegie Hall. Now Mr. Barrett is doing it again. So far this season he has had Jennie Tourel, Joseph Fuchs, and again Moura Lympany playing in Carnegie Hall at a \$1.50 top, and each concert has filled the house with paying customers. Mr. Barrett is convinced from the mail he has been receiving that many of them are new customers, people who ordinarily don't venture out to concert halls to hear live music. "The experiment," he says, "has proved beyond doubt that a large untapped audience for live music does exist."

Aquarius

February



First complete recording of Richard Strauss' last great work for the stage.

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"PRIMA LA MUSICA? PRIMA LE PAROLE?" Which is more important? The words or the music? In this exquisite one-act musical conversation piece, Richard Strauss (music) and Clemens Krauss (words) discuss the question which centered many a drawing room conversation in Gluck's day of opera reforms...and still does!

Do they solve the problem? Hear "Capriccio!"

With illustrated German-English libretto, in a new translation by Walter Legge **Angel 3580 C/L**



Piano

GEZA ANDA Plays BRAHMS

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Some of the first and some of the last piano music Brahms composed, here played with And's "stunning technique, musicianship, and fire" (*Saturday Review*). And, introduced to the U.S. via Angel Records, made his third tour here this year. **Angel 35626**

From the Angel Bandstand

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Lieut. Col. McBain and 39 crack band-men of Kneller Hall (home of the great British military band tradition) *have a go* at 27 famous regimental marches. Among them "Rusty Buckles," "Dumbarton's Drums" (for 250 years the Scots Guards' march), "Men of Harlech." *Splendid show, splendid sonics!*

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Orchestral

PHILHARMONIA Plays

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TOY SYMPHONY (Haydn)

Herbert von Karajan, Conductor
PETER USTINOV, Narrator

Peter (Ustinov) tells about Peter (Prokofiev's) as only *he* can...and deliciously witty listening is the result. The Philharmonia ("at the moment...may be champion in virtuosity of the world's symphonic organizations"—*New Yorker*) goes on a joyous romp, with Karajan conducting. **Angel 35638**

SILVESTRI Conducts DVOŘÁK

SYMPHONY No. 4 in G (Op. 88) and
OVERTURE "CARNAVAL" (Op. 92)

London Philharmonic Orchestra

Another Dvořák symphony conducted by the "shaggy-haired Romanian of 45, who went to London and Paris and brought forth...extravagant praise from the critics" (*The Reporter*). Of this recording, *Gramophone, London*, said: "Silvestri treats it individually without robbing it of character. The orchestra was in magnificent form...excellent recording...this version my first choice." **Angel 35622**

Great Recordings of the Century

Voted by American music critics one of the year's outstanding recording achievements (*Saturday Review*)

PABLO CASALS Plays

BACH 'CELLO SUITES and DVORAK 'CELLO CONCERTO

Last October, the beloved little 82-year-old "giant of the musical world" returned to America after a 30-year absence, to play for the United Nations. This month, Casals returns again—on ANGEL'S GREAT RECORDINGS re-issue of his historic performances of the Bach 'Cello Suites, and the Dvořák 'Cello Concerto!

"Casals' playing of the Bach suites won him such renown as no one to this day has been able to equal or usurp" (*London Times*). Recorded in 1936-1939, these performances have never been surpassed for interpretation, for musicianship.

The Dvořák Concerto, recorded in 1937 with a 40-year-old Szell conducting, is considered among the great orchestral Dvořák performances.

BACH: SUITES FOR 'CELLO UNACCOMPANIED

Nos. 1-2 **Angel COLH 16**
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Nos. 5-6 **Angel COLH 18**

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QUINTETTO BOCCHERINI Plays Boccherini Quintets

"Some of the boldest, biggest, most grandly-scaled string playing one is ever likely to hear" (*San Francisco Chronicle*). Sixth installment of 18th Century ensemble music by Boccherini, the "Italian Mozart." **Angel 45011**

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Renato Fasano, Founders-Conductor

Vivaldi's Concerto in D Major with solo oboe, violin, 'cello; Albinoni's Concerto No. 9 in C Major with solo oboes; Bassani's *Canzoni Amoroze*; Respighi's *Antiche Arie e Danze Suite No. 3*. **Angel 45028**

Coming In March

SHOSTAKOVICH: SYMPHONY No. 11 ("1905")

L'Orchestre National de la Radiodiffusion Française, André Cluytens, Conducting. **Angel 3586 3s/L**

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Records in Review



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Classical Music
Recitals and Miscellany
Spoken Word
World of Entertainment
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Jazz
Tape Reviews

CLASSICAL

BACH: *Cantatas: No. 55, Ich armer Mensch; No. 89, Was soll ich aus dir machen, Ephraim?; No. 151, Süßer Trost, mein Jesus kommt; No. 157, Ich lasse dich nicht; No. 174, Ich liebe den Höchsten; No. 189, Meine Seele rühmt und preist*

Anni Mack, soprano (in No. 151); Antonia Fahberg, soprano (in No. 89); Anne Munch, contralto; Helmut Krebs, tenor; Herbert Brauer, bass; Pro Arte Orchestra and Chorus (Munich), Kurt Redel, cond.

• WESTMINSTER XWN 18755 (Nos. 89, 174, 189); 18768 (Nos. 55, 151, 157). Two LP. \$4.98 each.

Of these six cantatas only one, No. 189, is otherwise available in the domestic catalogues. All of them consist of recitatives and arias or duets, the chorus being required only for a final chorale (and in No. 189 not even for that). The outstanding work here, it seems to me, is No. 174, whose orchestral introduction turns out to be the opening movement of the *Brandenburg* Concerto No. 3 (not No. 1, as the notes have it), and which is further distinguished by an extremely expressive accompanied recitative for tenor and a fine aria for bass. Elsewhere, too, there

are engrossing sections, such as the middle portion of the soprano aria in No. 151, where a flute frolics about the soprano line like a playful puppy, or the bass aria of No. 157, an unusual combination of secco and accompanied recitative and aria, or the dramatic bass aria of No. 89, whose power, however, is not fully conveyed in this performance. The soloists are all competent, if not especially outstanding, the orchestra is excellent, and the chorus adequate. N.B.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.

• • LONDON CS 6054. SD. \$4.98.

Emil Gilels, piano; Philharmonia Orchestra, Leopold Ludwig, cond.

• • ANGEL S 35511. SD. \$5.98.

Regarded primarily from the point of view of stereo recording, the Backhaus set is preferable. Its ability to transmit a sense of direction and depth is superior to the Gilels, and it is mastered without the occasional distortion that mars the Angel disc.

As performances, the two sets are much more competitive, although neither is so good as to exclude the possibility of a better one coming along soon. Neither pianist plays the two familiar Beethoven cadenzas.

The composer's lesser cadenza for the first movement, offered by Gilels, is less interesting than the longer one provided by Backhaus. However, Gilels plays the Beethoven cadenza in the final movement, while Backhaus interpolates a needlessly florid exercise in virtuosity.

When the plus and minus signs are totaled, this is the result. If it's stereo effect you want, get the London. If it's music, both are satisfactory, with about equal strengths and weaknesses. R.C.M.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")*

Eugene Istomin, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5318. LP. \$4.98.

This is one of the best *Emperors* in the catalogue, and an impressive display of the developing talents of a young American who may become a major pianist. Right now Istomin is guilty of excessive staccato in some passages, pounding in others; but even with these lapses, his reading of the score cannot be regarded as anything other than distinguished.

Ormandy's accompaniment is sympathetic, paced too fast for me in the orchestral exposition of the first movement, but solid and satisfying.

The recording is the traditional concerto variety—a beefed-up piano looms larger than life in the foreground, and

the orchestra supplies the backdrop. Even so, there is much here to please the listener. R.C.M.

BEETHOVEN: Sonata for Piano, No. 29, in B flat, Op. 106 ("Hammerklavier")

Daniel Barenboim, piano.
• WESTMINSTER XWN 18760. LP. \$4.98.

One of the great pianists of our day, Dinu Lipatti, who died in his early thirties, said that he felt "he was not yet worthy" to play Beethoven until he was thirty-one. Although this cannot be made a rule for all, it contrasts rather severely with the practice of Master Barenboim, touring at sixteen with programs that would tax the interpretative skill of a Schnabel, Backhaus, or Serkin. To perpetuate such a lapse of judgment by recording this repertory compounds the offense.

As one might expect, young Barenboim is uneven. I have heard him play this work in recital better than he plays it on this record, and the quality of the recorded performance is itself inconsistent. At its best it reveals a highly schooled technique, a feeling for a tempo or a phrase, and some interpretative insight. At its worst, it is simply the mechanical sound of notes being struck. R.C.M.

BEETHOVEN: Symphony No. 3, in E flat, Op. 55 ("Eroica")

Minneapolis Symphony Orchestra, Antal Dorati, cond.
• • MERCURY SR 90011. SD. \$5.95.

The monophonic edition of this recording suffered rather badly from faulty balance. In stereo this is no longer the case, and the two-channel customer is provided with an agreeable account of a good performance as heard from the sonic perspective of the balcony.

If your idea of stereo is based on microphone placement that virtually puts you in the orchestra, this example will seem rather drab. If you are a musical purist, you will object that details of the scoring lose sharp focus in the big resonant spaces of the auditorium. But if you want a stereo *Eroica* with a nice concert hall feel to it, this ought to please. R.C.M.

BERLIOZ: Symphonie fantastique, Op. 14

Vienna State Opera Orchestra, René Leibowitz, cond.
• • WESTMINSTER WST 14046. SD. \$5.98.

Thus far, this is the most satisfactory of the stereo *Fantastiques*. Although I can't always agree with Leibowitz's slightly accelerated tempos, he gives this work a personality that Fourester and Argenta failed to impart to the score; and he is the only conductor I have ever encountered who takes the repeat in the exposition of the first movement. From the standpoint of sonics, Westminster wins hands down. Room resonance and depth of perspective are ideal, as is the fairly

wide range of volume. There is little actual pinpointing of instrumental placement, yet the stereo effect in the dialogue between English horn and oboe, and later, English horn and timpani in the *Scene in the Fields*, is decidedly marked and dramatically conveyed. The only drawbacks are a slight shortness of bass tones and the seemingly inescapable—in stereo, at least—splitting of the third movement between two disc sides, in this instance at a particularly unfortunate spot. For the definitive stereo *Fantastique*, I am still waiting for Munch on RCA Victor. P.A.

BERNSTEIN: West Side Story: Ballet Music

†Prince: *Ballets U. S. A.: N. Y. Export: Op. Jazz*

Orchestra, Robert Prince, cond.
• WARNER BROS. B 1240. LP. \$4.98.
• • WARNER BROS. SB 1240. SD. \$5.98.

Broadway composers are obviously writing nowadays with one ear cocked to the stereo recording rights—lots of solos on bongo drums, timpani, bells, and other percussion instruments, and much emphasis on wood-wind combinations that register with special brilliance on the tape. Here it all comes over well, in the monophonic as well as the stereo version, but nothing much more than sound effect is perceptible in Robert Prince's *N. Y. Export: Op. Jazz*. Leonard Bernstein's ballet music for *West Side Story* is a cops-and-robbers version of the score he wrote many years ago for *Fancy Free*. It was fresh then, but it is a little tired now. The records are "produced by George Avakian," who, you would think, should know enough about the record business to provide the name of the excellent orchestra which Prince conducts. A.F.

BOCCHERINI: Concerto for Cello and Orchestra, in B flat—See Haydn: Concerto for Cello and Orchestra, in D, Op. 101.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77

Erica Morini, violin; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
• • WESTMINSTER WST 14037. SD. \$5.98.

Erica Morini's Brahms is relatively intimate and small-scaled, yet one never has the feeling that she is slighting the composer or his monumental concerto. The sincerity and beauty with which she presents her view of the music make it quite convincing. The late Artur Rodzinski's handling of the orchestral accompaniment is firm and sensible, and sets off the solo well. So does the stereo recording, which keeps the violin just to left of the conductor while spreading out the orchestra evenly, if not too directionally. P.A.

BRAHMS: Waltzes, Op. 39—See Scriabin: Preludes, Op. 11.

CHADWICK: Symphonic Sketches

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
• • MERCURY SR 90018. SD. \$5.95.

In reviewing the monophonic edition of this superb performance in November 1956, I described Chadwick's work as "urbane, vivacious, and thoroughly delectable." Stereo does well by this music because its soloistic orchestration demands the highest possible aural relief, and it attains that here with particularly scintillating effect. A.F.

CHERUBINI: Medea (excerpts)

Eileen Farrell (s), Medea; André Turp (t), Jason; Ezio Flagello (bs-b), Creon. Columbia Symphony Orchestra, Arnold Ganson, cond.
• COLUMBIA ML 5325. LP. \$4.98.
• • COLUMBIA MS 6032. SD. \$5.98.

After over a hundred years' neglect, Cherubini's marvelous operatic rendering of Euripides seems at last to be coming into its own. Only a short time ago Mercury issued a recording of the complete opera; now Columbia follows suit with a generous group of excerpts, including almost the whole of the third act, magnificently performed and recorded (the stereo version has a slight edge over the monophonic). The Jason is nothing much to crow about, but the Creon of the Columbia recording has a more heroic voice than Mercury's Giuseppe Modesti; and while Arnold Ganson's conducting lacks the sweep and style of Tullio Serafin, it renders greater justice to Cherubini's structural design. (Ganson gives us a more generous slice of the great third-act prelude than does Serafin, even though it is a slice only.)

The Medea, of course, is the overwhelmingly important element in this music drama, and both Mercury and Columbia possess artists of the very first order in this role. Farrell has a voice of almost flawless beauty and she is a musician of great intelligence. Callas does not have a flawless voice; but she is possibly the greatest singing actress of our time, and Medea is possibly her greatest role. Farrell does not equal the pyrotechnic variety, the awesome insight into a sick soul to be found in Callas' conception. Her Medea is more passive, more womanly (but not more feminine); she takes the beginning of the long second-act duet with Creon very deliberately—it is marked "Allegro" in the German edition of the score—slowing to a virtual adagio at the words "*imploro ai vostri piè*," which she renders in a pianissimo of breathtaking loveliness. Callas remains exactly faithful to the fast tempo, so that when she reaches the slower passage it has just the effect of emphatic pathos that Cherubini wanted. And if the sounds she produces at this point are less beautiful than Farrell's, they are more suggestive of the demon behind the supplicating woman (one notes the emphatic sibilance of her "*Signor, signor*").

Continued on page 52

HIGH FIDELITY MAGAZINE

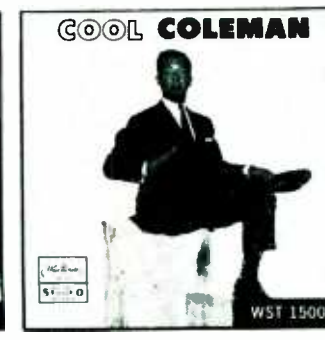
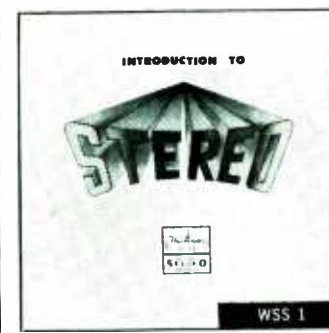
Stereo records are wonderful



but WESTMINSTER STEREO



is just a little bit better!



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Here is a unique tribute to a great conductor; a new Westminster recording includes the late maestro's touching farewell words to the orchestra at his last recording session; a group of memorable performances, featuring the *Tristan and Isolde* which was to be the final triumph and last performance of his life in Chicago. The deluxe package contains a beautifully illustrated booklet.

(XWN 18822)

There are more than forty superb Rodzinski recordings available on Westminster. The free Westminster catalog (see below) lists them all.

Stereo and Monophonic

BEETHOVEN: Piano Concerto, No. 3 in C Minor, Op. 37—Paul Badura-Skoda, piano; Vienna State Opera Orchestra; Scherchen, cond. (XWN 18799 monophonic)

(WST 14047 stereo)

ALBENIZ: Iberia (Arbos Orchestration)

FALLA: The Three-Cornered Hat (Suite No. 2)—Orchestre du Théâtre National de l'Opéra de Paris; Rosenthal, cond. (XWN 18798 monophonic)

(WST 14028 stereo)

MOZART: Requiem—Vienna Academy Chorus; Vienna State Opera Orchestra; Scherchen, cond. (XWN 18766 monophonic)

(WST 205 stereo)

FLOWER DRUM SONG—Cy Coleman Jazz Trio (WP 6106 monophonic) (WST 15038 stereo)

Stereo

BACH: Toccata and Fugue in D Minor (S. 565); Passacaglia and Fugue in C Minor (S. 582); Prelude and Fugue in A Minor (S. 543); Prelude and Fugue in E Minor (S. 533)—Carl Weinrich, organ of Vårfrukyrka in Skänninge, Sweden (WST 14043)

Monophonic

WEBER: Overtures—Oberon; Euryanthe; Preziosa; Jubilee; Peter Scholl; Abu Hassan—Orchestre du Théâtre National de l'Opéra de Paris; Scherchen, cond. (XWN 18808)

CHOPIN: 24 Etudes, Op. 10 and Op. 25—Paul Badura-Skoda, Piano (XWN 18611)

MOZART: Sonatas for Piano, Four Hands: Sonata in F Major, K. 497; Sonata in C Major, K. 521—Paul Badura-Skoda; Joerg Demus (XWN 18813)

TE DEUM; GREAT VESPERS—Cathedral Choir of the Holy Virgin Protection Cathedral of New York City; Afonsky, director (XWN 18816)

FOLK SONGS FROM ERIN—Deirdre O'Callaghan accompanying herself on the harp (WF 12025)

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W25

I do not mean to imply that Farrell brings nothing but a beautiful voice to the part. She has obviously studied it closely, and her reading has great validity. In the last act, when Medea vacillates between love for her children and lust for revenge, Farrell is not less convincing than Callas, although the conviction she arouses is of a different kind. In short, these interpretations, both of an excellence, are different enough to make an investment in both recordings highly advisable. D.J.

CHOPIN: Nocturnes: No. 2, in E flat, Op. 9, No. 2; No. 4, in F, Op. 15, No. 1; No. 5, in F sharp, Op. 15, No. 2; No. 7, in C sharp minor, Op. 27, No. 1; No. 8, in D flat, Op. 27, No. 2; No. 19, in E minor, Op. 72, No. 1; No. 17, in B, Op. 62, No. 1; No. 13, in C minor, Op. 48, No. 1

Leonid Hambro, piano.
• KAPP KCL 9016. LP. \$3.98.

Hambro's performances of these eight Chopin nocturnes can rank with the interpretations of almost any of his many competitors. He presents the music in a tasteful, well-organized way, with considerable pianistic fluency and a fine quality of line. No eccentricities or over-elaborate ideas about rubato mar his work, nor does he veer the opposite way into a metronomic jog trot. Sane, well-balanced playing, in short, and a pleasure to hear. His recording has exceptionally clear sound, and the bass comes through with a nice round tone instead of a hollow boom. H.C.S.

CHOPIN: Polonaises (complete)

Yuri Boukoff, piano.
• WESTMINSTER XWN 18779/80. Two LP. \$4.98 each.

Not since the discontinued Johannesen set for Vox have we had a really complete version of the Chopin Polonaises. Boukoff now fills the gap. Vol. I (XWN 18779) contains the first six Polonaises—the well-known ones—and the Polonaise-Fantasy, less known, but one of Chopin's great works. Vol. II (XWN 18780) is devoted to nine Polonaises, many of them examples of juvenilia and of interest mainly to the specialist. These are the three in Op. 71 (dating from 1827-29), a pair in G minor and B flat that date from 1817 (when Chopin was seven years old), the A flat of 1821, the C sharp minor of 1822, the B flat minor of 1826, and the C flat of 1829.

Boukoff is clean, accurate, and powerful, not much of a colorist and rhythmically regular, but possessed of considerable drive. This is by far the best playing he has brought to records. His tone, too, sounds less percussive than it has in the past. The only place in these two discs where he is thrown for a musical loss occurs in the Polonaise-Fantasy, where he plays the music as a series of episodes. Otherwise Boukoff's performances must command respect. This young pianist is in the process of development; and if he can get more flexibility into his playing with-

out becoming mannered, he will achieve real distinction. H.C.S.

COPLAND: Appalachian Spring
†Gould: *Spirituals for String Choir and Orchestra*

London Symphony Orchestra, Walter Susskind, cond.

• EVEREST LPBR 6002. LP. \$3.98.
• • EVEREST SDBR 3002. SD. \$5.98.

The first record one acquires of a given composition tends, if it has been made by an interpreter of major stature, to set up an unconscious standard by which all subsequent interpretations of the same work are measured. As a result, the professional critic must always be on guard against condemning a performance simply because it differs from the one with which he is most familiar. Every now and then, however, a new record of familiar work comes along that is so sensitively, eloquently, and beautifully done as to prevail at once over the tyranny of the unconscious yardstick. Such a record is Susskind's *Appalachian Spring*.

The Everest edition is the only one of the five recent versions of this work in current record listings that does not automatically take second place to the great, original Koussevitzky. This is partly a matter of interpretation—Susskind understands the music as do few of his colleagues—and partly a matter of recording. The technique of registration has changed immensely for the better since Koussevitzky's time, and one of the reasons for that change is the transparent, luminous style of orchestration invented by Copland and imitated from him by all manner of musicians, including jazz arrangers. I suspect, in fact, that Copland's instrumental style is one of the ancestors of stereo: at all events, the stereo edition of Susskind's performance is especially effective. The Gould piece on the other side is pleasant and skillful but thin. A.F.

CORELLI: Twelve Concertos for Harpichord and String Orchestra, Op. 5 (arr. Geminiani)

Gli Accademici di Milano, Dean Eckertsen, cond.

• Vox DL 423. Three LP. \$14.94.

Of the six collective works that constitute Corelli's musical legacy, five are available in quite acceptable recordings, including all the trio sonatas (Opp. 1-4) as issued by Vox. Only Op. 5, twelve sonatas for violin and figured bass published in 1700, has been lacking—a glaring omission, because it was this set that became a foundation stone of violin playing. No eighteenth-century fiddler could claim to be a finished artist until he had mastered these works, and No. 12, the famous *Follia* variations, has never lost its popularity.

Now Vox, unfortunately, has seen fit to give us these works not in their original form but in an orchestral transcription by Corelli's pupil, Geminiani. Burney, who accused Geminiani of "loading and deforming those melodies, that were

more graceful and pleasing in their light original dress," was, I think, too hard on him, but the transcriptions are nevertheless not as satisfying as the Corelli originals (or as Geminiani's own concerti grossi). And the rather undistinguished performance they receive here does nothing to persuade us to the contrary. N.B.

DEBUSSY: Jeux; Danse (orch. Ravel)
†Dukas: *La Péri*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON CS 6043. SD. \$4.98.

Good as the monophonic version of these works was, this is even better. Sophisticated examples of scoring are ideal for stereo when balances are good, instrumental definition maintained, and the pressings smooth. All that obtains here. H.C.S.

DUKAS: La Péri—See Debussy: *Jeux; Danse*.

DUPARC: Songs

L'Incitation au voyage; La Vie antérieure; Extase; Testament; Sérénade florentine; Le Manoir de Rosemonde; La Vague et la cloche; Lamento; Elégie; Phidylé; Chanson triste; Sérénade; Soupir; Au Pays où se fait la Guerre.

Leopold Simoneau, tenor; Allan Rogers, piano.

• WESTMINSTER XWN 18788. LP. \$4.98.

Except for *Romance de Mignon* and *Galop*, two minor efforts, all the songs Duparc ever wrote are contained on this disc. The possessor of it is therefore able to become intimate, at one clip, as it were, with the *oeuvre* of one of France's four greatest song writers (the others are Fauré, Debussy, and Ravel). Duparc's songs are that rare thing, the expression of a thoroughgoing sentimentalist who had impeccable taste. He managed to transform poetry (some of it very good poetry) of gentle melancholy and fond longing into musical expression of high seriousness and great beauty.

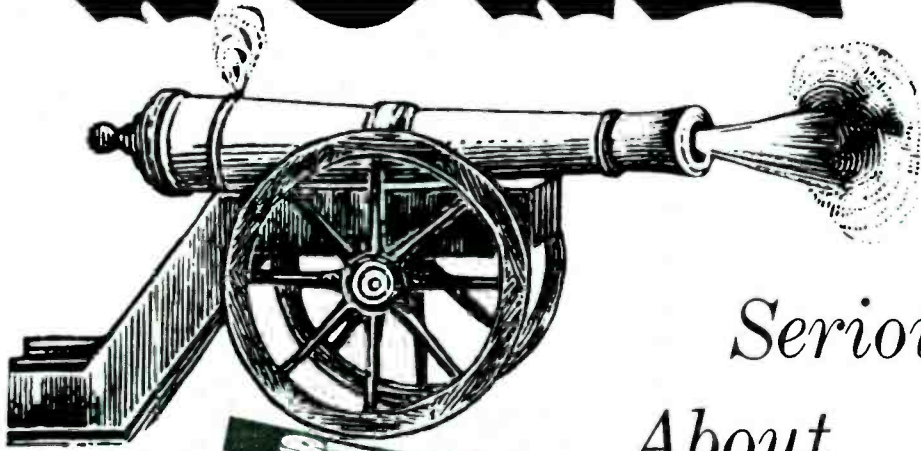
In pre-LP days Duparc was well served by distinguished specialists in the French art song, but, save for a recital by Gerard Souzay, now deleted, he has been treated with surprising shabbiness on microgroove. All the more welcome is this new disc, especially with a tenor the surpassing sweetness of whose voice is almost ideal for this music. It is true that the few big, turbulent pieces, such as *La Vague et la cloche* and *Testament*, need a baritone for their best expression; but Simoneau is far from unsuccessful with them; and his sustained legato tone in *Soupir* and the Berlioz-like *Au Pays où se fait la guerre* is joy to the ear and balm to the soul.

Except in the first song of Side 1, where the piano sounds as though it were in another room, the balance is fine and the sound reasonably full. Texts and excellent translations, but no notes. D.J.

Continued on page 54

HIGH FIDELITY MAGAZINE

1812



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Stereo and Monaural

DVORAK: Serenade, in D minor, Op. 44

Samuel Mayes, cello; Georges Moleux, double bass; Boston Woodwind Ensemble.

• • BOSTON BST 1004. SD. \$5.95.

This pretty serenade for two each of oboes, clarinets, and bassoons, three horns, cello, and double bass is a nationalistic work. In one section of the second movement Bohemia comes to life, and other Czech musical forms also figure. It receives a good performance on this disc, and it is the only stereophonic version. One might take exception to the amazingly fast tempo used in the second movement; otherwise there is very little to complain about, and the recorded sound is excellent. Boston has gone in for quite a high degree of separation, with higher winds from one speaker, lower winds from the other. On the debit side, one might question allotting an entire disc to the work. On a recently issued Mercury monophonic disc, Barbirolli got the entire work on one side, with a Haydn oboe concerto on the other. The Barbirolli version impresses this listener as the better buy. Granted the richness of sound in the stereo disc; but the monophonic played through two speakers sounds almost as good, and it is not only cheaper but offers an extra work. H.C.S.

FALLA: Noches en los jardines de España

†Rodrigo: *Concerto for Guitar and Orchestra*

Gonzalo Soriano, piano; Narciso Yepes, guitar; National Orchestra of Spain, Ataulfo Argenta, cond.

• • LONDON CS 6046. SD. \$4.98.

Highly attractive as a monophonic record, the stereo edition of this performance simply makes it all the better. This is now the preferred version of the Falla, although Rubinstein's tape is not far behind. The recording makes us all the more aware of our loss in this conductor's premature death. R.C.M.

GABRIELI: Processional and Ceremonial Music

Choirs and Orchestra of the Gabrieli Festival, Edmond Appia, cond.

• VANGUARD BG 581. LP. \$4.98.

• • VANGUARD BGS 5004. SD. \$5.95.

Giovanni Gabrieli (1557-1612) might be thought to have had stereo in mind when he wrote this music. Take his *O Jesu mi dulcissime*, for instance. This motet for Christmas, with its marvelous closing measures, is scored for two four-part choruses, each subdivided into sopranos, altos, tenors, and basses. When it is performed in concert, with the chorus deployed as it normally is, much of the effect of two choirs seated in different choir lofts—as they were at St. Mark's in Gabrieli's Venice—is lost. In this stereo recording, however, the impression of antiphony across space is clearly conveyed. Similarly, in the other polychoral works included here—*Hodie completi sunt, O Domine Jesu Christe, O magnum*



Appia makes Gabrieli's art resplendent.

mysterium, and *Angelus ad pastorem*, all for two choruses; *Nunc dimittis* for three choruses; and the *Canzona quarti toni* for three choirs of instruments. An especially thrilling moment in the stereo version is the entrance of the second chorus near the beginning of *O Domine*.

The ten works on this disc are well chosen to illustrate Gabrieli's interest in the varying colors obtainable with different choral combinations, and his skill in handling them. In some of the bichoral works the choruses are not equally constituted: a high group is juxtaposed to a low one. Three of the motets are for single choruses of differing constitution: *Inclina Domine* for six-part choir; the extremely effective *Exaudi Deus* for seven-part chorus of male voices; and *Sancta et immaculata virginitas* for eight-part chorus. In these, stereo is of no special advantage except for the general quality of spaciousness it provides.

The chorus sings with lovely tone and flexible rhythm. It has no trouble with pitch because each part is doubled by instruments, as in Gabrieli's day. Although Appia's orchestra includes instruments Gabrieli never dreamed of, they are used discreetly, for support only, seldom calling attention to themselves; they are treated more as stops on an organ than as parts of an orchestra. Each work is preceded by a brief "intonation" or prelude played on the organ by Anton Heiller. Since its chief purpose was to give the pitch to the chorus, it is not clear why an intonation is played here before the instrumental *canzona* also. By and large, this disc, especially in its stereo version, is a magnificent representation of the splendor of Gabrieli's art. N.B.

GOULD: Declaration Suite; Jekyll and Hyde Variations

National Symphony Orchestra, Howard Mitchell, cond.

• RCA VICTOR LM 2264. LP. \$4.98.

Morton Gould composed *Declaration* for the Presidential Inaugural concert given by the National Symphony in January 1957. The original version includes the full text of the *Declaration of Independence* recited by solo speakers and a chorus. The suite consists of five orchestral movements entitled "Liberty Bell," "Midnight Ride," "Concord Bridge," "Summer '76," and "Celebration." It is music of a skillfully obvious kind, well enough suited to an official occasion but distinctly less significant as a contribution to the permanent repertoire.

In the *Jekyll and Hyde Variations* the

Hyde variations are properly macabre, the Jekyll variations rather lacking in nobility. As the music moves along, it becomes more and more apparent that what this combination needs is Kirk Douglas and a wide screen. The recording is excellent and the performances are, presumably, authoritative. A.F.

GOULD: Spirituals for String Choir and Orchestra—See Copland: Appalachian Spring.

GRIEG: Peer Gynt: Incidental Music

Ilse Hollweg, soprano; Beecham Choral Society; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• • ANGEL S 35445. SD. \$5.98.

All the clarity and depth of feeling in the monophonic pressing of this performance is enhanced by the aural spread of stereo, especially in the choral movements and in the passages where there is interplay between two string sections or between winds and strings. The conducting, playing, and singing are of such a high order that they impart much greater stature to Grieg's score than it usually achieves in the average performance. Like David Johnson, who reviewed the monophonic disc, I too regret that Beecham didn't elect to record the incidental music complete, but am grateful for what has been included, such as the original choral versions of *In the Hall of the Mountain King* and the *First Arabian Dance*, as well as Ilse Hollweg's tender delineation of *Solvejg's Lullaby*. P.A.

HANDEL: Concertos for Organ and Orchestra: Op. 4, No. 2; Op. 7, No. 5

†Mozart: *Sonatas for Organ and Orchestra: in C, K. 328; in C, K. 336*

Dennis Healy-Durant, organ; Orchestra of the Portsmouth Chamber Society.

• • LYRICHORD LLST 774. SD. \$5.95.

Organ and orchestra are well separated in this stereo disc, and the effect is consequently impressively spacious. Unfortunately, the performances are a good deal less exciting than the recording. The soloist plays pleasantly but not with perfect surety, the orchestra seems less than first-class, and there are moments when organ and orchestra do not agree exactly in pitch. N.B.

HANDEL: Messiah

April Cantelo, soprano; Helen Watts, contralto; Wilfred Brown, tenor; Roger Stalman, bass; London Philharmonic Choir; London Orchestra, Walter Susskind, cond.

• • SOMERSET SFCC 201. Four SD. \$11.95.

The first "complete" *Messiah* on stereo to come our way is of interest on other counts too. The soloists are all acceptable, the ladies in particular attaining a level higher than mere competence in "He shall feed His flock" and one or two

Continued on page 56



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 STRAVINSKY: *Firebird Suite* • TCHAIKOVSKY: *Romeo and Juliet*—the N. Y. Philharmonic, Leonard Bernstein, conductor. MS 6014
 TCHAIKOVSKY: *Symphony No. 4*—the N. Y. Philharmonic, Leonard Bernstein, conductor. MS 6035
 GRIEG: *Concerto in A Minor* • RACHMANINOFF: *Rhapsody on a Theme of Paganini*—Philippe Entremont, Pianist, with the Philadelphia Orchestra, Eugene Ormandy, conductor. MS 6016
 BEETHOVEN: *Concerto No. 1 in C Major* • BACH: *Concerto No. 5 in F Minor*—Glenn Gould, Pianist, with Vladimir Golschmann cond. the Columbia Symphony Orchestra. MS 6017
 FLOWER DRUM SONG—Rodgers & Hammerstein, original cast recording. OS 2009
 SOUND IDEAS—Les and Larry Elgart and their orchestra. CS 8002
 ENCORE!—Andre Kostelanetz conducting the N. Y. Philharmonic. CS 8008

COLUMBIA 

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other places; the chorus seems well trained and balanced; and an attempt has been made to use Handelian orchestration. The stereo in itself is very effective, especially in fugal movements like "For unto us a Child is born," where the delightful illusion is created of voices entering from different directions.

But what shall it profit an audio engineer if he gain "separation" and lose the old-fashioned virtues of presence and proper balance? All the soloists here are too far back with respect to the orchestra, which in forte passages occasionally covers them up. And it is surprising to encounter in a stereo recording such ancient defects as crackling surfaces and, once or twice, distortion, though the low price of this set may account for such flaws. N.B.

HAYDN: Concerto for Cello and Orchestra, in D, Op. 101

† **Vivaldi: Concerto for Cello and Orchestra, in E minor**

† **Boccherini: Concerto for Cello and Orchestra, in B flat**

Gaspar Cassado, cello; Bamberg Symphony Orchestra, Jonel Perlea, cond.
• Vox PL 10790. LP. \$4.98.

An attractive multiple packaging of three basic scores from the somewhat restricted cello and orchestra literature. However, the variety and quality of the alternate editions are such that this collection has to be regarded more for its generous content than its over-all musical level. R.C.M.

HAYDN: Symphony No. 100, in G ("Military"); Symphony No. 45, in F sharp minor ("Farewell")

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• • WESTMINSTER WST 14044. SD. \$5.98.

HAYDN: Symphony No. 100, in G ("Military"); Symphony No. 102, in B flat

Bamberg Symphony Orchestra, Ferdinand Leitner, cond.

• DECCA DL 9989. LP. \$4.98.

HAYDN: Symphony No. 100, in G ("Military"); Symphony No. 99, in E flat

Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5316. LP. \$4.98.

It is not just the stereo (although the stereophonic effect is beautifully achieved), nor is it merely the performance (though an unusually fine one) that makes the Westminster edition outstanding. It is a happy blending of these and other elements, the sort of thing that miraculously happens every so often to produce a record that helps a critic redefine his ideas of what to expect. Scherchen's first version of the *Military* was one of the basic high-fidelity demonstration records of some years ago. This new one is certainly going to fill the same role for stereo. All musical factors apart, its usefulness in checking channel separation at high frequencies is worth its price.



Hovhaness: "inspired" is the word.

The *Farewell* on the second side is quite appealing with the spoken good-bys of the musicians a touch that could turn sour, but charms instead.

Leitner's *Military* is agreeably recorded, although the performance is not up to Scherchen's and the monophonic sound is, naturally, less interesting. The great No. 102 is given a relaxed statement that, in contrast to many readings of the score, is underdone.

A tubby, bass-heavy sound mars the Ormandy recording, the military episodes of which are played and recorded with the crudest emphasis on the obvious. No. 99 fares a little better, but the poor engineering remains a handicap. R.C.M.

HOVHANESS: Concerto for Piano and Orchestra, No. 1 ("Lousdzak"); Concerto for Violin and Orchestra, No. 2

Maro Ajemian, piano (in *Lousdzak*); Anahid Ajemian, violin (in the *Violin Concerto*); M-G-M String Orchestra, Carlos Surinach, cond.

• M-G-M E 3674. LP. \$3.98.

Lousdzak (The Coming of Light) is an early work of Hovhaness dating from the period of his most intense preoccupation with Armenian themes. It is the kind of thing Virgil Thomson had in mind when he said the music of Hovhaness is like a long roll of handmade wallpaper. The work moves narrowly within a single framework, without strong contrasts or perceptible architecture, but with twisting, repetitive, arabesque tunes, restricted in range and exotic in coloring. Its aesthetic is delicate and wistful. It has a hypnotic kind of charm, but one would not wish to hear it too often.

The Second Violin Concerto, completed last year, is quite another matter. Orientalism plays a part in it, but its first "Aria" breathes the spirit of Bach and its closing "Hymn," despite its emphasis on the soaring line of the solo violin, seems inspired by Renaissance polyphony—and "inspired" is the right word; this is one of the most beautiful things Hovhaness has ever written. This concerto also displays a strong architectural plan; it is in seven short movements, admirably contrasted in their moods and in the complexities and

simplicities of their texture. It is not a big, dramatic concerto in the line of the Brahms and the Bartók, but it has its own finely reserved strength and its own remarkable richness of expression.

Both performances are excellent. The recording of the piano concerto is perfection itself. That of the violin concerto is slightly less brilliant, but it is still good. A.F.

JANACEK: The Diary of One Who Disappeared

Stepanka Stepanova, contralto; Beno Blachut, tenor; Czech Women's Chamber Ensemble; Josef Palanicek, piano.

• ARTIA ALP 102. LP. \$4.98.

This work is a kind of cantata or song cycle, on a text of unknown authorship, about a peasant boy who is seduced by a gypsy girl and goes off with her and her people. The women's voices play only a small part in the composition; its burden is carried by the tenor and the piano, which has no mere accompaniment to perform but a virtuoso role of formidable difficulty and enormous expressive significance.

The vocal writing reminds one at times of Mussorgsky, for Janáček had a Mussorgskian ear for the richness and subtlety of Slavonic speech; he also uses a declamatory style mingled with folk song somewhat in the Mussorgskian manner. But his complex, full-bodied, rhapsodical writing for the piano has no parallel in the songs of the Russian composer.

The total effect of the work is extraordinarily lyrical, genuinely pathetic, and intensely moving. A Slavonic *Schöne Müllerin*, it is one of the few works of the modern era that can match Schubert's masterpiece in naïve sincerity and profundity of feeling. It would, of course, make no such impression if it were not beautifully performed, and the recording matches the performance.

The release has not been very well edited. The album contains what is called "a liberal translation" of the verses, but this is clearly a synopsis rather than a translation. What was required was the full text in Czech and a line-for-line English version in parallel columns. It is issued as "a Stan Borden and J. Jay Frankel Cultural Exchange Presentation," but we have been shortchanged on the poetry. That omission does neither Janáček nor culture any good. A.F.

LISZT: Malédiction; Totentanz; Mephisto Waltz No. 1; Die Traurige Gondel; Unstern; Czardas macabre

Alfred Brendel, piano; Vienna Symphony, Michael Gielen, cond.

• Vox PL 11030. LP. \$4.98.

Four seldom heard Liszt works are played here; and a fifth, the *Totentanz*, can easily be added, for it has virtually dropped from the active repertoire. The *Malédiction*, *Traurige Gondel*, *Unstern*, and *Czardas macabre* are really rare. The *Malédiction*, for piano and string orchestra, was, according to Humphrey Searle,

Continued on page 58

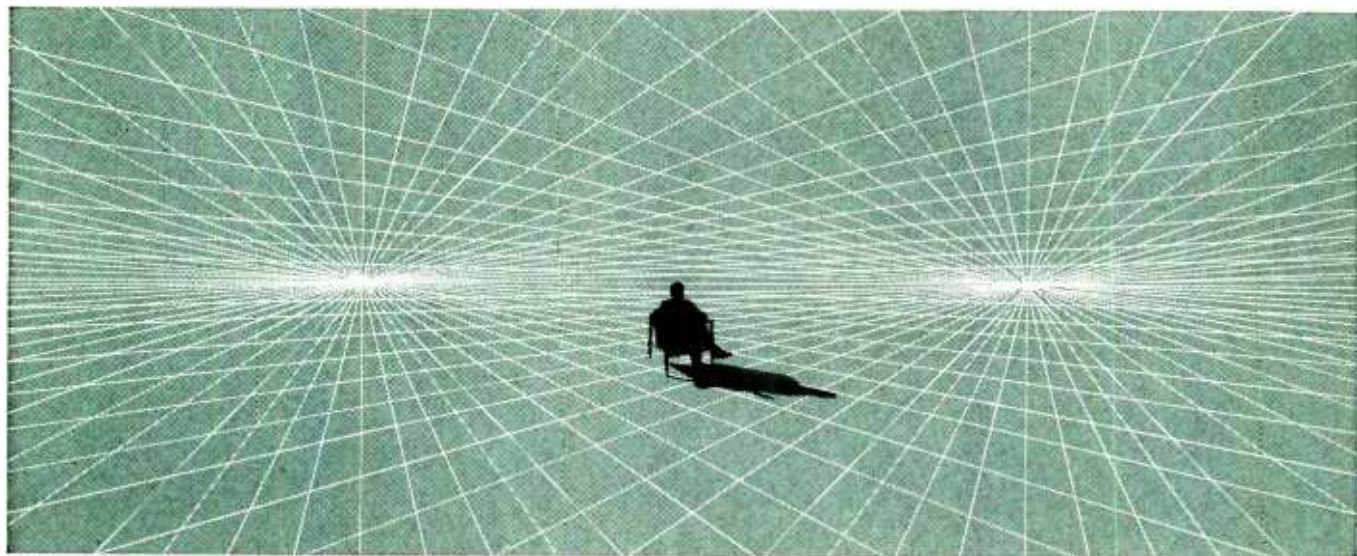
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Hollywood Bowl Orchestra SP 8444



probably sketched in 1830 and revised about ten years later. It is an interesting and rather inconclusive work that lacks focus, and its thematic material is not top-notch. Nevertheless, it has a typically grandiloquent sweep and some bravura passagework. The other three works for piano solo are products of Liszt's last years, when he was producing some rather strange experiments that anticipated impressionism. *Unstern* is dark-sounding and trails off into nothing. *Die Traurige Gondel*, bleak and imaginative, is a long way from the flamboyant early Liszt. The *Czardas macabre* here and there does hark back to the early flamboyance, but it also has some harmonies that are strikingly modern.

The *Mephisto* Waltz is the only really well-known piece on this disc. The seldom played *Totentanz*, Liszt's set of variations on the *Dies Irae*, is quite an effective work, provided the pianist has the requisite bravura and reckless romanticism. Brendel comes near it. Although he is an extraordinary technician, he plays matters a little too safe, and takes the music a shade too seriously. At that, his performances are much more convincing than they were in his disc of the two Liszt concertos. In general, his playing is that of a fine artist with an unusually big style. He might, however, be more convincing in types of music other than Liszt's. On this disc he has good orchestral support, and the recorded sound is realistic. H.C.S.

MAHLER: *Symphony No. 2, in C minor* ("Resurrection")

Emilia Cimardi, soprano; Maureen Forrester, contralto; Westminster Choir; New York Philharmonic, Bruno Walter, cond.
 • COLUMBIA M2L 256. LP. \$9.96.
 • • COLUMBIA M2S 601. SD. \$11.96.

Mimi Coertse, soprano; Lucretia West, contralto; Vienna Academy Chorus; Vienna State Opera Orchestra, Hermann Scherchen, cond.
 • WESTMINSTER XWN 2229. LP. \$9.98.
 • • WESTMINSTER WST 206. SD. \$11.96.

The Walter counts as the third recording of this music, the Scherchen as the fourth. Both versions are incomparably superior in their sonics to earlier editions, and both preserve carefully studied readings by conductors whose work deserves respect. To that extent, one may purchase any of these four sets with the assurance that good value will be returned for the investment.

Which of these alternatives is the best, and for which listeners, is a more difficult question.

A brief comparison of the one- and two-channel versions is enough to convince that this is not a monophonic symphony—there is simply too much detail in its climactic passages to compress into one signal. Nonetheless, for those who are not equipped for stereo, a choice must be made. The Walter version seems to me preferable. Even in its most taxing moments (such as the final pages of the score) its over-all quality is agreeable



Erica, London

Scherchen stresses Mahler's intensity.

and conveys enough of everything to give a reliable impression of the whole. Elsewhere it reflects the refinement in playing possible to a great orchestra, and does so in terms of sonics that are equally suave and well-mannered.

The Scherchen, in contrast, seems a bit coarse at times and is inclined to go out of balance or lose detail—such as the organ in the final movement, which remains submerged in both the one- and two-channel sets. In stereo, the Scherchen gains a direct, concert room quality that makes for exciting presence and underlines the dramatic force of the performance. The soloists are effectively disposed on left and right, the choir is in close—and although probably no better than Walter's, seems more able to give the best effect to a German text.

The only technical failing of the Scherchen is an odd one. For seventeen bars on pages 167-170 of the score (Universal edition) the left track drops 15 db, leaving one with lopsided sound. This seems to imply an error in tape editing which, it is hoped, Westminster will correct.

Adding a second channel to the Walter gives one a big, satisfying sound, but not a particularly realistic one. The tapes appear to have been slightly dressed up with an echo chamber, and the end product sounds a step or two removed from the source. It is not offensive, but it diminishes presence.

Vocal forces in both recordings are very capable. Scherchen's artists are not as well known as Walter's, but they have a better grasp of the style and are not afraid to sing pianissimo.

This leaves one with the problem of interpretation. Neither conductor plays the score exactly as marked, and neither is successful in making everything sound. On those issues they stand equal. Walter's emphasis is on the lyric element of the score, and Scherchen cannot match him. But in the passages of cumulative intensity, Scherchen creates more excitement than Walter, presenting the music in a way that is likely to be most appealing to those who are not converted Mahler fanciers.

I give the second and third movements to Walter, the fourth and fifth to Scherchen, declare the first a tie. From here on it's up to the individual to decide for himself. R.C.M.

MASCAGNI: *Cavalleria rusticana*

Franca Zanelli (s), Santuzza; Renata Castro (ms), Lola; Angelica Campo (c), Lucia; Luigi Visetti (t), Turiddu; Renzo Ferrari (b), Alfio. Lombard Promenade Chorus and Orchestra, Giovanni Falco, cond.

• PERIOD SHO 317. LP. \$1.98.

If the designation "Lombard Promenade Chorus and Orchestra" strikes you as doubtful, so does it me. And we have reason for doubting it: this disc, I am told on good authority, derives from a tape of an Italian radio broadcast. The orchestra, according to rumors that reach me, is actually that of Radiotelevisione Italiana, Milan, conducted by Arturo Basile, and the principals are said to be Carla Gavazzi (Santuzza), Rosita Gilardi (Lola), Maria Amadini (Lucia), Mario Ortica (Turiddu), Giuseppe Valdengo (Alfio). The performance is a fairly good one, although Carla Gavazzi is a very casual Santuzza and has a lighter voice than one generally associates with the role. (The Lola, nominally a mezzo-soprano, has an even lighter soprano voice than Gavazzi's.) There is only one cut of consequence: that of the two orchestral passages between Turiddu's opening song and the first chorus. The recording is sadly lacking in lows, and the copy I listened to was virtually incapacitated on Side 2 by a rhythmic wheeze probably ingenerate in the pressing. D.J.

MASSENET: *Le Cid: Ballet Suite* †Meyerbeer: *Les Patineurs: Ballet* (arr. Lambert)

Israel Philharmonic Orchestra, Jean Martinon, cond.
 • • LONDON CS 6058. SD. \$4.98.

A modern replacement for London's older recording of these same two works by Robert Irving and the London Symphony Orchestra (now available on London's inexpensive Richmond label), this disc has much to offer in the way of finely distributed orchestral sonics. Martinon, too, gives a far more elegant and sophisticated account of the Massenet score than Irving. But the latter has conducted *Les Patineurs* far too often in the ballet pit to rush many of the tempos as Martinon does. Since the Richmond sound is more than acceptable, the choice for the skating ballet remains with Irving. P.A.

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

Israel Philharmonic Orchestra, Georg Solti, cond.
 • • LONDON CS 6065. SD. \$4.98.

Here is some clear and true stereophony. It takes no more than a hearing of the first few grooves of the Schubert side—the opening dialogue between high and low strings—to experience the kind of surprised delight that good two-channel sound can evoke. Later on, in the slow movement, there are antiphonies for

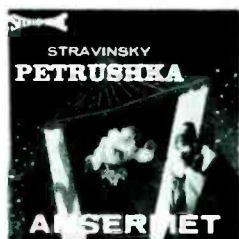
Continued on page 62

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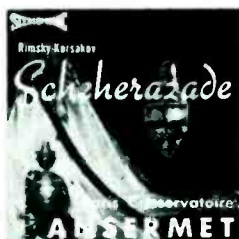
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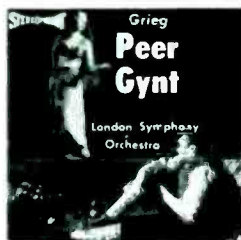
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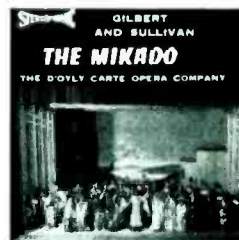
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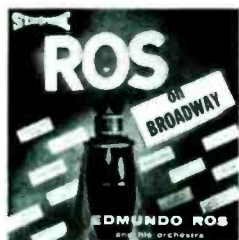


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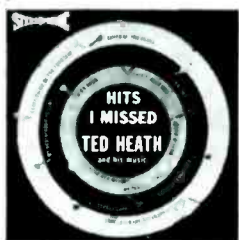
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All the Things You Are; True Love; I Could Have Danced All Night; You Keep Coming Back Like a Song; A Woman in Love; 7 others. *PS 106 □



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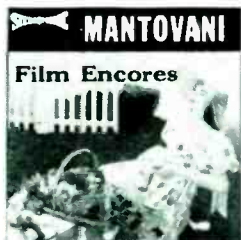
High Noon; Ebb Tide; 12th St. Rag; Love is a Many Splendored Thing; Three Coins in the Fountain; Unchained Melody; 6 others. *PS 116 □



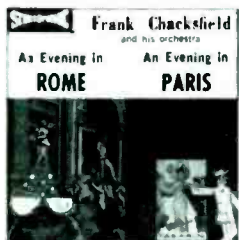
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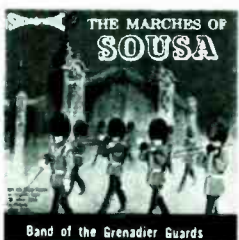
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strings and wood winds that transform delight into sheer rapture.

The interpretations are decidedly of the muscular and athletic variety. One could wish for more tender elegance in the Schubert Fifth, as well as a reduction of the string sections. The *Italian* Symphony is done with a virtuosity bordering on recklessness, its presto saltarello played prestissimo; but Solti has an orchestra of real virtuosity seconded by engineering that doesn't miss a shade of orchestral color, no matter how quickly it flashes by. D.J.

**MEYERBEER: *Les Patineurs: Ballet*—
See Massenet: *Le Cid: Ballet Suite*.**

MOZART: *Concertos for Piano and Orchestra: No. 19, in F, K. 459; No. 20, in D minor, K. 466*

Ingrid Haebler, piano; Vienna Symphony Orchestra, Karl Mellers, cond.
• Vox PL 11010. LP. \$4.98.

Miss Haebler seems to be in unusually good form here. Her playing is crisp, smooth, and most of the time sensitive. The quality of the sound is first-rate throughout. In the F major Concerto the balance between winds and piano or strings is satisfactory. In the first movement of the D minor, however, the bassoons—very important in this dark-hued work—are sometimes too faint, as is the ominous principal motif when it comes softly in the strings during the development; and the pianist makes of the second theme something a little too jaunty for the sweeping passion of Mozart's drama. N.B.

MOZART: *Quartets for Strings: No. 11, in E flat, K. 171; No. 12, in B flat, K. 172; No. 13, in D minor, K. 173*

Barelet Quartet.
• Vox PL 10630. LP. \$4.98.

Good, sturdy performances and first-class recording. These early quartets, written when Mozart was seventeen, all have their points of interest: the charming trio of the Minuet in K. 171; the rather old-fashioned Andante in that quartet, reminding us that Handel still had three years to live when Mozart was born; the unusual prominence of the viola in the finale of K. 171 and the Minuet of K. 172; the curious anticipation of *Porgi amor* in the opening of the Adagio in K. 172. The performances of these quartets by the Barylli group on Westminster have perhaps a little more elegance, but I find the present ones very satisfactory and better in sound. N.B.

MOZART: *Serenade for Winds, No. 10, in B flat, K. 361*

Eastman Wind Ensemble, Frederick Fennell, cond.
• MERCURY MG 50176. LP. \$3.98.

Although the players are students, at the Eastman School of Music, they are already, to judge by this disc, completely professional. Fennell has them perform-

ing with perfect precision and excellent balance. The playing is crisp, the intonation never questionable. Some sections, like the Allegretto portion of the Romanze, come off as well as I have ever heard them played. If it were not for an occasional sag in the line of the first movement, and the thin, nasal tone of the oboes, this record would rank with the Capitol and Decca versions. N.B.

**MOZART: *Sonatas for Organ and Orchestra: in C, K. 328; in C, K. 336*—
See Handel: *Concertos for Organ and Orchestra: Op. 4, No. 2; Op. 7, No. 5*.**

MOZART: *Sonata for Piano Duet, in F, K. 497; Andante with Variations for Piano Duet, in G, K. 501; Adagio and Allegro for a Mechanical Organ, in F minor, K. 594*

Lilly Berger, Fritz Neumeyer, piano.
• ARCHIVE ARC 3101. LP. \$5.98.

The fine old pastime of playing piano duets at home began to disappear years ago, a prey to radio, television, and other don't-do-it-yourself entertainments of our age, including, I'm afraid, records. No amount of listening to other people play can bring back the thrill every amateur duettist experiences when his fingers and his partner's hit the right keys at the right time. It was for such music makers that Mozart (and Schubert and Mendelssohn, among others) wrote some wonderful pieces, like the Sonata and the Variations presented here. (Stravinsky's duets, which are fun too, are no longer aimed at the same social goal; they are teacher-pupil pieces.) They are played neatly and sensitively on Mozart's own piano, which was restored some years ago and has been used in several recordings. It sounds here like a large clavichord. N.B.

OFFENBACH: *Les Contes d'Hoffmann*

Mattiwilda Dobbs (s), Olympia, Antonia; Uta Graf (s), Giulietta; Nata Tuescher (ms), Nicklausse, Voice of Antonia's Mother; Leopold Simoneau (t), Hoffmann; Aimé Doniat (t), Spalanzani, Nathanael, Andrés, Cochenille, Pitichinnaccio. Franz; Heinz Rehfuß (bs-b), Lindorf, Coppélius, Dapertutto, Doctor Miracle; August Heimpel (b), Luther; Bernard Lefort (bs), Hermann, Crespel,



Dobbs: versatile in Offenbach's Tales.

Schlemihl. Chorus and Orchestra of the "Concerts de Paris," Pierre-Michel Le Conte, cond.

• Epic SC 6028. Three LP. \$14.94.
• • Epic BSC 101. Three SD. \$17.94.

Although Offenbach probably intended that several roles in the *Tales of Hoffmann* be doubled by the same singer, he surely did not contemplate the possibility that five singers would share among themselves no fewer than seventeen roles. Such, notwithstanding, is the state of affairs in this recording, the tenor Aimé Doniat, for instance, taking upon himself six different parts, including both Spalanzani the dollmaker and his factotum, Cochenille. Since these two have several brief tête-à-têtes, we run into a kind of operatic Edgar Bergen and Charlie McCarthy situation, amusing but hardly commendable.

On the other hand, the traditional casting of one singer in the roles of Hoffmann's four adversaries makes good musical as well as dramatic sense: Offenbach himself draws attention to their kinship by a grotesque staccato motif that springs up in the orchestra every time one of the four appears. Heinz Rehfuß performs these roles superbly, suggesting a kind of progressively intense diablerie from Coppélius to Doctor Miracle. He also gives a very handsome account, at once suave and menacing, of Dapertutto's aria. Mattiwilda Dobbs makes a welcome reappearance on records as Olympia and Antonia. She does the Doll's Song with stunning brio, but like many Olympias she is too vain of her coloratura endowments. A clockwork doll ought not to be rearranging her roudade mechanism in order to show off her high Fs, even if they are, as in the present instance, really astonishing. The tender and pathetic portrayal of Antonia makes a striking contrast, suggesting the versatility of this talented young American soprano.

Giulietta, the courtesan, is often sung by a mezzo-soprano, but the role is done here in the original lyric soprano range, and there thus seems no reason why Mattiwilda Dobbs should not have undertaken that role too: she could have handled it much more effectively than does Uta Graf. Leopold Simoneau's Hoffmann is not as lacking in dramatic interest as I had feared, but even if it were, he employs his *tenore di grazia* so sweetly (see the ravishing third-act "*O Dieux, de quelle ivresse*") it would have been difficult to complain.


In sum, this is a *Tales of Hoffmann* with too many of its roles distributed among too few singers but with three excellent principals—better than the corresponding singers in the Beecham sound track, which is now extremely difficult to get hold of. Orchestra and chorus are adequate, but not up to Beecham standards. The performance is riddled with cuts.


The stereo version is the most extreme example of directionalism I have yet heard. Voices are so successfully isolated in a given channel, whether right or left,


Continued on page 64


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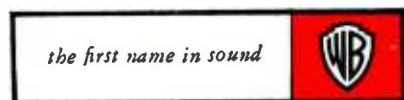


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that virtually no trace of them can be heard in the other. The same is true of the instruments. This would be fine if Epic had succeeded in filling up the space in between, which unfortunately is almost spectacularly empty. The monophonic set sounds richer, but, of course, it misses the exciting sense of directional interplay of the stereo edition. **D.J.**

PRINCE: Ballets U.S.A.: Op. Jazz—See Bernstein: West Side Story: Ballet Music.

PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical")

†**Shostakovich: Symphony No. 1, in F, Op. 10**

Philharmonia Orchestra, Efrem Kurtz, cond.

• EMI-CAPITOL G 7118. LP. \$4.98.

Since the *Classical* Symphony is a pop-concert piece, it is often carelessly played; it is a real pleasure, then, to hear its orchestral texture as well realized as it is in the recording and performance under review, even though the tempos, especially in the first movement, are draggy. Texture and tempos are both exceedingly good in the Shostakovich, however. **A.F.**

PUCCHINI: Tosca

Antonietta Stella (s), Tosca; Gianni Poggi (t), Cavaradossi; Piero de Palma (t), Spoletta; Giuseppe Taddei (b), Scarpia; Leo Padis (b), Sacristan; Ferruccio Mazzoli (bs), Angelotti; Antonio Sacchetti (bs), Sciarra; Gerardo Gaudioso (bs), Jailor. Chorus and Orchestra of Teatro di San Carlo di Napoli, Tullio Serafin, cond.

• COLUMBIA M2L 402. Two LP. \$9.96.

The Scarpia of this recording, Giuseppe Taddei, is one of the finest I have ever heard. His voice is a handsome one and would not seem to be ideally suited to the diabolic chief of police, but as a matter of fact he inflects the role with a really terrifying sense of menace. The *Te Deum* scene ("*Va, Tosca*") sounds the way Scotti at his best must have made it sound, the second act declaration of love ("*Già mi struggea l'amore*") leaves no doubt in the listener's mind that this is the love of a warped psychotic. His death scene is both original and highly interesting: instead of allowing Scarpia to expire in a series of hoarsely whispered and ever weaker phrases, he holds on, full voice, to the cries of "*Soccorso! Aiuto!*" nearly up to the end, suggesting wonderfully the brutal strength and deadly venom of the character. One feels that *Tosca* is in mortal danger up to his final death rattle.

Taddei strides this recording like a colossus and sadly overshadows the two other principals. His absence from the last act turns that usually lively twenty minutes of melodrama into pure anticlimax despite the fact that Miss Stella is rather more convincing here than in the preceding acts. At least she sings the duet with Poggi prettily and even manages to generate a vestige of excitement after the

gun shot. But most of her performance can only be described as ladylike. She is the best-mannered Tosca on discs: she tells Mario to "make the eyes black" with gentle melancholy, and begs Scarpia to leave off torturing her lover (or should one say her fiancé?) with sweet reasonableness. And her voice is utterly unsuited to the role: it has no real chest range and is too light in the middle and on top; it keeps getting lost among the instruments of the orchestra. Gianni Poggi is better suited to his role, though he is not able, or does not attempt, to make more than a lay figure of Cavaradossi. Finally Stella and Poggi do not, to use an old-fashioned word and concept, "blend." Their voices, during the first- and last-act duets, remain apart from each other, as separate as water and oil.

The minor roles are, to a man, excellently done, with the Angelotti, Ferruccio Mazzoli, deserving special commendation. Serafin's conducting is a joy to the aural sense, so invariably right are his tempos, so finely wrought his phrasing. The sound is good, too. And the album contains a quarto-size booklet of forty pages, twenty-one of them packed with all kinds of wonderful photographs and gossip about the opera and the queer collection of divas who have sung it. **D.J.**

RACHMANINOFF: Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18; Preludes, Op. 32: No. 5, in G; Moments musicaux, Op. 16: No. 4, in E minor

Benno Moiseiwitsch, piano; Philharmonia Orchestra, Hugo Rignold, cond.

• EMI-CAPITOL G 7143. LP. \$4.98.

Of the twenty or so currently available performances of the popular Rachmaninoff C minor, this moves to the top of the list, in a class with the Rubinstein. Moiseiwitsch is almost seventy now and may lack the brilliance he once had, but he can give almost all pianists a lesson in how to shape a romantic phrase, or provide just the correct accentuation, or bring out an inner voice. His tone remains capable of all kinds of nuance, and his technique still is in the superior class. He takes the last movement at a tempo nowhere near as fast as that of the younger virtuosos, but how much more musical the concerto sounds played this way!

The composer, incidentally, was very fond of Moiseiwitsch, and this performance illustrates a style and a tradition that are fast disappearing. And for some stylish solo playing, the two encore pieces on this disc display Moiseiwitsch at his best—the possessor of a singing line and a complete identification with the keyboard. **H.C.S.**

RACHMANINOFF: Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30

Byron Janis, piano; Boston Symphony Orchestra, Charles Munch, cond.

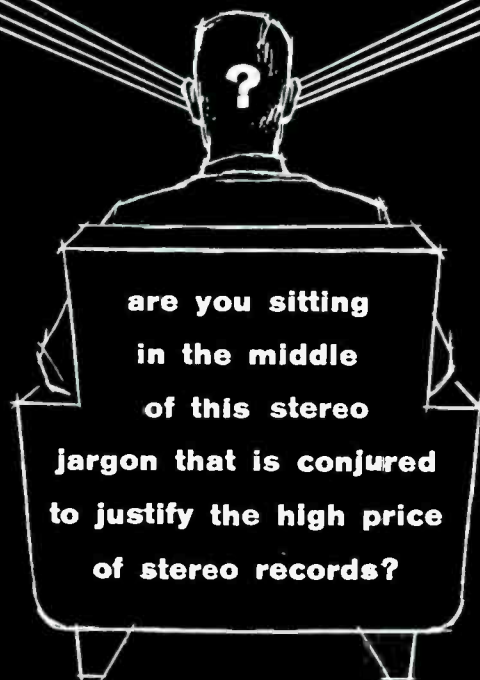
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How young Byron Janis has grown in

Continued on page 71

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Meanwhile, Back at Puccini's Ranch . . .

FOLLOWING *Madame Butterfly*, there were six years of silence before the appearance of *The Girl of the Golden West*. Both operas are based upon plays by David Belasco but beyond that they have little in common. *Butterfly* marks the high point of Puccini's lyric invention, as *Traviata* (or perhaps *Un ballo in maschera*) does Verdi's. *Fanciulla* initiates the series of works, including the operas of the Tritico and culminating in *Turandot*, whose chief interest lies in the transformations of materials rather than the invention of them. Bernard Shaw once said that Verdi achieved masterpieces like *Aida*, *Otello*, and *Falstaff* only because he had run dry of great tunes; if he had been able to keep on thinking up things like "Di quella pira," we should not, according to Shaw, have had things like Iago's monologue or the scene in Windsor Forest. The Shavian exaggeration (*Aida*, after all, contains "O Patria mia" and *Otello*, Desdemona's Bedchamber Scene) does not invalidate the basic accuracy of the Shavian insight. An interesting question, however, is whether Verdi ceased to write great or universally appealing tunes because he could not write them or because he was no longer interested in writing them.

These speculations bear upon Puccini and *The Girl of the Golden West*. *Madame Butterfly* of 1904 is virtually one unbroken tissue of great tunes, but *Fanciulla* of 1910 has hardly a whistleable melody in it. It has, indeed, quite an assortment of solo declamations: Minnie's "Laggiù nel Soledad," "Io non son che una povera fanciulla," "Se sapeste come il vivere"; Rance's "Minnie, dalla mia casa"; Johnson's "Or son sei mesi." Each of these pieces is a fascinating study in the techniques of dramatic composition, but none contains any likely phrases for the organ grinder. The two exceptions are the waltz melody first hummed by the miners in the Polka—in itself a poor thing, although Puccini works some marvelous changes upon it during the love music—and Johnson's arietta "Ch'ella mi creda," which might easily have been jotted down on the same day as Pinkerton's "Addio, fiorito asil." What does Puccini give us in lieu of great tunes in this first opera of his later manner? An orchestral palette of great scope and brilliance; a harmonic boldness, juxtaposing key upon conflicting key; a resourceful use of the whole-tone scale; a rhythmic variety—all of these qualities reminding one of his admiration for such innovators as Debussy, Strauss, and Schoenberg. Above all he gives us a work charged with atmosphere of time and place, and, despite their larger-than-life stature, a full and vivid portrait gallery.

The opera is sufficiently unfamiliar to bear a plot resumé. The "girl" of the title is Minnie, owner of the Polka tavern, the one congenial spot in the bleak California mining settlement which provides the opera's background. All of the miners are

in love with Minnie, who serves as their Bible teacher and a kind of affectionate mother-figure, but keeps them at arm's length—especially Jack Rance, the brutal, if amorous, sheriff. Minnie has not only never been kissed, she has never danced—before, that is, a man calling himself Dick Johnson from Sacramento enters the Polka. He dances with her in Act I and kisses her (in her mountain cabin) in Act II. But when Minnie finds that he is in reality the infamous bandit Ramerrez, she dismisses him angrily. He is shot by the Wells Fargo posse and staggers back to the cabin. She attempts to hide him in the attic while the "sceriffo," Rance, searches the premises, but Johnson's presence is revealed to Rance by the blood dripping down from the ceiling. Rance consents to gamble with Minnie for Johnson's life: if she wins, he will go away and tell no one where the bandit is; if she loses, she must give herself to the sheriff and Johnson to the posse. The poker game that follows is as tense as the moment of decapitation in *Salome*. Minnie wins the last hand by cheating (a fact which appears to disturb the British annotator, Robert Boas, inordinately). Rance leaves, respecting the bargain with a sense of honor that ought to surprise no one who has carefully followed the development of his character in Act I. In the final act, which, it must be admitted, suffers from anticlimax, Minnie again saves Johnson's life—this time just when he is about to be strung up—by reminding Trin, Harry, Handsome, Sonora, and the other miners serving in the hanging party of the debt of gratitude they owe her. The "girl" and the reformed bandit depart to start a new life elsewhere, their voices receding in the distance as they sing, to long-drawn-out Es, "Addio, California."

If we accept a Liu for a Turandot, Tebaldi has now recorded all the significant Puccini heroines, saving Suor An-

gelica, Giorgetta, and Magda (a role ideally suited to her voice and temperament). Her newest characterization is, I think, one of her finest. She is in superb voice for the vocally difficult music (note the electrifying high C in the first-act "Laggiù nel Soledad" and any number of splendid high Bs). Dramatically, she does well by the role, too. The gestures are, indeed, too broad: though she is fine when called upon to be angry and even better when called upon to be tender (the reading from the fifty-first Psalm comes close to being the high point in the recording), there is a broad chiaroscuro between these two ranges which is largely left untouched. One misses Carla Gavazzi's nice moments of insight in the deleted Cetra recording. But Tebaldi is never uninteresting and she rises to an emotional peak in the poker-game scene which obliges me to take new stock of her artistic stature.

I would like to be able to say as much for Del Monaco, but truth and the testimony of two outraged ears (still slightly buzzing with overexposure) forbid it. The most generous praise I can give this Stentor among tenors is that the twenty-one bars of his "Ch'ella mi creda" are creditably done (but compare Bjoerling's recent recording of this). Nor is the American baritone Cornell MacNeil a convincing Jack Rance. One gets the impression that he is letting Puccini do all the work for him, "interpreting" the notes only when he can't avoid it. Also, no fault of his, his English is so much better than the others' in the occasional and highly diverting local-color phrases (all the cast except him refer to the hero as "Meester Joan-son") as to make a rather unhappy contrast. Giorgio Tozzi does the baritone role of the camp minstrel, brief though it is, with touching nostalgia, and most of the other members of the large cast are quite good. The orchestra is led by a conductor who obviously knows the score intimately. The stereophonic sound is quite enormous in size. I find the sheer realism of it a bit intimidating but I shall doubtless grow into it.

DAVID JOHNSON



Tebaldi: thrills during a poker game.

PUCCINI: *La Fanciulla del West*

Renata Tebaldi (s), Minnie; Bianca Maria Casoni (ms), Wowkle; Mario del Monaco (t), Dick Johnson; Piero di Palma (t), Nick; Mario Carlin (t), Harry; Angelo Mercuriali (t), Joe; Cornell MacNeil (b), Jack Rance; Giorgio Giorgetti (b), Sonora; Giorgio Tozzi (bs), Jake Wallace; Silvio Maionica (bs), Ashby; Giuseppe Morresi (bs), Jim Larkens; Dario Caselli (bs), Billie Jackrabbit. Soloists, Chorus, and Orchestra of Accademia di Santa Cecilia (Rome), Franco Capuana, cond.

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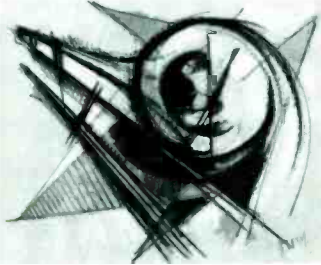
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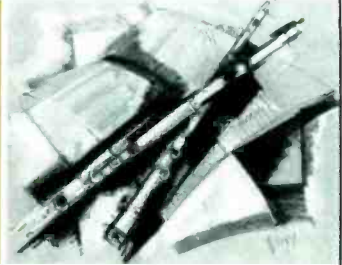
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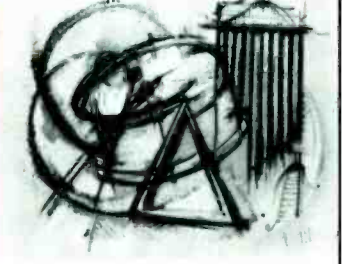
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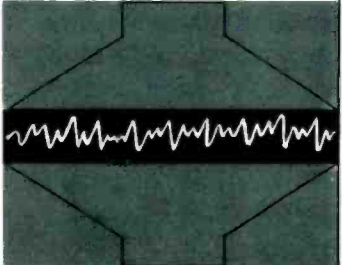
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Continued from page 64

musical stature! This concerto, a magnificent blend of flamboyant and glowingly romantic elements, is a technical and interpretative challenge to the greatest of pianists. In this performance, the youthful American is equal to the task the composer has set for him. His is an account at once brilliant and warm. There may be a passage here or there where one would like to have greater lyricism, but on the whole, it is a most commendable interpretation, expertly abetted by Munch and the Bostonians and faithfully recorded. P.A.

RACHMANINOFF: *Symphonic Dances, Op. 45*
Respighi: *Feste Romane*

London Symphony Orchestra, Sir Eugene Goossens, cond.

• EVEREST LPBR 6004. Two LP. \$7.96.
 • EVEREST SDBR 3004. Two SD. \$11.96.

One of the most important newcomers to the recording field, Everest seems to be concentrating on repertoire that has not been overworked by other companies. And it is dressing the performances in some of the highest quality sound to be found on discs today. The present albums are a case in point. Both the monophonic and stereo versions offer not only an extremely wide tonal range, completely free from distortion, but also plenty of full volume which never blasts. Even more important, of course, are the performances, which are excellent in both technique and interpretation. Respighi's *Roman Festivals* is particularly striking. Goossens gives the work a truly exciting reading. It sounds magnificent in the single-channel edition, but the experience of hearing the brassy deployed across the back of the aural stage in the stereo version is worth the extra expense. Strangely enough, the Rachmaninoff *Symphonic Dances* sounded fuller in monophony than in stereo, but that may have been a quirk of my audio system. On first hearing, Goossens' interpretation seemed a trifle pale, but I was more impressed during the second run-through.

Only one word of criticism: each of these compositions runs to two record sides. Since a collector may want one work without the other, why did Everest package them together? Aside from the fact that they were performed by the same artists, they have little in common. P.A.

RAVEL: *Boléro; Rapsodie espagnole; Pavane pour une infante défunte; Menuet antique*

Orchestre du Théâtre National de l'Opéra de Paris, Mameel Rosenthal, cond.
 • WESTMINSTER WST 14023. SD. \$5.98.

RAVEL: *Boléro; Rapsodie espagnole; La Valse*

New York Philharmonic, Leonard Bernstein, cond.
 • COLUMBIA MS 6011. SD. \$5.98.

An interesting comparison is provided by this pair of stereophonic discs devoted to orchestral music by Ravel. One might assume that a fine French conductor and a good French orchestra would carry away the honors. But Bernstein has a flair for music of this kind, and he has a much superior orchestra to work with. The result is a kind of standoff: whereas Rosenthal has style, subtlety, and elegance, Bernstein has more excitement and virtuosity—and scores like the *Rapsodie espagnole* and *Boléro* need all the virtuosity an orchestra can summon up.

To many listeners the decision will be based on the quality of recorded sound, and there the Columbia disc is vastly superior. It has higher level, more glow and color, and much better instrumental definition. And, to my taste, *La Valse* is a more appropriate entry on the Columbia disc than the tiresome *Pavane pour une infante défunte* and the weak *Menuet antique* on the Westminster. H.C.S.

RESPIGHI: *Feste Romane*—See Rachmaninoff: *Symphonic Dances, Op. 45*.

RODRIGO: *Concerto for Guitar and Orchestra*—See Falla: *Noches en los jardines de España*.

ROSSINI: *Il Barbiere di Siviglia*

Maria Meneghini Callas (s), Rosina; Gabriella Carturan (s), Berta; Luigi Alva (t), Almaviva; Mario Carlin (t), Fiorello; Tito Gobbi (b), Figaro; Fritz Ollendorff (bs), Bartolo; Nicola Zaccaria (bs), Basilio. Philharmonia Chorus and Orchestra, Alico Galliera, cond.

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One does not get here, as in London's stereophonic *Marriage of Figaro* and *Don Giovanni*, the sharp location of voices during the harpsichord-accompanied recitatives. Nor is there much sense of vocal direction during the concerted numbers, although Rosina does tend to sing slightly to the left of the others. I was also disappointed to find that in the two or three passages of the monophonic version where the voices are covered by the orchestra, the stereo version has not cleared up the difficulty as it should. Gobbi and Callas still get swamped briefly by instrumental sforzandos in "*Dunque io son*." Nevertheless, the stereo sound is a distinct asset to this delicious performance of *Il Barbiere*. Orchestral details may not be clearer (they are excellently clear in the monophonic set), but they have a "heft," a sense of weight and balance—especially inner voice—that no single-channel reproduction can duplicate. And the engineers have solved the problem of filling up the "middle" admirably. Still, it is to be hoped that in future releases they will succeed more fully in capturing the sense of live theatre that stereo sound can so excitingly suggest. D.J.

SCHUBERT: *Symphony No. 5, in B flat*
 —See Mendelssohn: *Symphony No. 4, in A, Op. 90 ("Italian")*.

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SCHUBERT: *Symphony No. 9, in C*
Cento Soli Orchestra of Paris, Ataúlfo Argenta, cond.

• • OMEGA OSL 12. SD. \$5.95.

Bavarian Radio Orchestra, Eugen Jochum, cond.

• • DECCA DL 79993. SD. \$5.98.

These two performances have far more in common than otherwise. Neither is likely to give you the impression that you are hearing the symphony or any part of it for the first time, but both are considerably better than routine. The tempos in both cases are slow—Jochum's slower than Argenta's in the first movement, Argenta's slower than Jochum's in the scherzo and finale. Argenta's reading is

characterized by gracefulness (the strings are remarkably suave) and understatement, qualities not inherent in the symphony itself. Schubert, in this last essay in large instrumental form, was attempting the mammoth and heroic—even the drunken (*betrunken*) in the trio of the scherzo. The last movement is as surely an apotheosis to joy as the last movement of Beethoven's Ninth, which Schubert quotes. Jochum manages more successfully to suggest these qualities, although not without something of the heavy tread of the inveterate Brucknerite. The opening horn call is alarmingly deliberate, but the music picks up momentum with the *Andante con moto* (taken at just the right clip), and Jochum's approach to the finale

is fairly vigorous, if not so vigorous as Szell's and Toscanini's.

Both versions are excellent examples of recorded sound, but not particularly distinguished examples of stereophonic sound. The Decca engineers appear to imagine that stereo effects can be achieved by making one channel (the right) slightly softer than the other. Omega does a better job with direction and spacing, but much more can be achieved with the hammer-blow interchanges between the orchestral choirs in all four movements. D.J.

SCHUBERT: *Die Winterreise*

Heinz Rehfuss, bass-baritone; Erik Werba, piano.

• WESTMINSTER XWN 2228. Two LP. \$9.96.

This is a performance difficult to deliver an immediate judgment upon. One needs to know it over a period of months, to grow familiar with its reticences, its understatements. For the first side-and-a-half Rehfuss' refusal, as I thought, to acknowledge the tormented outcry of these songs, his placid insistence upon correct phrasing and handsome voice production (and, except at the very bottom, he has a handsome voice indeed) irritated me. Why did he sing that terrible, lacerating F natural of *Wasserfluth* as though it were no different from any of the other notes, a mere passing tone back to E, when Schubert meant it to represent not the cry but the audible scream of a soul in hell? Why did so many of the songs go at the same pace, stately rather than slow, deliberate instead of halting? But as the cycle continued I began to discover subtleties in this reticence, and furthermore a gradual expansion of emotional resources. Perhaps Rehfuss planned to tread lightly in the early songs in order to give cohesion and a dramatic form to the cycle as a whole. At any rate, *Auf dem Flusse* is sung more beautifully than even Fischer-Dieskau sang it (in a withdrawn Victor set which, on the whole, I did not like), the ravishing pianissimos serving not to mask but to accent the sardonic menacing nature of the music. And when in *Letzte Hoffnung* Rehfuss comes to the tragic utterance of the last bars, one almost wonders if this is the same artist who an hour earlier sang *Gute Nacht* as though it were an étude in legato vocalizing. Still, unless future listening brings reevaluation, I prefer the fine Hotter-Moore *Winterreise*.

Erik Werba's collaboration ranges from sloppy (the triplets of *Erstarrung*) to brilliant (the crisp, solid dotted rhythms of *Muth*). Text and translation included. Sonics: bigger and better on Side 4 than on Side 1. D.J.

SCHUMANN: *Concerto for Cello and Orchestra, in A minor, Op. 129*
†Tchaikovsky: *Variations on a Rococo Theme, Op. 33*

Pierre Fournier, cello; Philharmonia Orchestra, Sir Malcolm Sargent, cond.

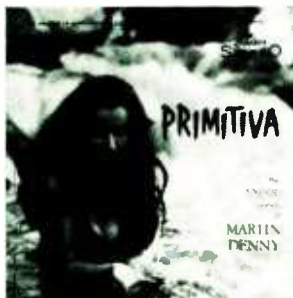
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leased just about two years ago, was particularly welcome for the remarkable artistry of Pierre Fournier's performance. In the present stereo version the record presents exceptionally quiet surfaces, a luminous and unforced quality of sound, and a well-placed solo instrument. There is no wandering that one can hear, and the balance between cello and orchestra is admirable. H.C.S.

• **SCRIABIN: Preludes, Op. 11 (complete)**
 • **Brahms: Waltzes, Op. 39 (complete)**

Gina Bachauer, piano.

• EMI-CAPITOL G 7110. LP. \$4.98.

The present disc presents the best available recording of the entire twenty-four Preludes of Scriabin's Opus 11. The music is very Chopinesque, even to the point of imitating the actual physical layout of the twenty-four Chopin Preludes, but Scriabin had enough lyric imagination to make the result typically his. Bachauer, an extraordinary pianist, sweeps through the difficult writing in heroic style. Her playing has color, tremendous technical resource, and a good deal of subtlety. She is one of the few who has the tone and pedal technique to handle large masses of sound on the keyboard. But as good as her Scriabin is, her Brahms is bad. She slams through the sixteen Waltzes as though she were irritated with them, and not much of the Viennese lilt comes through. It's breathless, pell-mell, and somehow unsettling playing. The recorded sound on this disc inclines toward hardness, though certainly clear enough. H.C.S.

• **SHOSTAKOVICH: Quintet for Piano and Strings, in G minor, Op. 57; Quartet for Strings, No. 1, in C, Op. 49**

Dimitri Shostakovich, piano; Beethoven Quartet (in the Quintet). Komitas Quartet (in the Quartet).

• VANGUARD VRS 6032. LP. \$4.98.

• **SHOSTAKOVICH: Quartets for Strings: No. 2, Op. 69; No. 3, in F, Op. 73**

Beethoven Quartet (in No. 2); Tchaikovsky Quartet (in No. 3).

• VANGUARD VRS 6033. LP. \$4.98.

Nowhere is the difference between public and private styles more strikingly exhibited than in the music of Shostakovich and Prokofiev. The public style, displayed in symphonies, choral works, and theatre pieces, is always heroic in stance, relatively mild in harmonic tissue, often blatant in its popular appeal. The private style is far more intimate, attempts experiment, and clearly reveals the composer's relief at not having to appear impressive. This contrast is more obvious with Prokofiev than with Shostakovich, but it is none the less to be seen in the younger composer's output, especially as revealed here in interpretations that have the authority of his collaboration or supervision.

All four works are wonderfully inventive, intimate and lyrical in feeling, and magnificently shaped. They reaffirm the fact that the domain of tonal melody is still far from exhausted, and that authen-

tic, significant, rehearable chamber music can still be written within the classic-romantic framework.

Of the two records, the one containing the quintet and the first quartet is the better, because of its absolutely flawless performances. The second quartet may be the most important work of the four, but the playing is ultrarefined, *affetuoso*; Shostakovich, after all, is not Chaminade. The third quartet is the least valuable of the four compositions. It sounds rather

like a short symphony by Shostakovich scored in an absent-minded moment for the wrong medium. Even so, it is good to have it on records. You will seldom hear it in the concert hall. In fact, you may never hear any of the pieces in the concert hall, inasmuch as American string quartets seem to maintain a conspiracy of silence with reference to Shostakovich.

Along with a previously issued Vanguard record containing the fourth and fifth string quartets played by the Bee-

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thoven and Tchaikowsky ensembles, these two discs survey the high lights of Shostakovich's contributions to the literature of chamber music. As sheer sound, all the recordings are first-class. A.F.

SHOSTAKOVICH: Symphony No. 6, Op. 54

London Philharmonic Orchestra, Sir Adrian Boult, cond.

- EVEREST LPBR 6007. LP. \$3.98.
- • EVEREST SDBR 3007. SD. \$5.98.

Conductors are not fond of Shostakovich's Sixth Symphony, perhaps because of its unusual form, and this is the only record of it now to be found in American catalogues. It begins with one of the longest symphonic slow movements ever written, and this is followed by a Scherzo and Finale which together are shorter than the opening Largo. The over-all structure is not very satisfactory, but the slow movement is one of the major documents in the case for Shostakovich: it has profundity and genuine grandeur: despite its length, it contains not a note too much, but is a truly exalted and inspired utterance in heroic vein. The Scherzo is wonderfully brilliant. The Finale is, as David Hall puts it in his jacket notes, a prime example of "public square" Shostakovich. Although it is amusing enough, it is a bit of a letdown in this context: the juxtaposition of so great an opening with so blatant a closing is one of the major documents in the case against Shostakovich.

Sir Adrian's performance is colossal. He realizes the color, architecture, and varied moods of the symphony to perfection, and the recording is surely one of the richest ever made. Stereo helps it too, not merely throwing some voices into relief but actually adding dimension to the total sound. A.F.

SIBELIUS: Songs

Kirsten Flagstad, soprano; London Symphony Orchestra, Oiven Fieldstad, cond.
• • LONDON OS 25005. SD. \$5.98.

Only a few months ago, I was rejoicing at the arrival of the first comprehensive LP collection of Sibelius songs, superbly delivered by Kim Borg. Now we are blessed with another discful, again admirably sung. Best of all, there are only five duplications of the Borg record among the fourteen songs included here, all of which are relatively simple in content, direct, and beautifully lyrical.

Flagstad, who hasn't sounded as fine as this in recent years, sings them with a big tone and a production that is surprisingly even. Only a few of the top notes sound forced, but these are minor flaws in an otherwise sterling presentation. She employs Swedish throughout, which is the original language of most of the songs. Fjeldstad's accompaniments are warm and well balanced, though I am not certain that all the orchestrations are Sibelius' own. The singer is well placed in the stereo setup, her voice emanating from the left speaker, with the orchestra nicely spread across both channels. Devotees of Sibelius and Flagstad have good reason for celebration. P.A.

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

BBC Symphony Orchestra, Sir Malcolm Sargent, cond.

- EMI-CAPITOL G 7124. LP. \$4.98.

Philadelphia Orchestra, Eugene Ormandy, cond.

- • COLUMBIA MS 6024. SD. \$5.98.

Sargent's admirable interpretation of the Sibelius First Symphony held a promise that has not been entirely fulfilled by his performance of the Second. Once again, he does not distort the musical line, yet makes the work sound dramatically convincing. Where he misses out here is in his tempos, which are on the slow side, especially in the two middle movements. Under his guidance the symphony assumes a grandeur of style, but it also needs more animation. The excellent reproduction covers a rather wide volume range, for which the engineers have compensated by recording the entire work at a slightly lower level, necessitating a small boost on the loudness control.

Like the stereo tape, the stereo disc version of Ormandy's Second is a sufficient sonic improvement over its monophonic counterpart as to make one overlook a few minor interpretative deficiencies; at the same time the stereo microphones show up some careless string playing in the Scherzo. Since the dramatic interplay between orchestral sections in the second, third and fourth movements is practically as well realized on the stereo disc as it was on the tape, there is little choice between them. As for the performance, Ormandy has more animation than Sargent, though he is a bit fussier than he was when the Philadelphians recorded the symphony in 1947. A truly rewarding stereo Second is yet to be made, but this one will suffice in the interim. P.A.

TCHAIKOVSKY: Variations on a Rococo Theme, Op. 33—See Schumann: Concerto for Cello and Orchestra, in A minor, Op. 129.

THUILLE: Sextet for Piano and Winds, in B flat, Op. 6

Jesús María Sanromá, piano; Boston Woodwind Quintet.

- • BOSTON BST 1001. SD. \$5.95.

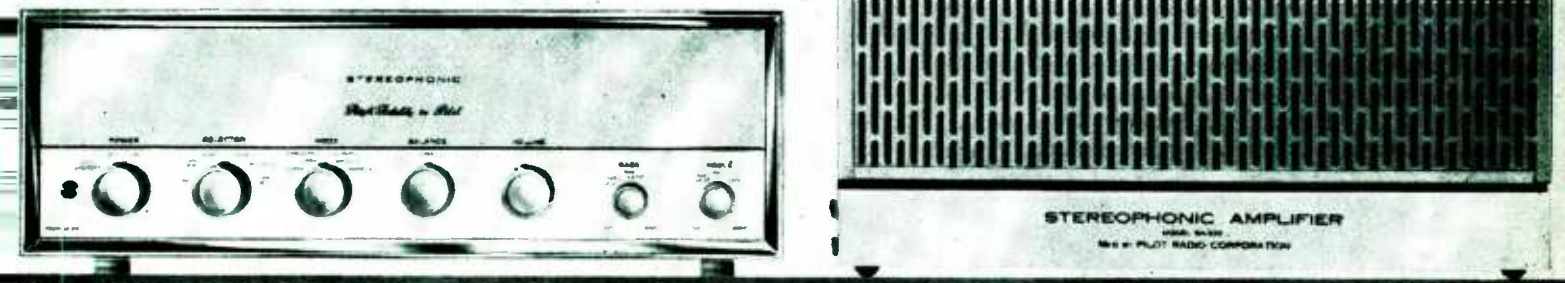
This will be a new name to most listeners, as it was to this one. Ludwig Thuille, the encyclopedia tells us, was an Austrian composer, born in the Tyrol in 1861. He studied in Munich and elsewhere, and died in 1907. If this score is a representative example of his work, he is very much in the mainstream of German post-romanticism. The present work opens with a theme that is, almost note for note, the opening of the Brahms Piano Concerto No. 2, in B flat. The slow movement, too, is intensely Brahmsian. The third movement, on the other hand, is straight Viennese *Kitsch*. Thuille obviously was a good craftsman, but this score is almost completely derivative.

The performance sounds excellent, and the recorded sound is superb. There is nothing like the sound of brass instruments to impart a nice, rich glow to any

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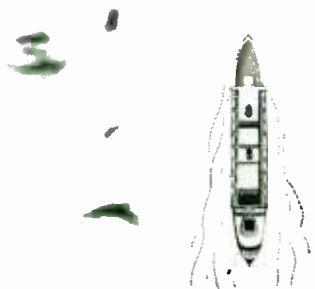
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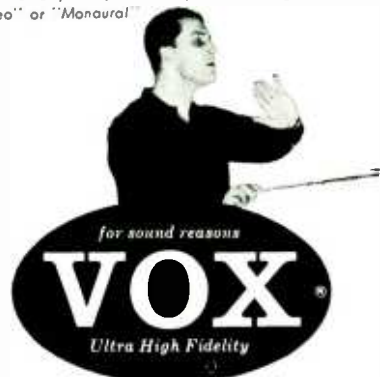
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sound system. The piano seems especially well located in this recording. There is no shift from speaker to speaker, and the net result is extremely lifelike. H.C.S.

TORELLI: Selected Works

Sinfonia for Two Trumpets and Strings, G. 20; Sinfonia I.N.D. for Oboe and Strings, G. 36; Sinfonia for Two Trumpets, Two Oboes, and Strings, in D, G. 26; Sonata à cinque for Trumpet and Strings, G. 3; Concerto for Violin and Strings, in D minor, Op. 8, No. 7; Sinfonia à quattro for Winds, Brass, and Strings, G. 33; Concerto for Strings, Op. 6, No. 10.

Milan Chamber Orchestra, Newell Jenkins, cond.

• WASHINGTON WR 405. LP. \$4.98.

Once again we are indebted to Newell Jenkins for making available some fascinating works from the Italian baroque. I found especially delightful the Sinfonia, G. 20 (these numbers were given to the Torelli manuscripts at Bologna by Franz Giegling in his study of the composer); the lovely finale, for oboe, cello, and strings, of G. 36; the jolly first movement of G. 26, which in its healthy vigor foreshadows Handel; and the brave, majestic sound produced by the unusually large orchestra called for in G. 33. All the works are played with verve and skill—the unnamed trumpeters are excellent—and the violin sound is fairly good. N.B.

VAUGHAN WILLIAMS: Symphony No. 9, in E minor

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• EVEREST LPBR 6006. LP. \$3.98.
• • EVEREST SDBR 3006. SD. \$5.98.

In general, the odd-numbered symphonies of Vaughan Williams are meditative, not to say ruminative in character, while the even-numbered ones are strenuous or brilliant. They alternate reflection on life with zest for life, and it is appropriate that his last symphony should be one of the most profoundly reflective of them all. Like many of this composer's late works, it emphasizes the expressive potentialities of special color, in this case two special colors: those of a solo flugelhorn and a trio of saxophones. It is customary to speak of such sonorities as organlike, but they are not; they are merely sonorities which the nineteenth-century organ was most successful in imitating, and Vaughan Williams' treatment of them fully displays the difference. But the Ninth Symphony does not depend for its quality solely on flugelhorns and saxophones, any more than the Eighth depends on its bells or the Seventh on its wind machine. It is a prime example of the Vaughan Williams whose inspiration goes back to the English cathedral music of the Renaissance, but whose sensibilities are thoroughly modern and altogether devoid of the archaic picturesqueness which is one form of sentimentality.

Sir Adrian, probably the most authoritative conductor of Vaughan Williams and the one chosen by the composer for the complete recording of his symphonies

when there were only seven of them to be recorded, provides his invariably masterly and penetrating interpretation. The recording is beautiful, but there is not two dollars' worth of difference between the monophonic and the stereophonic versions. Sir Adrian prefaces the music with a short speech to the effect that Vaughan Williams was planning to attend the recording session but died seven hours before it took place.

The notes are based on Vaughan Williams' own analysis which, like those he has provided for previous symphonies, is curiously ironic and self-deprecating. Unfortunately, the thematic quotations with which the composer illustrated his analysis are not given on the record jacket. This was a mistake. The Belock Instrument Corporation, which is responsible for the new Everest label, has begun a catalogue distinguished in both engineering and repertoire. To skimp on notes is to fall short of its own high standards.

A.F.

VERDI: Falstaff

Elisabeth Schwarzkopf (s), Alice Ford; Anna Molfo (s), Naumetta; Nan Merriman (ms), Meg Page; Fedora Barbieri (ms), Dame Quickly; Luigi Alva (t), Fenton; Tomaso Spataro (t), Dr. Caius; Renato Ercolani (t), Bardolph; Tito Gobbi (b), Falstaff; Rolando Panerai (b), Ford; Nicola Zaccaria (bs), Pistol. Philharmonia Chorus and Orchestra, Herbert von Karajan, cond.

• • ANGEL S 3552 C/L. Three SD. \$17.94.

This stereo *Falstaff* will be an adventure in discovery for those who have never seen the opera and know it only through monophonic recordings. The ensemble writing is, of course, very extensive and very intricate, verbally as well as musically. Ford, Fenton, Alice, Dame Quickly, Caius, and the rest rarely sing the same poetry, although they are constantly singing at the same time. It has always seemed to me a vast pity that so many of Boito's magnificent lines get lost in the whirligig of Verdi's inspired part-writing. Who, for instance, has ever heard the nautical image with which Mistress Quickly characterizes Falstaff's plight: "Un flutto in tempesta/Gitto sulla rena/Di Windsor codesta/Vorace balena"? If the performance is a good one, we do hear the ground bass she supplies to the unaccompanied quartet from which these words come, but the words themselves are almost invariably indistinguishable.

They are, as a matter of fact, not really to be heard in this stereo recording, but so nicely do the engineers spread out the four voices, there is so genuine a sense of vocal distance and interrelations that one at least *seems* to be catching the words. In the finale to Act II, where the musical design is even more intricate and the need for absolute verbal clarity essential, stereophonic potentiality is realized with what was to me revelatory effect: one hears and takes in, almost simultaneously, the enraged bellowing of Ford, Caius' bravado, Falstaff's protestations that he is suffocating, Dame Quickly's warnings to

him to hunch down in the basket and keep quiet, the delighted anticipations of revenge of Bardolph and Pistol, and—soaring above this bedlam, accompanied by the highest wood winds with shimmering clarity—the lovers' exchanges of Anne and young Fenton. From the sonic point of view this is the climax of the recording, but I must mention, too, the splendid effect that the famous orchestral trill in Falstaff's third-act monologue makes here, and the justice done to Von Karajan's nice shaping of the closing fugue.

There is one serious shortcoming in the recording, however, one that I noticed to a lesser extent in the monophonic version: a distressing if only occasional tendency to underrecord the voices. Certain passages which Gobbi—whose dynamic range is remarkable—renders triple piano, as Verdi demands, are virtually inaudible. In others the voices seem too far away to compete with the always brilliantly recorded orchestra. A lesser complaint is that although the engineers have used to the full the principle of vocal direction, spreading the singers out over a wide area, they tend to make them stay put. I am not aware, for instance, that Falstaff moves one inch from his far right position from the beginning of Act I to the end of Act III. Greater mobility, between and even during the various numbers of an opera, would be highly desirable. D.J.

VIVALDI: Concerto for Cello and Orchestra, in E minor—See Haydn: Concerto for Cello and Orchestra, in D, Op. 101.

VIVALDI: Concertos for Violin and Strings, Op. 8; Nos. 1-4 ("Le quattro Stagioni")

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

• • LONDON CS 6044. SD. \$4.98.

An excellent performance on the whole, but not very stereophonic. I could detect no separation most of the time. Moreover, the tone of the violins is rather edgy. One or two movements are on the stodgy side, but the whole *Winter* concerto and the Adagio of *Summer* are particularly well done. N.B.

WAGNER: Die Walküre: Act I; Götterdämmerung: Siegfried's Rhine Journey and Funeral Music

Kirsten Flagstad (s), Sieglinde; Set Svanholm (t), Siegmund; Arnold van Mill (bs), Hunding. Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.

• • LONDON OSA 1204. Two SD. \$11.96.

This seems a good time to review the rather jumbled recording history of *Die Walküre*. If you look into the newest catalogues, you will discover, other than a legion of "Magic Fire Musics" and "Rides of the Valkyries," a set of excerpts on Decca and, on London, a complete third act coupled with the Brünnhilde-Siegmund "Proclamation of Death" section

of Act II. The London issue is very much a showcase for Kirsten Flagstad's Brünnhilde but "also stars" Otto Edelmann and Set Svanholm, with Marianne Schech contributing the brief but not entirely thankless Sieglinde for the third act. In the new recording of Act I, Miss Schech modestly retires from the role of Siegmund's twin sister and Madame Flagstad, having risen from the burning rock and doffed her winged helmet, is transformed, lo! not into the mortal Brünnhilde but into the resurrected Sieglinde. So we have a complete Flagstad-Sieglinde Act I, a complete Flagstad-Brünnhilde Act III, and a nice little chunk out of Act II with Flagstad again portraying the athletic Valkyrie.

This motley state of affairs recalls the days of shellac when Wagnerians had to be content with a first act starring Lotte Lehmann, Lauritz Melchior, and Bruno Walter (ah, sweet contentment!); a second act put together of two casts, one in Berlin and the other in Vienna; and a third act with Traubel, Irene Jessner, and Herbert Janssen. The two best of these sets, those of Acts I and III, were later issued as LPs and for a time figured in the catalogue along with a Von Karajan-Bayreuth two-disc album of excerpts and (*mirabile dictu*) a complete five-LP *Walküre* magnificently conducted by Furtwängler and indifferently sung by Mödl and Suthaus. All of these have been discontinued, but the last may turn up again on the EMI-Capitol or the Angel label.

So much for complications. What we have to deal with is a first act in stereophonic sound of a richness almost oppressively magnificent (I had to take the three sides in three sittings). What we have to compare it with is a deleted Victor LVT dubbed from a slightly cut performance on 78s and cut slightly more in the dubbing so that it could be got onto a single disc. Its sound, as compared with London's, is what the mimic sound of the ocean heard through a conch is to the roar and snarl of the sea itself, breaking upon the rugged shores of a Maine coast. This comparison, though purple, is quite just: I know of no more realistic example of recorded string tone than that contained on the first grooves of this London set—not pleasant string tone (the music is depicting a raging storm) but astonishingly faithful to the sound of tightly screwed horsehair bows being slapped hard against catgut and metal strings. None of this effect was to be had on the LVT recording, nor the voluptuous heat of the solo cello (the Vienna Philharmonic's magnificent first cellist ought to be named in the list of credits), nor the gorgeous golden clangor of horns and tubas barking out Hunding's theme. But the orchestra was the very same Vienna Philharmonic and it was playing as well as it does here, even though less of it could be heard. And Bruno Walter did not use Knappertsbusch's megalithic gestures to conjure up the proper legendary atmosphere. (I much admire Knappertsbusch as a Wagner conductor, even though I disapprove of his glacial tempos here; and his treatment of the orchestral

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excerpts from *Götterdämmerung* is, without qualification, great.)

It is in the two principals, the Sieglinde and Siegfried, that the London recording makes a poorer showing when compared with the older one. Flagstad has sung the role of Sieglinde on the stage as late as 1951, but it is Brünnhilde, not Sieglinde, that she has made peculiarly her own. Hers is a Brünnhilde voice, with its amplitude, its beautiful detachment, its ring of the heroic north. And just as surely, Lotte Lehmann's was a Sieglinde voice, filled with the springtime joy and tenderness of Wagner's conception. Flagstad sounds as well, or even better than ever (surely she has the handsomest and most perfectly placed high A that ever was) and her voice has gathered in an autumnal warmth it did not formerly know. But this is not Sieglinde's warmth and I remained respectful but unconvinced from start to end—except for one startling moment in the love music, when she sang the glorious phrase "*O lass in Nähe zu dir mich neigen*" almost as meltingly as Lehmann. Set Svanholt's Siegfried is, and always has been, inferior to Melebiør's at every point. His voice is now uncertain of intonation and generally unpleasant to listen to. Arnold van Mill, the Hunding, is, however, splendid. He has the voice of a Wagner tuba, or rather of Georg Hann, Gottlob Frick, and Boris Christoff wrapped up in one package.

Summary: The only presently available complete Act I of *Die Walküre*; all Flagstadians will want it; all interested in opera as stereophony will want it, too; and all Wagnerians ought at least to taste of it. D.J.

WEBER: Overtures: Oberon; Preziosa; Jubilee; Euryanthe; Peter Schmoll; Abu Hassan

Orchestre du Théâtre National de l'Opéra de Paris, Hermann Scherchen, cond.

• • WESTMINSTER WST 14042. SD. \$5.98.

Curiously enough, both the engineering and the orchestral playing are much better on the second than on the first side of this disc. Furthermore, Side 1 contains two of the very worst overtures ever penned—*Preziosa* and *Jubilee*. Both these pieces and the great overture to *Oberon*, also on Side 1, suffer from the peek-a-boo effect: at one moment the first violins or the oboes are in the left channel, at the next they have wandered over to the right. Finally, the ensemble playing is ragged, and the strings are unable to articulate rapid passages with even reasonable clarity.

All, or much of this, changes dramatically when one turns over the disc. The thin tone suddenly becomes bright, widespread, and plangent; the instruments stay put; Scherchen elicits what seems to be the finest *Euryanthe* overture since Toscanini and the best *Abu Hassan* overture ever put on records. And the ladies and gentlemen of the Paris Opera Orchestra apparently went home and learned their parts. D.J.

Richmond Reissues

It is a gratifying experience, upon browsing through a bookstore, to come upon an inexpensive reprint of some well-loved novel you have long wanted to own or a paperback edition of last year's best seller. Several years ago, Columbia and RCA Victor took a leaf from the pages of the book publishers and started reissuing some of their out-of-print 78-rpm discs on budget-priced LPs. Columbia was first with its Entré label, whose name later was changed to Harmony; and RCA followed not long afterward with its Camden Records. At first, both Harmony and Camden concerned themselves with microgroove versions of historic 78s, but more recently they have also included reissues of older LPs, even some brand new high-fidelity pressings, all attractively priced at \$1.98. Not long ago, too, Camden added a few stereo discs for \$2.98.

Now an important new line has been added in the \$1.98 category, a development which should be good news both to the record enthusiast with a limited amount of money to spend and the collector in search of reprints of important recordings long unobtainable. The new label is Richmond, a by-product of London Records. Like Camden and Harmony, Richmond offers LP repressings of some London 78s—though these were once available on London LPs, too—as well as a number of older London discs from the microgroove catalogue. Many of these have been replaced on the London label by newer recordings of the same works, often by the same artists; but the difference in sound quality is not always worth the difference in price, all of which speaks well for the high level of the reissues. After all, it should be borne in mind that even with its first 78-rpm discs, London created quite a stir in the record world with its "ffrr" reproduction.

There are some real gems in the new Richmond catalogue. They include the Beethoven Fifth Symphony by Carl Schuricht and the Paris Conservatory Orchestra (B 19005), one of the few really good Fiftys on discs; a warm, spacious Rachmaninoff Second Piano Concerto by Julius Katchen with the New Symphony Orchestra under Anatole Fistoulari (B 19009); an excellent coupling of Tchaikovsky's *Romeo and Juliet* and *Francesca da Rimini*, the former by Eduard van Beinum and the London Philharmonic Orchestra, the latter by Enrique Jorda and the Paris Conservatory forces (B 19027); a Brahms disc by Van Beinum and the Concertgebouw Orchestra of Amsterdam that presents splendid performances of the *Variations on a Theme by Haydn* and the *Academic Festival Overture* and a strangely paced one of the *Tragic Overture* (B 19024); and Charles Munch's exciting treatment of Berlioz's *Corsair* and *Benvenuto Cellini* Overtures and Ravel's *Boléro*, again with the Paris Conservatory Orchestra (B 19001).

A few items—like Ernest Ansermet's famous interpretations of Stravinsky's *Pétrouchka* (B 19015) and *Le Sacre du*

Printemps (B 19008), as well as his perceptive accounts of Debussy's *La Mer* and Ravel's *Mother Goose* (B 19007), all with L'Orchestre de la Suisse Romande—have been released in brilliant new London editions, but the slight improvements in sound may not warrant the bigger outlay of cash. The same applies to Robert Irving's sprightly readings of a suite from Massenet's *Le Cid* and the Meyerbeer-Lambert ballet *Les Patineurs* (B 19025) which, in some respects, are superior to London's new stereo version of these two works by Jean Martinon and the Israel Philharmonic Orchestra.

The discs mentioned are among the cream of the new Richmond crop. Some others are somewhat less impressive in sound and/or interpretative qualities. Prospective buyers, therefore, would be well advised to listen before purchasing. But the entire project is most commendable, and should offer some more real treats in the future. PAUL AFFELDER

RECITALS AND MISCELLANY

ALEXANDER GIBSON: "Witches' Brew"

Arnold: *Tam O'Shanter* Overture, Op. 52. Mussorgsky-Ravel: *Pictures from an Exhibition: Gnomus*. Mussorgsky-Rimsky-Korsakov: *A Night on the Bare Mountain*. Saint-Saëns: *Danse macabre*, Op. 40. Humperdinck: *Hänsel und Gretel: Witch's Ride*, Liszt: *Mephisto* Waltz

New Symphony Orchestra of London, Alexander Gibson, cond.
 • RCA Victor LM 2225. LP. \$4.98.
 • • RCA Victor LSC 2225. SD. \$5.98.

All indications are that this collection of tonal witches, hobgoblins, and devils was intended for the Hallowe'en trade, but it missed its midnight deadline. No matter. The selections have been aptly chosen, and Gibson, a conductor unfamiliar to me, interprets them colorfully, yet sensibly. Of special interest is the lively, if fairly literal, musical transformation of Robert Burns's *Tam O'Shanter*, by the English composer Malcolm Arnold. And the only disappointment is the rather too analytical treatment of Mussorgsky's *Gnomus*. Superior sonics prevail throughout, but in stereo the eerie character of the music, especially that of *Tam O'Shanter*, is about tripled. P.A.

LEONID KOGAN: "Encores by Kogan"

Leonid Kogan, violin; Andrei Mitnik, piano.
 • RCA Victor LM 2250. LP. \$4.98.

This record is aptly titled, for everything on it—a Mendelssohn *Song without Words*, Kreisler's *Caprice Viennois*, four Shostakovich Preludes, Prokofiev's *Masques*, Sarasate's *Caprice Basque*, and the like—is of encore caliber. Kogan

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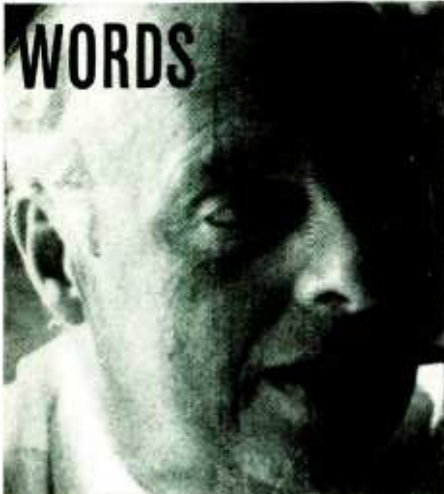
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plays all of this music with clarity and conviction, however, and gives a finely intense account of Bloch's *Nigun*. Mitnik's accompaniments are well matched, and the sound is first-rate. P.A.

MUSIC OF THE MIDDLE AGES; Vol. 6: Fourteenth- and Early Fifteenth-Century English Polyphony

Russell Oberlin, countertenor; Charles Bressler, tenor; Gordan Myers, baritone; Paul Wolfe, organ.

• EXPERIENCES ANONYMES EA 0031. LP. \$4.98.

Seven anonymous fourteenth-century settings of sections of the Mass and an equal number of motets from the Old Hall Manuscript (1400-1425) by Cooke, Damett, Power, and Sturgeon. All the pieces are for three voices; in three of the motets the lowest voice is performed on an organ. Some of these compositions, like the mellifluous Gloria, are of more than merely historical interest. The entire production—performance, notes, texts, and translations—is a model of how such material should be presented. N.B.

TITTA RUFFO: Recital

Arias from *Hamlet*, *Forza del destino*, *Ernani*, *Don Giovanni*, *Puritani*, *Nabucco*, *Traviata*, *Trovatore*, *Malena*, *Chatterton*, *Favorita*, *Dinorah*, *Faust*.

Titta Ruffo, baritone; Maria Galvany, soprano; Perello de Seguro, bass.

• Rococo R 16. LP. \$5.95.

Titta Ruffo enjoyed the position of star baritone in an era of general stellar refulgence. As with Caruso and Chaliapin, the inclusion on a program of the name of Ruffo generally conveyed the assumption that he would be the main attraction. The reason for this was a powerful, picturesque personality, possessed of a voice of such thrilling vitality that its equal has not been heard in our time. Ruffo's huge tones had the impact and ring of a brass gong, as they literally poured over his awed audiences. Rococo presents almost an hour of this extraordinary voice.

Excepting the imposing *Dinorah* aria, recorded in 1915, these selections stem mostly from Milan (1907-1908), when Ruffo's voice was at its most sensational. Of special interest are five selections from *Hamlet*—his most spectacular role. The *Don Giovanni* serenade, as sung here, would be utterly impossible today, for Ruffo goes his own way, adding high notes and ignoring any semblance of Mozartean style as we know it.

The chief reason for reviving these records is, of course, to exhibit the immense sonority and power of such a voice. In this, Rococo has not been uniformly successful. I discovered, however, that by turning up the treble control to its very limit, the thrilling quality of the voice was greatly enhanced. Like Caruso, Titta Ruffo has had his many imitators, but none of these has approached the grandeur and nobility of the original.

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SOLISTI DI ZAGREB: "Serenata"

Rossini: Sonatas for Strings: No. 5; No. 6. Corelli: Suite for Strings. Albinoni: *Concerto à cinque*. Boccherini: Minuet. Paradies: Siciliana. Haydn: Serenade.

Solisti di Zagreb, Antonio Janigro, cond.
• VANGUARD VRS 1024. LP. \$4.98.
• • VANGUARD VSD 2013. SD. \$5.95.

Monophonically, this is a collection of well-known—and not so well-known—works for a small string orchestra, recorded with all respect for the mirror-like polish of Zagreb's famed soloists. Even if you feel the Boccherini is thrice-familiar, you will enjoy it again here, and the Rossini sonatas are an extremely pleasant discovery.

The stereo effect is real on the two-channel disc, but purchased at the price

of a slight coarsening of the over-all quality. Unless your ear and equipment are hypercritical, however, the stereo is preferable. R.C.M.

LEOPOLD STOKOWSKI: Walt Disney's "Fantasia" (complete music score)

Philadelphia Orchestra, Leopold Stokowski, cond.

• • DISNEYLAND WDX 101. Three SD. \$14.50.

Even our youngest phonographic art has a history—and these discs have a particular significance as one of the few actual sonic documentations of that history likely to be made available to the general public. Here is the first introduction to stereo that was made to a large non-professional audience: the multitrack

film score for Walt Disney's extravaganza, *Fantasia*, which after several years of preparation had its premiere at the Broadway Theatre in New York City on November 13, 1940.

Reduced at long last to dual-channel stereo discs and divested of Deems Taylor's spoken commentary, the music for *Fantasia* can now be evaluated by every interested audiophile. But he should realize that it is a "restoration"—and the restorers are less than candid on just what they have done in reprocessing the original film tracks. Unless my aural memory is utterly undependable, what I hear now is markedly different from, if no less fascinating than, what I once heard in the Broadway Theatre. The most arresting shock is not so much the limited frequency range as it is the minimal stereo effect. Most of this recording is indistinguishable from doubled-speaker monophony,

Segovia's Guitar—A World of Sound Divinely Ordered

IN THIS HANDSOME three-disc tribute to one of the leading artists of our time, the occasion of Andrés Segovia's golden anniversary is nowhere indicated until the very end of the third disc. There, in a brief heavily accented greeting to his admirers, the guitarist refers to his concert debut fifty years ago. Printed references to this event place it in both 1909 and 1910, in Granada; but whatever the date, any opportunity to honor the master is worth taking. In half a century, he has given the guitar status as a concert instrument, expanded its expressive and technical powers, and greatly enlarged its repertoire through the rediscovery and revival of old guitar music, his own legitimate transcriptions of music written for other instruments, and his inspiration or commission of works from contemporary composers. Segovia has achieved all this because he once saw in the guitar "the perfect tool for [his] artistic career" and because he had a consummate musicality to express through that tool. In terms of tangible success, it might be added, he is one of the few artists who can sell out Town Hall in New York for all of the three recitals he may care to schedule there in a single season.

Analysis of Segovia's playing after all these years is singularly futile and unnecessary. He gives reality to Berlioz's statement that "the guitar is a miniature orchestra." He creates a world of sound where color and line are divinely ordered, where the "gentilhombre" of Rodrigo's title speaks wisely and eloquently. It takes Carl Sandburg's charming poetic salute to Segovia, which opens the elaborate booklet accompanying this album, to evoke in words the guitarist's art.

These three new discs explore thoroughly the various facets of Segovia's musical world, from seventeenth-century figures, such as Roncalli and De Murcia, to the twentieth-century writers who have composed expressly for Segovia. There are examples of the works of Fernando Sor, the important eighteenth-century "Beethoven of the guitar"; of such typical Spanish composers as Gra-

nados and Torroba; of Segovia's own transcriptions.

Major interest in the album centers on the works where the guitar becomes a collaborative instrument. The transcription for guitar and harpsichord by the Mexican composer Manuel Ponce of a Prelude by Sylvius Leopold Weiss, an eighteenth-century German composer and lutanist, shows how well these two stringed instruments balance and offset one another; more such strikingly effective music would have been welcome in these recordings.

Ponce's *Concerto of the South* (1941) and the *Fantasia for a Gentleman* (1954) by the blind Spanish composer Joaquín Rodrigo, both of which Segovia has performed often in public, prove that this delicate instrument can be pitted against a large ensemble and hold its own (certainly on records, sometimes not so satisfactorily in large concert auditoriums). The Mexican work has no great originality in content, being a mixture of impressionistic and Spanish-Mexican devices, and it sometimes becomes bogged down in academic attempts at development. But there is a fascinating solo cadenza

in the first movement, a generally attractive mixture of timbres, and the suddenly, quietly beautiful moment when a single plucked note from the guitar is alternated with other instrumental textures.

There is much more character and flavor to the *Fantasia* by Rodrigo, who may be remembered for his *Concierto de Aranjuez* (1940), recorded by Narciso Yepes. Both thematically and harmonically, the work is based on music by the seventeenth-century Spanish guitarist Gaspar Sanz. There are modern touches, in harmonic and orchestral color, but they are used discriminately; and a period, at once courtly and vivacious, is vividly re-created with moods of touching lyricism and flashing brilliance.

"Is it a dead child you're carrying in that box?" Segovia was once asked by a fellow traveler en route to Madrid, when his guitar case did admittedly "look rather like a coffin." Nothing can be more alive or humanly expressive than the guitar in Segovia's hands. The more examples we have on record of this phenomenon, the happier this world seems. RAY ERICSON

ANDRÉS SEGOVIA: "Golden Jubilee"

De Murcia: Prelude and Allegro. Sor: Studies: No. 1, in C; No. 9, in A minor; No. 20, in C; Two Minuets. Castelnuovo-Tedesco: Sonata *Homage to Boccherini*. Rodrigo: Fandango; *Fantasia para un gentilhombre*, for Guitar and Orchestra. Roncalli: Passacaglia, Gigue, and Gavotta. Granados: Spanish Dance No. 10, in G. Weiss-Ponce: Prelude for Guitar and Harpsichord. Torroba: *Pièces caractéristiques*. Esplá: *Antaño*. Ponce: Sonata No. 1: Allegro in A; *Concierto del Sur*, for Guitar and Orchestra. Mussorgsky-Segovia: *Pictures from an Exhibition: The Old Castle*. Roussel: *Segovia*. Segovia: Study. Tansman: Three Pieces for Guitar. Granados-Llobet: Tonadilla.

Andrés Segovia, guitar; Rafael Puyana, harpsichord; Symphony of the Air, Enrique Jorda, cond.

• DECCA DXJ 148. Three LP. \$13.95.



Golden Anniversary for Segovia.

with only occasional evidence (mainly in the *Night on Bare Mountain*) of channel differentiations and other moments of sound-source-localization ambiguity (usually associated with unmistakable indications of monitoring), to remind me that this is—or was—true stereo sound. But that is not to say that the sound itself is either unimpressive or unattractive. For all the frequency and dynamic range constrictions, the early exploitations of "spotlighting" techniques frequently result in a clarity of instrumental detail that seems remarkable even today, as well as quite unique for its era; and throughout we are vividly reminded that the Golden Age of Philadelphia-Stokowskian tonal qualities has not been overidealized in legend and memory. Orchestral playing and velvety sonorities like these are seldom if ever en-

countered nowadays, and it is sheer joy to hear them again.

Sheer joy, that is, if we can silence the outraged protests of our musical consciences. I'm afraid that it must have been the diversion of Disney's contributions which concealed in my memory the musical libertinism of the Stokowski of 1940. Some of his score cuts possibly can be condoned, but not the barbarous elisions and rearrangements of *Le Sacre* . . . nor the affectations in the *Dance of the Hours* . . . nor the abysmal tastelessness with which Schubert's *Ave Maria* is grafted on to the coda of the *Night on Bare Mountain*.

And yet, for all this, I still am convinced that this ambivalent document belongs in every serious stereophile's library. For in it are to be found certainly the

genesis of the whole craft of present-day "popular" arrangers and manipulators of sensational sonic effects and—in partial atonement for having opened that Pandora's box of aural taste corruption—a wealth of the loveliest orchestral sounds that human music makers ever have created. The stereo disc *Fantasia* is thus a monument to twentieth-century audio genius and folly, a milestone of technological "progress," a signpost of the directions in which the fantastic developments of the present time have actually moved, and an object lesson in the price that must inevitably be paid for overindulgence in sheerly sonic intoxications. R.D.D.

NICANOR ZABALETA: *Music for Harp*

Nicanor Zabaleta, harp; Berlin Radio Symphony Orchestra, Ferenc Fricsey, cond.

• DECCA DL 9929. LP. \$3.98.

NICANOR ZABALETA: "Fabulous Zabaleta Plays Spanish Classics for the Harp."

Nicanor Zabaleta, harp.

• PERIOD SPL 745. LP. \$4.98.

Nicanor Zabaleta's artistry on the harp is akin to Segovia's on the guitar. His technique is impeccable; he can orchestrate the music through remarkably subtle but explicit variations in color, and he is an unusually sensitive musician. But the harp is not so wide-ranging or pungent in tone as the guitar; and when the music is slim in content, harp playing palls more quickly.

Mr. Zabaleta's latest solo record, issued by Period, seems to me of limited value and of interest only to harp enthusiasts. The title implies that Mr. Zabaleta is continuing his exploration of old Spanish music, whereas only seven of the works are Spanish, and some of these are transcriptions, although legitimate, of well-known twentieth-century works. On the current disc the most fascinating items, aside from the Gallés and Mateo Albeniz sonatas, are works by Parish-Alvars (the nineteenth-century English "Liszt of the harp"), Glinka, and Faure.

The Decca recording is another matter. It includes Handel's Concerto for Harp (better known in its organ version and originally designated for either instrument), which Mr. Zabaleta supplies with a long cadenza at the end of the slow movement, perhaps his own, that is neatly tailored to the style. The *Danse sacrée* and *Danse profane* may be lesser Debussy, but the Ravel Introduction and Allegro for Harp, String Quartet, and Flute remains a stunning achievement. The harpist plays it with a rare combination of refinement and glitter. Mr. Fricsey and his ensemble sound stylish enough in the Handel, somewhat less than elegant in the French compositions. The atmospheric Salzedo *Chanson de la nuit* and the gracious Dussek sonata are solo works that end the recording on a slightly anticlimactic note. Within the bounds of this single disc, however, they give variety in material and further evidence of Mr. Zabaleta's extraordinary gifts. R.E.



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Franklin D. Roosevelt's inaugural addresses, delivered January 20, 1941 and January 20, 1945; Harry S. Truman's inaugural address, delivered January 20, 1949.

• SPOKEN WORD SW 112. LP. \$5.98.

Despite the early dates of these recordings and the fact that they were probably picked up from radio broadcasts, the addresses are very well reproduced. The two FDR speeches are good examples of his powers of rhetoric, if not quite as moving as some of his other addresses available on LP. But perhaps the most significant of the three speeches here is the Truman address. In the first place, it revealed the new, confident Truman who emerged much more sure of himself in his job after the upset victory over Dewey in 1948. Noticeably missing in this address is the almost apologetic tone that marked so many of Truman's earlier state addresses. It was also this speech, of course, that enunciated the principle which became known as the Point IV Program.

Teachers and collectors of documentary records will want this disc as an especially valuable contribution to recorded American history, but others will also find it of interest.

ROY H. HOOPES, JR.

JOHN KEATS: Selections

Selections from Keats's verse, read by Sir Ralph Richardson.

• CAEDMON TC 1087. LP. \$5.95.

The recent publication of a definitive edition of Keats's letters—complete, with critical apparatus, in two volumes of some 880 pages—may presage a resurgence of interest not only in this most lyrical of poets but in the whole Romantic Movement. Clearly this is a salutary thing, and Caedmon too should be commended.

Having made obeisance in the direction of duty, may one then say, in an un-Keatsian sense, ". . . the fancy cannot cheat so well/As she is fam'd to do"? One can recall the voluptuous abandon of reading Keats, at age sixteen. Unfortunately, "Fled is that music." Taken in one sitting, at least, the effect here is that of a soporific; and the fault, dear reader, is not in Sir Ralph Richardson. In the narrative poems *La Belle Dame sans Merci* and *The Eve of St. Agnes*, inferior Keats but darkly dramatic pieces offering full opportunity for the display of histrionic talent, he is a splendid actor indeed. The "pure poetry"—the odes on Autumn, Melancholy, the Grecian Urn, the Nightingale, and the other lyric pieces—simply does not come off.

Of the fourteen poems (or excerpts) read on this disc, seven are also available on a Lexington record, coupled with selections from Shelley. Greater tribute is paid the poet on the Caedmon version.

J.G.

CARL SANDBURG: *Rootabaga Stories*

Selections from the *Rootabaga Stories*, read by the author.

• CAEDMON TC 1089. LP. \$5.95.

Until I heard this record, I had forgotten that we had such very American fairy tales around. Here is a real reminder that one *can* say of fairy tales: this is very American, or that one is very French. Each country seems to have its own individual kind of imagination and humor. The *Rootabaga Stories* are rich in both, but with a certain unsophisticated touch—I hesitate to use the word homespun for they are not exactly that. They are full of the music of words carefully put together (there's alliteration and repetition aplenty, both of which children enjoy), and there's simple humor. To illustrate: one little boy is named "axe me no ques-

tions," and one little girl has two brown freckles on her chin "which are like two cream puffs which have been left in the oven too long."

The stories move right along through the fanciful land of Rootabaga Country and are particularly refreshing to hear after many contemporary children's tales of firemen and policemen who never leave our workaday world to visit villages like those of Cream Puffs or Liver-and-Onions.

Mr. Sandburg, reading the tales in his deep voice as if he enjoyed every bit of them, makes them come completely alive. So, grab your lollipop brigade tonight and take them to the Rootabaga Country. You'll like it too—especially upon a second hearing, for these stories are deceptively simple. Recording: excellent.

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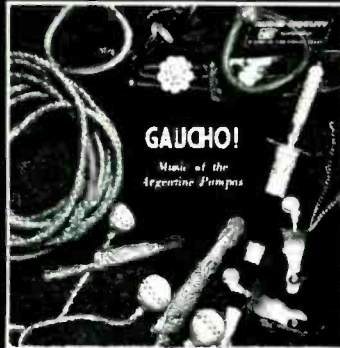


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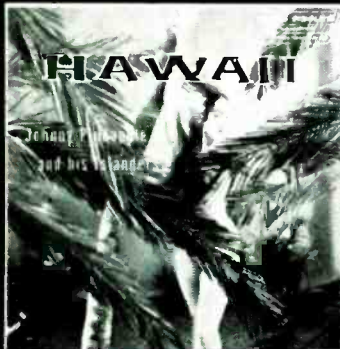
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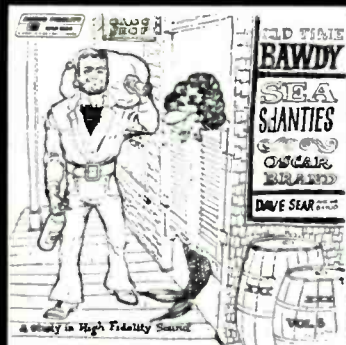
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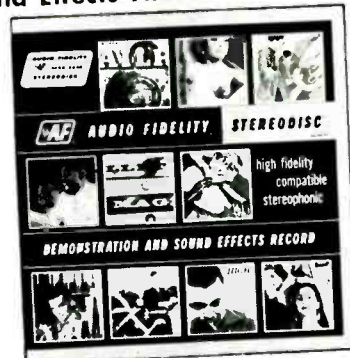
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Here at Home

"Fancy Meeting You Here." Bing Crosby; Rosemary Clooney; Billy May and His Orchestra. RCA Victor LPM 1854, \$3.98 (LP).

The idea of teaming Crosby with Clooney and permitting them to embark on a musical safari around the world looks like an admirable project. Alas, the record proves it an ill-judged undertaking. In an effort to make this all sound very extemporaneous, Crosby indulges in a good deal of rather forced banter; Miss Clooney, anxious not to be outdone in verbal quips, does her best to keep pace. The songs, most of them quite good, get lost. Vocally, neither singer is in top form, and the laugh in the Clooney voice cannot completely hide the frog in the Crosby throat.

"The Good Old Days." Eddie "Piano" Miller and The Boys on the Corner. Kapp KL 1108, \$3.98 (LP).

As you might have guessed, the "Good Old Days" are those between 1900 and 1920. The program, devoted to songs that people have been singing ever since and will probably continue to sing for many years to come, includes such fine old get-together, let-down-your-hair numbers as *Show Me the Way to Go Home* and *My Buddy*. As prime mover in this nostalgic enterprise, Eddie "Piano" Miller is a first-class barroom pianist; and with The Boys on the Corner giving their vocal all, you'll probably feel impelled to join in.

"Gorme Sings Show Stoppers." Eydie Gorme; Orchestras: Neal Hefti, Nick Perito, Eugene Lowell, conds. ABC-Paramount ABC 254, \$3.98 (LP).

Here is further evidence that Eydie Gorme is one of the most talented and versatile girl singers in the business today. In this appropriately titled album, she tackles a series of show tunes that would make tremendous demands on anyone's interpretative powers. But whether it's the raucousness of *I Don't Care* or the wistfulness of *Hello, Young Lovers*, the singer catches just the right mood, the right style for each. She is just as happy with songs sung by Ethel Merman, Mary Martin, Celeste Holm, and Lisa Kirk.

"Let's Face the Music And Dance." Eddie Bergman and His Hotel Statler Hilton Orchestra. Coral 57236, \$3.98 (LP); Coral 757236, \$5.98 (SD).

Although all the tunes are top-drawer and in the book of practically every hotel dance band, I'm afraid that here they're treated with just too much restraint. To be honest, dull and lifeless would describe the entire performance. No quarrel with the sound on either version; in fact, stereo does wonders for this sort of musical aggregation, giving it both depth and a nice spread.

"Music for Two Sleepy People." Jack Pleis and His Orchestra. Decca DL 78763, \$5.98 (SD).

These are easy-flowing, pleasantly relaxed performances of reasonably well-known numbers, which could easily propel any two (or more) sleepy people right into the arms of Morpheus. There's no orchestral gimmickery here, but arrangements of musical taste and distinction. The accent is on strings, which have been recorded with a beautiful silken sheen. The stereo sound, notable for fine dispersion and admirable balance, is a trifle weak in bass, but this defect is quite easily remedied. Actually, this is a recording to stay awake and listen to.

"Only the Lonely." Frank Sinatra; Orchestra, Nelson Riddle, cond. Capitol SW 1053, \$5.98 (SD).

The excellence of the monophonic version was commented upon in the December issue. I now find myself thinking even more highly of the performance, certainly one of Sinatra's very finest recordings. The stereo version is even more spectacular than the LP, being alive with the presence of the singer, well placed between speakers, and with the excellent orchestral sound of the Riddle band emerging from around him.

"Pal Joey." Bobby Sherwood and His Orchestra. Jubilee SDJLP 1061, \$4.98 (SD).

Jubilee gets a tremendously live, big-band sound in this stereo edition of Sherwood's program of music from *Pal Joey*. The source is the recent movie version, which used a number of songs from earlier Rodgers and Hart musicals. The result is that, although you get a fine *My Funny Valentine* and a wonderful *The Lady Is a Tramp* (numbers already profusely recorded), you are deprived of such items from the stage show as *Happy Huntin' Horn*, *What Is a Man*, and *In Our Little Den of Iniquity*. The band has a good solid beat, the arrangements are ingenious

without being fussy, and the Sherwood trumpet solos are standouts.

"Songs from Great Films." Herman Clebanoff and the Clebanoff Strings.

Mercury SR 60017, \$5.95 (SD). An excellent monophonic version (Mercury 20371) of these songs from the movies appeared some months ago. It was notable for its sparkling arrangements, the brilliant sound of the massed strings, and the virtuoso solo work of the orchestra's leader. In stereo, all take on added luster. The extremely wide spread of the sound is most impressive, and adds an even lusher sound to the string tone.

"Stardust." Pat Boone; Orchestra, Billy Vaughn, cond. Dot DLP 25118, \$5.98 (SD).

After listening to recordings by male vocalists who fall back on some sort of gimmick to hide their vocal deficiencies, this program by Pat Boone comes as a most welcome respite. Here is a well-arranged collection of frankly sentimental songs, sung with taste, honesty, and complete conviction. The Boone voice is warm and musical, the Boone manner confident yet confiding. The singer evidently believes that the lyrics mean something, and he makes his listener believe they do, too. I have not heard the monophonic version, but I suspect it could hardly begin to match this stereo edition, which succeeds in placing the singer mid-way between speakers, with the orchestra well spread out around him. The sound is faultless.

"Mike Todd's Broadway." Orchestra, Jack Saunders, cond. Everest LPBR 5011, \$3.98 (LP); SDBR 1011, \$5.98 (SD).

Until Hollywood gets around to doing a film on the meteoric career of Mike Todd, this beautifully packaged and excellently recorded tribute will serve as the perfect memento of one of the most mercurial showmen Broadway has known. Todd's career was not exactly one of continuous success, but one remembers only those fabulous extravaganzas that delighted the public: his first hit, the wonderful *The Hot Mikado*, starring Bill Robinson; the carnival shows that made even the Flushing Meadows and the World's Fair worth a visit; the super de luxe burlesque atmosphere of *Star and Garter*, in which Gypsy Rose Lee professed to be unable to strip to Brahms. From these Todd productions, and of course his film *Around The World In 80 Days*, Jack Saunders has selected the songs the impresario

liked best. They are given a big orchestral treatment, and conveyed in truly magnificent sound. The superiority of the stereo version is undeniable, but the monophonic issue can stand comparison with anything on any other label.

"Wonderful Town." Rosalind Russell, *et al.*; Orchestra and Chorus, Lehman Engel, cond. Columbia OL 5360, \$4.98 (LP).

This is Miss Russell's second recorded brush with the brash Ruth Sherwood of *Wonderful Town*, and from it I get the impression that her characterization of the part is now much broader, more boisterous than the one she offered in her original cast recording made for Decca some five years ago. Perhaps she feels that for a television audience (this recording comes from the recent TV presentation) everything must be stepped up and punched home for the best effect. On the record it sounds too supercharged, for my taste far less agreeable than her earlier recording. In the supporting roles of Eileen and Mr. Baker, Jacquelyn McKeever and Sidney Chaplin do the little allotted them quite creditably, but the record is Miss Russell's all the way. The bustling, often exciting Bernstein score stands up remarkably well, and it is given a rousing performance under Lehman Engel's alert direction. Sound is extremely bright, but not overly clean in definition.

JOHN F. INDCOX

Foreign Flavor

"Brazil." Clara Petraglia, accompanying herself on the guitar. Westminster WF 12024, \$4.98 (LP).

Not since the late Elsie Houston has anyone given so lyrical an account of the indigenous songs of Brazil. This is Miss Petraglia's second excursion for Westminster into these lush melodic fields. Herself a Brazilian, she has an easy command of the idiom—both linguistic and musical—and her voice is as clear and limpid as the songs themselves. Portuguese texts and English summaries round out a handsome release.

"The Day the Rains Came and Other Hits from France." Raymond Lefevre and his Grande Orchestra. Kapp KL 1103, \$3.98 (LP).

Here is a "Grande" (*sic*) orchestra that boasts big sound. Decibels hold no terror for Maestro Lefevre, who gives full play to his massed strings and eager brass. The upshot is a recital of current French favorites that is large-scale, on the unsubtle side, but a joy to listen to. In addition to the title song, the album includes *Porte des Lilas*, *Pardon*, and an item called *Tout ce que veut Lola*—known more familiarly on this side of the Atlantic as *Whatever Lola Wants*.

Royal Fanfare in Sonic Spectacular

IN A positively breathtaking recording, Vanguard's engineers have vividly captured the feel, the sounds, and—in the stereo version—almost the sights attendant on the traditional ceremonies celebrating the Queen's official birthday in 1957. This "official" birthday is, somewhat like Easter in the Church calendar, a sort of movable feast, determined each year by the Office of the Lord Chamberlain. Because the Queen's actual birthday falls in April, a month when English weather is notoriously fickle, the official birthday is usually assigned to a day in June, when the clerk of the weather is in more benign mood. In 1957, June 13 was chosen, a day that fortunately was one of brilliant sunshine. Into the vast acreage of London's Hyde Park, Her Majesty's loyal subjects flock to thrill to the various colorful military exercises—the march past the unmounted gunners; the trot, then the canter, then the gallop of the squadrons of cavalry, hooves pounding on turf, harness and trappings clattering—and all to the martial music of the band of the Royal Regiment of Artillery. Then comes the fitting and thunderous climax, the shattering sound of a twenty-one gun salute, caught here, even to its reverberating echo, with amazing fidelity. On Side 2 of the record there follows the band concert, full of endearing traditional songs from the four countries of the British Isles, with ballads and even music hall songs thrown in to make a most enjoyable musical potpourri.

The problems posed by the outdoor recording must certainly have been prodigious, yet Vanguard appears to have solved them completely. Nothing seems to have been lost at any point in the recording; there is spaciousness, but not lack of detail. The monophonic version is astonishing, the stereo a triumph. You'll certainly have to move fast to get out of the way of those horses as they thunder across your listening area, and it might be advisable to have some ear plugs handy when the twenty-one guns are in operation. Beside this recording, even that version of Tchaikovsky's *1812 Overture* with the West Point cannon sounds woefully puny.

A small criticism regarding the liner notes, which I find rather confusing. They seem to suggest that this ceremony is part of the time-honored rite known as the Trooping of the Color. The latter ceremony takes place on the Horse Guards Parade Grounds, off Whitehall, and is devoted exclusively to one regiment, which in 1957 was the First Battalion of the Irish Guards, the first time in over twenty years that an Irish regiment had been so honored.

JOHN F. INDCOX

"The Queen's Birthday Salute." The Herald Trumpeters and Band of the Royal Regiment of Artillery, Major S. V. Hays, director. Vanguard VRS 9038, \$4.98 (LP); Vanguard VSD 2011, \$5.95 (SD).

"Jewish Melodies." Dave Tarras, clarinet; Abe Ellstein, piano; Ensemble. Period RL 1930, \$4.98 (LP).

A collection of Jewish tunes, most deriving from the central European tradition, that Tarras and Ellstein have filtered through Americanized orchestrations. The results mirror quite accurately the type of music favored at Jewish festive gatherings: a winning blend of the unique and the familiar. This is a rich melodic lode, and Tarras and Ellstein provide superb interpretations.

"Juliette." Juliette Greco; Orchestra. Columbia WL 138, \$4.98 (LP).

Sultry star of the film *The Roots of Heaven*, Mlle. Greco is an alumna of the *caves* of St. Germain des Prés whose voice is as warm and flashing as her eyes. Although fully at home in the inevitable Parisian laments of last night's love and this morning's heartbreak, she can also sing with sure wit and irony. For example, her monosyllabic *Valse des Si* is at once one of the sexiest and funniest items you are likely to hear—ever. An attractive release on all counts.

"Montoyal Montoyal Montoyal!" Carlos Montoya, guitar. ABC-Paramount ABC 202, \$3.98 (LP).

As long as Sabicas still strums a *bulerias*, Montoya will not go uncontested as "the greatest living flamenco guitarist." But in no case will he ever finish worse than in a dead heat for the title. Side 1 of this disc presents him in his blazing gypsy specialty, featuring a *Saeta* in which, by deftly twisting the guitar strings, he conveys an incredibly vivid impression of snare drums. But the greatest excitement lies in his driving flamenco treatment of *You Belong to My Heart*, *Isle of Capri*, and *Oh Susannah*. This is truly different and truly delightful; and in it the perceptive listener will find a painless primer on the nature of flamenco.

"Russian Folk Dances of the Moiseyev Dance Company." Various Artists. Monitor MF 310, \$4.98 (LP).

The connection, if any, between the performances on this record and the popular Moiseyev dancers is not readily apparent. Despite the implication of title, illustrations, and annotation, the instrumentalists are *not* part of the troupe. Nonetheless, Monitor's forces (Quintet of the Soviet Army Band, a Bayan—or Russian accordion—Quartet, and the Radio Orchestra of Folk Instruments) play these lovely, lively tunes with verve. Still, admirers of the sparkling Moiseyevs will prefer the real thing, on Epic LC 3459.

"Turkish Delight!" Mike Sarkissian and his Café Bagdad Ensemble. Audio Fidelity AFLP 1867, \$5.95 (LP).

If you like your music orgasmic, here's a treat. Using a dozen of his own compositions, Mike Sarkissian leads his combo on a tour through Istanbul *en fête*. While this is Turkish music once removed, it retains the exotically eerie—to most Western ears—timbres and cadences. Primarily for initiates.

O. B. BRUMMELL

FI MAN'S FANCY

"The Brussels World's Fair Salutes." Tommy Dorsey, Omega OSL 16; Ted Heath, Omega OSL 17; Glenn Miller, Omega OSL 18; Benny Goodman, Omega OSL 19; \$5.95 each (SD).

These are four of a series of eight "salutes" to American bands, produced for Omega by the Big Band of Francis Bay. All Europeans, Bay's musicians play without accent and their style won't impress *aficionados* of Tommy Dorsey and the rest as an exact facsimile. But the recordings are virtually flawless, and yield a convincing stereo spread in addition to excellent tonal and instrumental homogeneity.

"The King of Organs." Bill Floyd at the New York Paramount Theatre Organ. Cook 1150, \$5.98 (SD).

Emory Cook, audio pioneer extraordinary, has designed a new stereo disc cutting head (a not altogether unexpected achievement). This is one of his first releases reflecting the sound of the new head, and it proves eminently successful. Most noteworthy of all, his discs are considerably higher than normal in volume, a factor which will delight the experts. Floyd picks here and there for his repertoire, and fingers the console with unflagging dexterity.

"Molto Italiano." Johnny Puleo and His Harmonica Gang, Vol. 3. Audio Fidelity AFLP 1883, \$5.95 (LP); AFSD 5883, \$6.95 (SD).

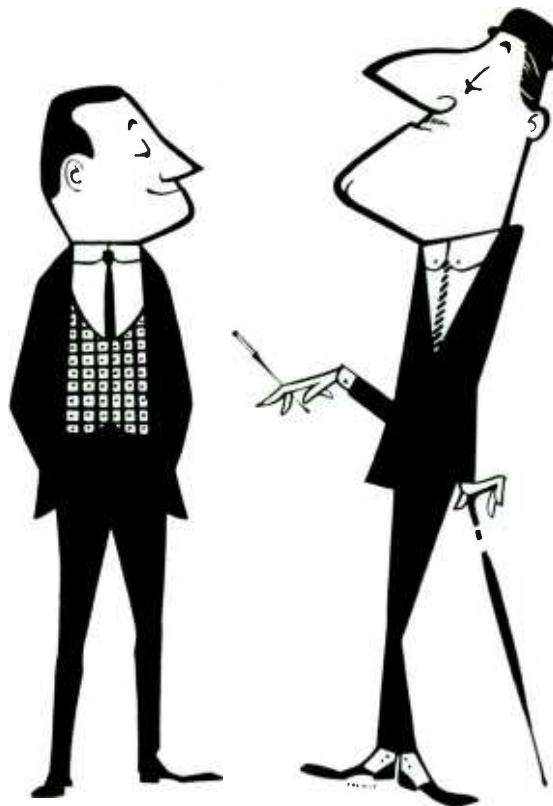
Volume 3 of Puleo's harmonica series manifests the same fluid styling and rollicking harmony which characterized the first two releases. A technically invincible recording swells the diminutive instruments to giant-sized proportions in the monophonic disc—an effect which is merely doubled in stereo. Guided by an Italian motif, Puleo and his boys puff cheerily away, providing a pleasant and irresistible aura of merrymaking.

"Organ Hues in Hi-Fi." Al Bollington at the Conn Organ. Dot DLP 25110, \$3.98 (LP).

"Giant Wurlitzer Pipe Organ. Vol. 4." Leon Berry. Audio Fidelity AFLP 1845, \$5.95 (LP); AFSD 5845, \$6.95 (SD).

Dot's recording of Al Bollington is placid and technically very pure. Bollington waxes sentimentally on one side (*Star Dust*, *A Blues Serenade*) and frolics on the other (*State Fair Polka*, *Dizzy Fingers*). Though no enemy of sound effects, his tinkles and chimes are on the sedate side.

The reverse effect characterizes Leon Berry, whose twelve selections are fashioned with the same percussive delight that marked the first three volumes of this series. Although to Berry melody often is subservient to the myriad crashes and clangs which are the prize product of his Wurlitzer, every nuance of his giant-sized instrument is re-created with superlative fidelity.



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"Rhapsody." Ferrante and Teicher, duo pianists. Urania USD 1009, \$5.95 (SD).

"Ferrante and Teicher with Percussion." ABC-Paramount ABC 248, \$3.98 (LP). Arthur Ferrante and Louis Teicher are perhaps best known for other-world sonic impressionism. Occasionally, however, they subdue their maniacal urge and play according to Hoyle. Rhapsody is one of those instances, wherein they rhapsodize works by Wildman, Encesco, Liszt, Bath, and Gershwin, encoring with a composition of their own. The product is a sweetly recorded example of the piano pair's more dignified demeanor.

On the Paramount disc the gentlemen are back at their old tricks, lavishing imaginative talents on twelve songs with the energetic assistance of three percussionists and one brass player. The result is often a guess-the-tune contest, and may be an experiment in aural perseverance.

"Shock Music in Hi-Fi." The Creed Taylor Orchestra. ABC-Paramount ABC 259, \$3.98 (LP).

Proclaimed a chiller-thriller, "Shock" is more a sound-effects festival than a genuine shocker. The effects themselves merit the title (screams, heart beats, telephone, heel clicks), but they are merged with music in a manner which is too incongruous to be scary. The recording is fine, technically; and if horror sound effects are wanted, one can always pick one's band.

"Showcase for Symphonic Band." Chicago Symphonic Band, Herman Clebanoff and James Neilson, conds.; Oklahoma City University Symphonic Band, James Neilson, cond. Summy Band Series, R 001/03, \$5.98 each (SD).

This set of three discs is a gold mine for concert band devotees. Disdaining parade-ground pomp, the bands play music which has been scored strictly for concert performance. The recordings have been realistically microphoned for excellent stereo spread, and represent as perfect a reproduction of mellow-toned winds, stinging brass, and luscious concert hall sonics as I have heard.

"Swing Softly." Jorgen Ingmann and His Guitar. Mercury MG 20292, \$3.98 (LP).

"Guitars . . . By George." George Barnes, guitar. Decca DL 8658, \$3.98 (LP).

Jorgen Ingmann is a young Danish artist who traces a guitar blueprint set by Les Paul. Though forced to forego Mary Ford's vocalizing, he manages nonetheless to emulate Paul's widely imitated multiple recording technique. A predominantly American repertoire includes *Margie*, *Jeepers Creepers*, and ten others which do, indeed, swing softly. The recording, all gimmicking aside, is first-rate.

George Barnes's sound-on-sound method is a more blatant imitation of Paul's. His tunes are livelier than Ingmann's (*Plink, Plunk, Plunk; Hot Guitar Polka*), but Decca's recording, although fine, does not quite match Mercury's.

PHILIP C. GERACI

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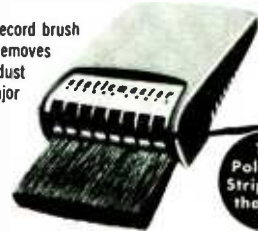
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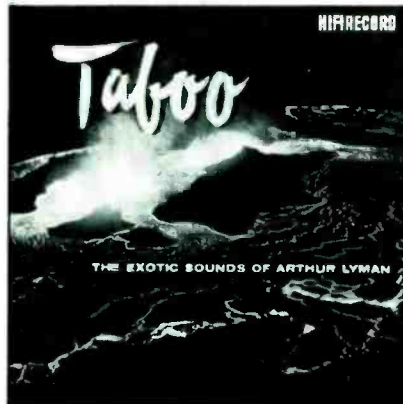
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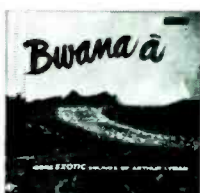
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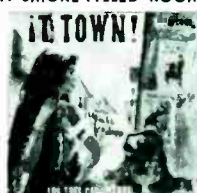
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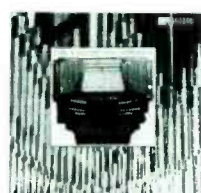
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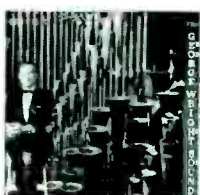
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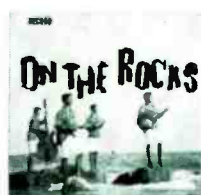
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JAZZ

Chet Baker: "In New York." Riverside 12281, \$4.98 (LP).

With a pair of Benny Golson compositions, and one each by Owen Marshall and Miles Davis to frame and sustain him, Baker manages to blow his trumpet with assertiveness and continuity, an encouraging indication of progress, but one which scarcely makes his work distinctive. Faced with a couple of ballads, he retreats to his languid, disengaged manner. Al Haig contributes several light, reflective piano solos which take on a quiet elegance in these surroundings.

Aaron Bell Trio: "After the Party's Over." RCA Victor LPM 1876, \$3.98 (LP).

Phineas Newborn and His Trio: "Fabulous Phineas." RCA Victor LPM 1873, \$3.98 (LP).

These two discs are lumped together not because there is any special relationship between Bell, a bassist, and Newborn, a pianist, but because they suggest that RCA Victor's view of jazz may be broadening or, at least, changing. For the past few years the focal point of Victor's jazz releases has been the Swing Era, either through reissues from that period, through attempted re-creations of the bands of that day, or simply by a concentration on the Swing Era style. The news that these two records convey is that Victor has seemingly taken the next chronological step up the jazz ladder and has discovered Erroll Garner. Victor does not have Garner, of course, but it does have Newborn, a technically slick pianist who has been something of a disappointment as a jazz musician. So Newborn has been done over and the newborn Newborn turns out to be patterned on Garner. At the same time, in recording Aaron Bell's trio, Victor has replaced Bell's regular pianist, Charlie Bateman, with the more widely known Hank Jones on most of the selections. Jones is deservedly eminent and has a thoroughly distinctive style of his own, but here he inexplicably turns into a copy of Garner. Where can all this lead? Not very far, one would think, for Newborn or even for Victor and certainly nowhere for Jones. And if any proof of the pointlessness of this sort of imitation is needed, it can be found in the fact that the most interesting pianist on the two discs is Charlie Bateman, who plays himself in lean and swinging fashion on four numbers.

The Castle Jazz Band: "In Hi-Fi." Good Time Jazz 12020, \$4.98 (LP).

A dozen of the more successful records made almost a decade ago by the Castle Jazz Band, one of the four outstanding groups in the West Coast jazz revival of the Forties, have been newly recorded by members of the group which broke up in 1951. It is a lighthearted band with, by and large, a crisp attack, thanks primarily to Don Kinch's neat, positive cornet lead and Bob Short's strong, propulsive tuba. Bob Gilbert's rasping, needling clarinet is

Continued on page 92



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a constantly enlivening element, but the spirit he brings to the group is offset by George Bruns's stodgy trombone. This is better than average revivalist jazz although the program, aside from Monte Ballou's plaintive singing of *The Torch*, is just a shade too familiar.

Bob Centano and Twenty-One Others: "First Time Out." Stepny 4006, \$3.98 (LP).

One might dismiss this big band as a rather fuzzily rehearsed Kenton derivative. But when you consider that the leader is twenty years old, that his chief arranger, Bob Ojeda, is seventeen, and that the average age of the twenty-one musicians is twenty-two, your sights automatically readjust to consider the promise

that is inherent in a group of young musicians who can produce anything as good as this with no experienced hand to guide them. At least one piece, *Centano's Theme*, is unqualifiedly excellent and many of the rest provide tantalizing views of a band in the process of finding itself.

Jackie Cooper and His Combo: "The Movies Swing!" Dot 3146, \$3.98 (LP). Lighthearted, relaxed, and pleasantly unpretentious versions of an odd assortment of film tunes—from *Who's Afraid of the Big Bad Wolf* to *The Man with the Golden Arm*—in which Cooper, a drummer, stays discreetly in the background while the foregrounds are embellished by Yank Lawson's Armstrong-tinged trumpet and Bill Stegmeyer's suave clarinet.

Pee Wee Erwin's Dixieland Eight: "Oh Play That Thing!" United Artists 4010, \$4.98 (LP).

Getting away from the routine Dixieland war horses that he usually records, Erwin tackles a fresh and diverting program which includes five Jelly Roll Morton numbers, several rags, and a pair of selections from the George Lewis repertory. The Morton pieces are given a strong, bright ride, although Dick Hyman's piano might have been a little less glibly fingered, and the rags—particularly *Temptation Rag*—are appropriately light and airy. The Lewis pieces—*Yaaka Hula Hickey Dula* and *Big Pond Rag* (a variation of *Over the Waves*)—reveal Kenny Davern

Continued on page 94

In the Good Old Summertime: Jazz Festivals Recorded

IN CASE there are any skeptics who wonder what purpose is served by making recordings at jazz festivals, this winter's set of recorded reports from the galas that bloomed last summer provides two illuminating reasons: for those who weren't there, the discs serve to confirm or contradict what they have heard about the festivals; for those who *were* there, they serve to confirm or contradict impressions that may have been clouded by ear wear, seat ache, or a liquid diet.

And don't think for one moment that a recording made at a festival cannot come as complete surprise to one who thought he was there with his ears open. The combination of *Ray Charles at Newport* and my ears serves as a case in point. Charles and his band appeared on the third evening of the Festival, after those who felt duty bound to hear every note played at Newport had been listening for forty-nine straight hours (you even hear things in what passes for sleep at Newport). In Freebody Park, Charles's program seemed rather uninspired and eventually tiresome. Listening to the recording, I find it difficult to believe that I actually heard Charles playing and singing what is on the disc for, it is now evident, he put together an extremely varied program which touched on an astonishing number of ways to approach the blues, going all the way from the implied blueness in a funny and swinging take-off on Perez Prado to a jump blues of glorious intensity, pausing en route for a very earthly blues waltz. Charles, who sings, plays both piano and alto saxophone, and moves stylistically from basic blues to very modern instrumental work, is one of the most flexible performers in jazz today. The Newport disc gives a good display of this flexibility while another current Charles disc, *Yes Indeed*, a studio product, concentrates on the blues singing that is his stock in trade on one-nighters. An indication of the unusually high level of the latter is a beautifully turned antiphonal blues, *It's All Right*.

Maynard Ferguson's orchestra appeared on the same Newport program with Charles; and while the impression one got at the time that everything this band played was needlessly high and hot-

footed is not completely borne out on *A Message from Newport*, it is close enough to fact to make the occasional stable moments scarcely worth waiting for.

Mahalia Jackson, who sang in the early hours of Sunday morning at Newport to an audience which stood and sat through occasional gusts of rain, seems on her *Newport 1958* to vary between doing her best to get through a situation she does not particularly relish and, responding to the obvious enthusiasm of her listeners, to draw on the inner resources that can make her singing glow. It is too bad that Columbia did not include the unique and exciting version of *Keep Your Hand on the Plow* which Miss Jackson sang earlier in the Festival with Duke Ellington's band shouting exultantly behind her. Ellington's *Newport 1958* provided a rather depressing anticlimax to the opening evening of the Festival, which was devoted to the Duke's music. Except for a sly and witty duet by Shorty Baker, trumpet, and Ray Nance, violin, *Mr. Gentle and Mr. Cool*, this is trivial and uninspired work which concentrates, as so much of the Ellington output now does, not on the band but on solo performances.

On the other recorded reports from Newport, Terry Gibbs manages to generate some surface excitement on his portion of *Newport '58*; but the hard, glassy singing of Dinah Washington makes most of this disc hard to take and the lumpy, uncertain performances of the International Youth Band were scarcely worth preserving.

One of the dangers of festival recordings is vividly illuminated on *Henderson Homecoming*, on which the performances of the Fletcher Henderson Alumni Band at the Great South Bay Festival are buried under undue audience interference—whistling, shouting, and misfiring efforts to clap in time. The damage is not as great as it might have been because the band manages really to pull together only once, on *D Natural Blues*, a piece which temptingly suggests what a wonderfully rough and exciting band this might be if it could stay together for a while. One side of the disc is given over to *Georgia Sketches*, a work by Rex Stewart and Dick Cary which has moments of shout-

ing lyricism, particularly in the lithe solos of tenor saxophonist Buddy Tate, but is too dependent on a long succession of pointless riffs.

Finally there is *Benny in Brussels*—that is, Benny Goodman at the World's Fair in Brussels. It is an unfortunate set; the drab, spiritless band that Goodman led in Belgium does little justice to the old standard pieces of the Goodman repertory, the occasionally new arrangements are of little interest, and Benny himself plays in a starchy, dry, and uninspired manner. Even the usually exuberant Jimmy Rushing sounds unnaturally depressed in his two appearances. The back cover of the album includes a performance picture of Goodman which makes him look like an aging Sol Yaged, an ironic twist since Yaged, a clarinetist who has devoted his career to an attempt to look and sound like Goodman, is now much closer to the Goodman of fond memory in both appearance and playing than is Goodman himself. JOINT S. WILSON

Ray Charles: "At Newport." Atlantic 1289, \$4.98 (LP).

Ray Charles: "Yes Indeed!" Atlantic 8025, \$3.98 (LP).

Maynard Ferguson and His Orchestra: "A Message from Newport." Roulette 52012, \$3.98 (LP).

Mahalia Jackson: "Newport 1958." Columbia CL 1244, \$3.98 (LP).

Duke Ellington and His Orchestra: "Newport 1958." Columbia CL 1245, \$3.98 (LP).

Dinah Washington, Terry Gibbs: "Newport '58." EmArcy 36141, \$3.98 (LP).

International Youth Band: "Newport 1958." Columbia CL 1246, \$3.98 (LP).

Fletcher Henderson Alumni Band: "Henderson Homecoming." United Artists 4009, \$4.98 (LP).

Benny Goodman and His Orchestra: "Benny in Brussels." Columbia C2L 16, \$7.98 (Two LP).



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as an unusually good clarinetist in the Lewis vein. Ervin's use of both tuba and banjo in his rhythm section gives the group a strong propulsive foundation which never bogs down in the leaden clumping that plagues so many young revivalist bands which use these instruments.

Art Farmer: "Modern Art." United Artists 4007, \$4.98 (LP).

Farmer's personal stature continues to rise in this disc because of his easy, temperate trumpet playing, and the imagination he shows as a writer on a piece called *Mox Nix*. But the record as a whole is an in-and-out affair, marred by Benny Golson's tendency to lean toward the many-noted, flamboyant school of tenor saxophonists, and dulled by the inclusion of four ballads, three of which get nowhere. The fourth ballad is redeemed by the return of Golson to the warm, fluent playing once characteristic of him.

Clarence Hutchinson: "Music from the Gaslight Era." Aamco 323, \$1.49 (LP). This must represent a new high in attempts to hide a good record from those who might be interested in it. The music is not, as the title implies, quaint nostalgia from a period before electricity had been invented—it is the good, standard, melodic produce which centers around the Twenties (*Exactly Like You, Sweet Georgia Brown, Beale Street Blues*). All one learns about Hutchinson from the liner copy is that "his technique on clarinet will make many wonder why they have not heard of him before." He is, of course, one of the most highly esteemed veterans of the Casa Loma Orchestra who provided that ground-breaking band of the early Thirties with its most valid jazz voice. He was largely buried in the Casa Loma arrangements, and it may come as a pleasant surprise even to those who followed the band closely in its best days to find on this disc, the first on which he has been featured, what a brilliantly swinging clarinetist he is. He has a delightfully weather-beaten sound which manages to be simultaneously willowy and gutty as he soars, shouts, and snarls his lines with enormous gusto. The three-piece rhythm section with him (which includes a banjo) is rarely more than adequate, but Hutchinson is superb. As a final filip in the effort to confuse a tentative buyer, a price of \$3.98 is prominently printed on the liner. The record actually sells for \$1.49.

Ahmad Jamal. Argo 636, \$3.98 (LP).

The spurt to prominence made by the Ahmad Jamal Trio in the past year is readily explained by this disc. Jamal is easily the most readily communicative, rhythmic, and melodic pianist to appear since Erroll Garner. But unlike Garner or any other pianist who works with only a rhythm section, Jamal is actually an integral part of his trio, not a soloist with accompaniment. He is just as apt to limit himself to curt, provocatively placed accents, while Israel Crosby's firm, forthright bass carries the lead over the churning surge of Vernell Fournier's drums, as he is to take charge

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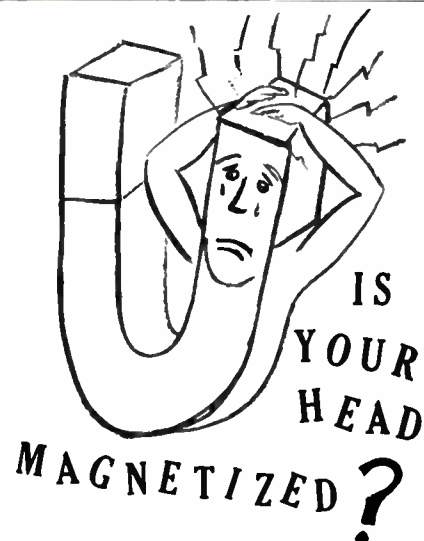
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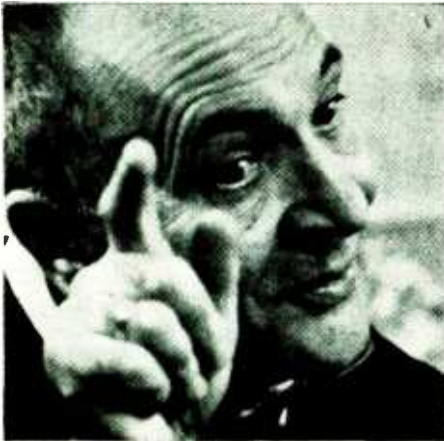
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of a chorus himself. The concept is always that of a group, a group with a lively curiosity and a strong feeling for a spirit-raising beat. The liner is decorated with some prose by Willis Conover that is both informative and delightfully un-academic.

Monday Night at Birdland. Roulette 52015, \$3.98 (LP).

To get one LP side of consistently bright, swinging jazz from a blowing session is a great deal more than one can normally expect from such affairs. That this disc stands out in this fashion is due mainly to the growing assurance and independence of trumpeter Lee Morgan and, to a lesser degree, to some newly discovered resources in trombonist Curtis Fuller. Morgan, in fact, even sustains some interest on the less successful of the two sides. The performances were recorded on what has become the traditional "sitting in" night at Birdland. The disc includes the pure sounds of the new, strangely couth Symphony Sid making introductions.

Lee Morgan: "Candy." Blue Note 1590, \$4.98 (LP).

One of the most common failings of jazz modernists is their inability to play a ballad with any evidence of appreciation of the melody. As a rule, the melody is stated in the most banal terms and then abandoned, to the relief of all. So it is a pleasant surprise to find young Lee Morgan, who has repeatedly demonstrated his virtuosic facility on trumpet at fast tempos, turning his attention to gently paced ballads and playing them with a sensitivity and inventiveness that are largely lacking in his contemporaries. His tone is big and firm; and while he may stretch his improvisations out for more than they are worth, he does not let them drag their heels rhythmically.

Swingin' in Sweden. EmArcy 36121, \$3.98 (LP).

There was a time when the Swedes were the leading exponents of the Benny Goodman combo type of jazz. And there was a later time when they absorbed the ideas of bop, mixing them with the smoothly flowing rhythm of the swing style. From this has now emerged a group of musicians who have an unforced, easy attack which is nonetheless cleanly outlined and far more purposeful than much of the frantic skylarking that is heard in this country. This quality is the dominant characteristic of this disc, which is divided between a Swedish group led by the American pianist, George Wallington, and another predominantly Swedish quintet headed by another American, the guitarist Jimmy Raney. Wallington's piano is scarcely a match for the warmth and rhythmic lift of Arne Domnerus on alto saxophone and Ake Persson, trombone; and while Raney falls readily in with the even, swinging temper of his Swedish sidemen, the main point of interest in his selections is the suave, rich tenor saxophone work of Goesta Thesleff, who is known best as an arranger rather than a performer.

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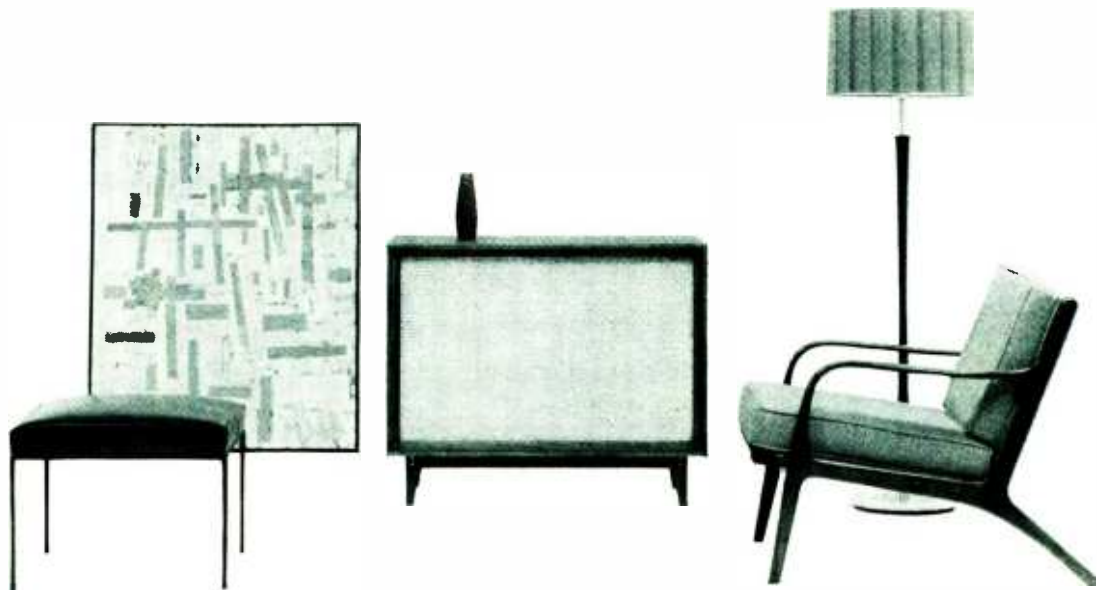
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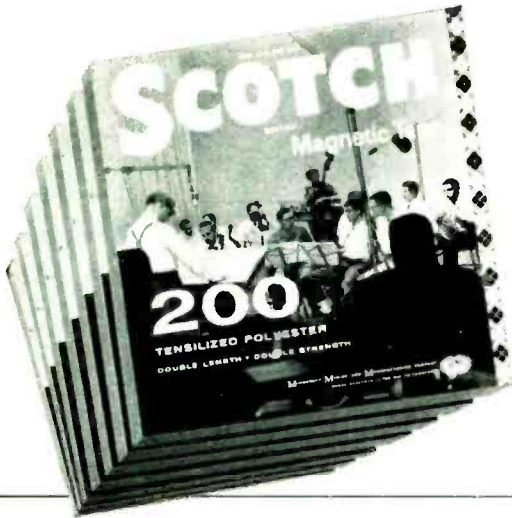
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the **Tape Deck**

Reviewed by PAUL AFFELDER R. D. DARRELL ROBERT CHARLES MARSH

BACH: *Magnificat in D, S. 243*

Ilse Wolf, soprano; Helen Watts, contralto; Richard Lewis, tenor; Thomas Hemsley, baritone; Geraint Jones Singers and Orchestra. Geraint Jones, cond. ● ● ANGEL ZST 4004. 29 min. \$12.95.

The electrifying impact of the jubilant orchestral opening here, with its superbly piercing high trumpets, promises the long-awaited ideal *Magnificat* recording. But regrettably, only the instrumentalists and engineers are able to sustain the excitement of that magnificent beginning. Jones leads his admirably proportioned and skilled forces with an indefatigable vivacity that eventually tends to seem excessively high-tensioned; and although the British soloists (especially Helen Watts and Richard Lewis) and chorus sing well, they never seem effortless masters of authentic Bach idioms or of the music's depths of expressivity. Yet, no one who has heard the Geraint *Magnificat* only in its monophonic version (Angel 45027, where it was overshadowed by his interpretatively more impressive Purcell *Funeral Music for Queen Mary*) can possibly realize how much more lucid and vibrant it sounds in the present taping. R.D.D.

BEETHOVEN: *Leonore Overture, No. 3, Op. 72a*

Mannheim National Symphony, Joseph Rosenstock, cond. ● ● LIVINGSTON 2020 C. 14 min. \$6.95.

Of the available choices, this is the least attractive—as flabby and unexciting as the Munch is tense and scorching. Most will prefer the Bamberger (Concert Hall) or, if the collection is appealing, Boult's group of four Beethoven overtures (Vanguard). R.C.M.

BRAHMS: *Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102*

David Oistrakh, violin; Pierre Fournier, cello; Philharmonia Orchestra, Alceo Galliera, cond. ● ● ANGEL ZST 6001. 33 min. \$14.95.

Both Oistrakh and Fournier outdo themselves in presenting an exceptionally warm and expressive, yet strong and sane, account of this exultant score. Galliera and the orchestra companion them most sympathetically.

It might have made for an exciting stereo experience here had the violin been placed a shade to the left and the cello a bit to the right of center. As it is,

both are at left center, the violin slightly to the left of the cello. They are beautifully balanced, both with each other and with the orchestra, but occasionally one or the other of the soloists spills over a trifle to the right speaker, causing the sound to wander momentarily. The general quality of reproduction is warm and well distributed, with a low level of tape noise. P.A.

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Mannheim National Symphony, Herbert Albert, cond.

● ● LIVINGSTON 4044 K. 45 min. \$17.95.

This Teutonic reading will seem strangely lethargic and overripe to listeners accustomed to the driving energy of most American versions and that by Toscanini in particular. As in Albert's earlier Tchaikovsky Fifth Symphony taping (Livingston 4001 K, July 1958), the main attractions are the unabashed expressivity and mellow warmth of the orchestral playing, although even the latter is made to seem unduly bass-heavy in the broad-spread but none-too-well-balanced stereoism. Only the beautifully colored woodwind parts attain true distinction here—a happy reminder that the pre-Mozartean pre-eminence of Mammheimer woodwind virtuosity still remains a proud tradition. R.D.D.

LIADOV: *The Enchanted Lake, Op. 62; Kikimora, Op. 63*

Bamberg Symphony, Jonel Perlea, cond. ● ● STEREO-VOX STV 5. 18 min. \$6.95.

Both of these miniature tone poems have been recorded before, but the delicate blending and piquant contrasts of their orchestral coloring, and above all their fragrant atmosphere, always seem too tenuous in monophony. Here, in the gleaming interplays of stereo-spread and floated sound, they reassume the Russian story-book fascination which I remember from my first Monteux and Koussevitsky introductions to these naïve but charming scores. Not for sophisticates or sensationists, they remain ideal symphonic fairy tales for musical children of all ages. R.D.D.

LISZT: *Totentanz*

Alfred Brendel, piano; Pro Musica Orchestra (Vienna), Michael Gielen, cond.

● ● STEREO-VOX STV 3. 17 min. \$6.95.

What a historic loss it is that stereo technology was unavailable in the Twenties when the great Alexander Siloti was bowling audiences over with this once-famous example of *Diabolus in Musica!* Today, even so authentically grand-mannered and virtuosic a pianist as Brendel lacks the supreme bravura and conviction that alone can bring these faded and episodic pages back to life. He does have, however, the advantages of boldly broad-spread and heavily reverberant stereo recording, which gives his fluent pianism and Gielen's somewhat labored accompaniment immeasurably more sonic impact than any of the existing monophonic versions. R.D.D.

MOZART: *Mass No. 16, in C, K. 317 ("Coronation")*

Wilma Lipp, soprano; Christa Ludwig, contralto; Murray Dickie, tenor; Peter Bender, bass; Vienna Oratorio Choir; Pro Musica Symphony (Vienna), Jascha Horenstein, cond.

● ● STEREO-VOX MTV 12. 27 min. \$11.95.

Here is new proof that while stereo enhancements cannot lend distinction to a routine performance (this one was described by Nathan Broder as marked by an "agreeable competence"), they can incalculably broaden its dramatic impact. And since the *Coronation* Mass is essentially more theatrical than devotional, Horenstein's overvehement reading is vastly more thrilling to hear now than in its LP edition of nearly a year ago. In my opinion that edition scarcely suggested the grandeur and festivity of the work's great moments or of the immensely broad yet always buoyant masses of choral and orchestral tone which this tape captures with such imposing auditorium reverberance. R.D.D.

MOZART: *Serenade No. 6, in D, K. 239 ("Serenata Notturna"); Adagio and Fugue, in C minor, K. 546*

Philharmonia Orchestra, Otto Klemperer, cond.

● ● ANGEL ZST 1001. 22 min. \$10.95.

The present examples of EMI "stereosonic" technology, although first released monophonically in Great Britain nearly two years ago, reveal versatile skills and flawless taste that can hold their own with any tapes, anywhere, even today.

Just as the *Serenata* remains a sonic model of sparkling lilt, the broader sonority of the Adagio and Fugue (here transcribed for large string choir) is no less a model of stereoisitic solidity and strength. Happily, too, these technical felicities are by no means the sole or even predominant attractions: Klemperer's zestful readings and the wondrously precise and spirited playing of his top-rank British musicians have been warmly praised by LP reviewers; they command even more enthusiastic admiration when fully revealed in the present medium.

R.D.D.

DAVID OISTRAKH: "Encores"

Debussy: *Clair de lune*. Falla: *Suite populaire espagnole*. Jota. Ysaye: *Extase*, Op. 21. Tchaikovsky: *Valse-Scherzo*, Op. 34.

David Oistrakh, violin; Vladimir Yampolsky, piano.

• • ANGEL ZST 4001. 23 min. \$12.95.

Although Oistrakh and Yampolsky sound here as if they are in natural concert position and the tone of their instruments has been very faithfully reproduced, there seems little reason to go to the expense of a stereo tape for these four little encore pieces. The advantages of two-channel sound aren't that great for a violin-piano combination; and as for the performances, they are sweet-toned and deft, but nothing to get excited about.

P.A.

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*

Moura Lympany, piano; Philharmonia Orchestra, Walter Susskind, cond.

• • ANGEL ZST 4005. 28 min. \$12.95.

Angel puts you main floor center in a resonant London concert hall, a more congenial spot for many than the mid-orchestra locus of some recent tapes, but it exacts a price in reduced presence. Both conductor and soloist do well by the lyric aspects of the score but fail to capture the sparkle and diabolical cast in some of its humor. The result is an agreeable recording with some beautifully effective passages, but not the authoritative performance long overdue for this magnificent amalgam of tears and laughter.

R.C.M.

SIBELIUS: *Symphony No. 7, in C, Op. 105*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• • ANGEL ZST 1002. 20 min. \$10.95.

Beecham's interpretation of this one-movement symphony, wonderfully revelatory on monophonic discs, takes on even greater transparency and meaning when the orchestra is spread out before the listener in this highly directional yet admirably integrated stereo recording. Particularly striking is the interplay between the violins on the left and the violas on the right. The big climaxes are crystal clear, too. In short, this is one of the most successful symphonic stereo tapes I have

encountered, one that combines a magnificent performance with sensibly realistic sound.

P.A.

SUPPE: *Overtures: Leichte Kavallerie; Pique Dame; Ein Morgen, ein Mittag, ein Abend in Wien*

Philharmonia Promenade Orchestra, Henry Krips, cond.

• • ANGEL ZST 1003. 24 min. \$10.95.

Reviewing a Barbirolli Suppé-Overture Mercury tape last November, I commented on the contrast between its typically American stereo characteristics and the less "spot-lighted" techniques and smoother, richer tonal blends exemplified in a similar Krips program recorded by British EMI engineers. Properly equalized for NARTB playback, one of these two tapes in an Angel reissue now sounds even better than the imported British Columbia companion I had heard earlier; and my only qualification in recommending it is that the selections are confined to familiar war horses, whereas the other half of the program (available in its entirety in the Angel LP 35427) includes the novel *Tantalusqualen* and *Die Irrfahrt ins Glück* overtures. Yet, war horse materials though these may be, there is a freshness and resilience in Krips's treatments which, if less dazzlingly circuslike than Barbirolli's, stress even more satisfactorily the works' far-from-considerable musical substance, as well as the seldom-appreciated brilliance of their scoring.

R.D.D.

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

Philharmonia Orchestra, Constantin Silvestri, cond.

• • ANGEL ZST 9004. 45 min. \$16.95.

As reported of the monophonic disc version of this performance, Silvestri's Fourth—it is certainly not Tchaikovsky's—is far and away the worst I have ever heard. But this completely distorted reading has been treated to some of the most glorious sound on tape—spacious, glowing, and realistically reproduced, with great tonal depth and perspective. The Angel engineers certainly deserve loud praise, even if the conductor deserves equally loud censure.

P.A.

WALDTEUFEL: *Waltzes: Les Patineurs, Op. 183; Mon Réve, Op. 151; Estudiantina, Op. 191*

Philharmonia Promenade Orchestra, Henry Krips, cond.

• • ANGEL ZST 1007. 22 min. \$10.95.

In spite of the facts that the tape costs far more than the stereo disc, includes only half as many works, and only one of the less familiar waltzes, there still must be passionate seekers after ultimate audio perfection who never can be wholly content without it. At the very least, it remains the clincher for any argument about the relative merits of stereo media. In disc form, this release is peerless—as my last month's paucy must surely have indicated; in tape, it miraculously

discloses even further beauties, as well as testifying eloquently to the apparently limitless potentialities of present-day two-track, 7.5-ips tape technology. And, quite incidentally, it also is irrefutable evidence that an incandescent new star among conductors is rising high above the horizon.

R.D.D.

The following brief reviews are also of stereophonic tapes.

Mitchell Ayres: "Have a Wonderful Weekend." RCA Victor CPS 131, 27 min., \$8.95.

Perry Como's accompanying orchestra plods methodically through rather thickly and bass-heavily recorded standards, but it's pleasant to dance to even in its less inspired moments and very persuasively so when it brightens up in a *Just You—Rain—Alouette* medley and in *I Never Knew*.

Francis Bay: "Big Bay Band." Omega-atapes ST 7035/38; 28 to 35 min., \$11.95 each.

One of the stars of the Brussels Exhibition was the versatile soloist, arranger, and leader, Francis Bay, whose fifteen-man broadcasting orchestra won the Venice "Golden Gondol" trophy in a recent international dance-band contest. The first four of his long series of "salute" recordings (to Tommy Dorsey, Ted Heath, Glenn Miller, and Benny Goodman orchestras) are modeled more closely on his models' program favorites than their performing styles; yet if the Big Bay Band seldom sounds genuinely idiomatic, it plays with exceptional verve (especially when drummer Armand van de Walle cuts loose), well-varied if sometimes overcoarse tonal qualities, and an insidious danceable beat. What makes these reels outstanding, however, is the open breadth and bold strength of the recording itself and the ingenuity with which Bay's arrangements exploit the antiphonal interplay potentialities of markedly differentiated stereo channels.

"Belmonte Plays Latin for Americans." RCA Victor APS 162, 17 min., \$4.95.

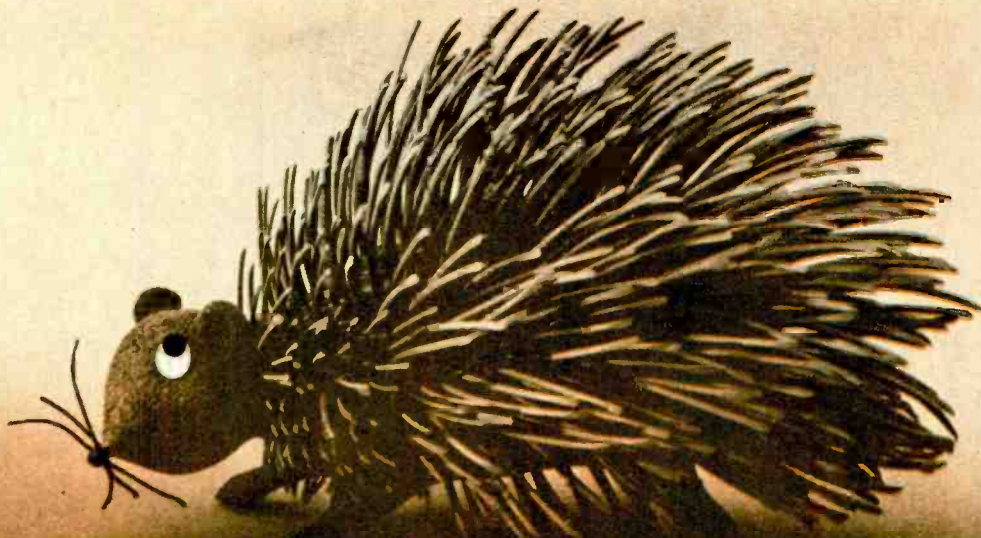
A Kiss and a Rose, Por Favor, Espinita, and three other Latin or Latin-flavored dances are presented here in strongly stereoisitic and reverberant recordings of performances which sound far more authentic than most in this idiom and which are, moreover, exceptionally spicily colored and rhythmed.

"Bob and Ray Throw a Stereo Spectacular." RCA Victor CPS 199, 26 min., \$8.95.

Reviewed in January as a fi-fancier's stereo disc delight, this tape embodies some of the cleverest and most melodramatic exploitations of varied sound-source localizations and sound "effects" of any stereo demo to date.

Continued on page 102

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Ray Coniff: "S Awful Nice": "Concert in Rhythm." Columbia GCB 29, 20 min.; GCB 36, 17 min.; \$10.95 each. Here are standard tunes plugged with a steady heavy beat by the orchestra while a wordless chorus reinforces the harmonies or da-de-da's solo bits. *Smoke Gets in Your Eyes* and seven other ballads are featured in the GCB 29 reel; the other presents such more ambitious fare as the *Rhapsody in Blue*, *On the Train*, and four "jazzed" light classics. I'm only intermittently entertained myself, but as J. F. Indcox noted of the *Concert in Rhythm* LP last November, the sound at its best is "really scrumptious."

Ray Hartley: "The Trembling of a Leaf"; "The Sound of the Sea." RCA Victor APS 186, 16 min., \$4.95. An expressively fluent Australian pianist is backed up by David Terry's lush strings and an even lusher wordless choir in the title pieces and three other cocktail-hour *Liebesträume*, recorded with even more romantic atmosphere (and richer piano tone) than in the earlier, considerably longer, stereo disc edition of the same program.

Johnny Mathis: "Warm"; "Swing Softly." Columbia GCB 17; GCB 33, 22 min., \$10.95 each. Despite the unsteady ingratiating of the famous Mathis voice, the overpowering sentimentality and excessive echo chambering of his *Warm* program strike me as well-nigh intolerable. I begin to comprehend his enormous popularity only when he comes to life to sing out with genuine verve in *You'd Be So Nice To Come Home To*, *Like Someone in Love*, and the six other selections in the *Swing Softly* reel. Now if he could only be miked at slightly greater range, and the naturally big stereoism allowed to provide a more natural "presence". . . .

Jose Melis: "Tonight." Livingston 2017 C, 14 min., \$6.95. Strictly for cocktail-hour dancing or listening, but the romanticism of Melis' own piano playing and the suavity of his accompanying strings are atmospherically captured in rich (if somewhat bass-heavy) and well-blended stereo recording.

Mitch Miller and the Gang: "Sing Along With Mitch." Columbia GCB 28, 23 min., \$10.95. At last tape addicts too can join in the first of Mitch's now-famous anthologies of front-porch old-time songfests. Here the fervent male chorus and its discreet accompaniments (starring a genuinely imaginative harmonica player) sound richer and more inviting than ever.

Al Nevins: "Dancing with the Blues." RCA Victor BPS 134, 21 min., \$6.95. Charles Albertine's original, *Blues for G-String*, and six of his highly danceable arrangements (topped by a songful *Wang Wang Blues*) are distinguished by deft exploitations of ostinato patterns and a heavy plugging drive in extremely strong and stereoistic recording, but the blues

feeling itself is too often diluted by excessive use of overrich solo and massed string passages.

"Oh, Captain!" Original cast recording. Columbia TOB 22, two 7-in. reels, 57 min., \$23.95.

It would be hard to fault either the brilliant recording here, which assumes in stereo vastly more theatrical expansiveness and immediacy than in the earlier LP version, or the spirited performance of the cast. Yet somehow the music still fails to come off with any persuasive conviction and hence can be commended only to those who are already familiar—and pleased—with the actual stage production.

Reg Owen: "Coffee Break." RCA Victor BPS 122, 20 min., \$6.95.

Lethargic dance music, featuring bland trombone solos and syrup-thick strings, which comes only momentarily to more animated life in *Twenty-Four Hours of Sunshine*.

Joe Reisman: "Door of Dreams." RCA Victor APS 115, 16 min., \$4.95.

An atmospheric *Covered Wagon* (starring Eddie Manson's harmonica) and the leader's peppy original, *Front Row Center*, are the most effective of the six overly fancy arrangements plushly performed by a thirty-five-man band in exaggeratedly stereoistic recording.

"Scots Guards on Parade," Vol. 1. Angel ZST 1004, 23 min., \$10.95.

"Vol. 1" refers only to this first tape release; the contents, apparently drawn from the third of the Scots Guards' American LP programs, are not those of the still incomparable first LP and include none of the Massed Pipers' selections. However, the band itself displays some of its richest big sonorities in Sousa's *King Cotton* and *Stars and Stripes Forever* marches, Don Quixote's *For Valor* march (with its uncommonly jaunty trio), and two long, freshly appealing medleys of Highland tunes, *Scotland's Pride* and *Loch Lomond*. And the "stereosonic" recording surpasses even the incomparable monophony of the LP Vol. 1 in the cleanliness, expansiveness, and airiness of its sonics.

"The Sound of Jazz." Columbia GCB 21, 20 min., \$10.95.

Even those "sent" by the original "Seven Lively Arts" TV show, or by its LP representation of nearly a year ago, were missing more than they can realize until they hear the present taping, which for the first time matches sonically (in far better differentiated and balanced two-channel recording than the recent stereo disc edition) the superb exuberance of the performances themselves. The only catch here is that just four of the latter are included—yet since these are the Basie All-Stars' exciting *Dickie's Dream*, the Giuffrè Trio's vibrantly cool *Train and the River*, and the Henry "Red" Allen All-Stars' jaunty *Wild Man Blues* and dashing *Rosetta*, the reel demands a place of very special honor in every jazz connoisseur's collection.

South Seacombers: "South Sea Moods."

RCA Victor BPS 116, 21 min., \$6.95. The *ne plus ultra* in sarong-shaking mood music for lei-draped tourists at Trader Vic's, but listeners susceptible to *mal de mer* on exposure to side-slipping Hawaiian guitars are likely to succumb more quickly and violently than ever on encountering them only too realistically and stereoistically here.

Triads Plus Two: "Polkas Anyone?" Livingston 1107 F, 29 min., \$11.95.

Maybe I'm just a sucker for the most uninhibitedly energetic of all dances, and there are no less than twelve unusually well-varied examples here (topped by a truly *gemütlich* *Hop* polka, relaxed yet jaunty *Swedish* polka, catchy *Eddie's Polka*, and seductive *Borghild Rheinländer*) . . . but the combination of unflaggingly bouncy performances (starring an anonymous hero on the tuba), extremely ingenious arrangements (even the accordion and electronic organ justify their existence), and breezily open stereo recording is one I find impossible to resist.

Frank de Vol: "Portraits." Columbia GBS 30, 25 min., \$10.95.

A West Coast arranger-leader demonstrates his virtuosity in big-band reinterpretations of a dozen hit vehicles of Columbia recording stars. The most imaginative of these are the piquant treatments of *Come on-a My House* and *Yellow Rose of Texas*, but they all are richly colored and almost symphonically sonorous in acoustically warm, strongly stereoistic, high-level recordings.

Varel & Bailly: "From France with Music." RCA Victor BPS 121, 21 min., \$6.95.

Seven French pops, ranging from the schmaltzy *Adrienne que pourra* to the effervescent *On efface tout*, sung with infectious zest by André Varel, Charly Bailly, and Les Chanteurs de Paris to bright orchestral accompaniments. The arrangements are extravagantly fancy at times, but even the most *outré* sound effects help to demonstrate the crisp brilliance and lucidity of the stereo recording.

Cootie Williams: "Cootie Williams in Stereo." RCA Victor BPS 173, 21 min., \$6.95.

Not since his most memorable triumphs as an Ellington sideman-star has Cootie demonstrated a more fascinating range of kaleidoscopic trumpet tone nuances and phrasing subtleties. Certainly he has never before been recorded with the perfect transparency he is given here. The channel differentiations are extremely marked, but even this characteristic is cleverly capitalized upon in the responsive passages in Bill Stegmeyer's fine arrangements—which never err in confining the spotlight exclusively on the soloist. (Unfortunately, however, his able sidemen are unidentified on the reel-box label copy.) All six selections are aural joys, but top honors must go to the cross-rhythmed *Caravan* and an original *Summit Ridge*. R.D.D.

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TAPE NEWS AND VIEWS

by J. Gordon Holt

Buying the Right Recorder: Part 1

WHAT is the very best available tape recorder, regardless of price? An often-asked question, this, but it's one that can be answered only by evasion and ambiguity—not because all available recorders are just fine and dandy, but because there is simply no such thing as “the best” one, any more than there is a “best” pair of spectacles.

There are poorly-ground spectacle lenses and there are well-ground spectacle lenses. But the fact that someone wears a pair of well-ground lenses is no assurance that his particular eye troubles will be remedied. Similarly, the value of a tape recorder to its owner depends upon how well it suits *him* as an individual, and this is rarely a simple function of the recorder's inherent quality.

Consider the comparison between a cheap self-contained package recorder and a professional console-model instrument. Here is a clear-cut case of inherent quality difference. Yet, which of these recorders would be best (*i.e.*, best suited) for the home user who likes to record in the high-school auditorium, and doesn't have a high-fidelity system? The professional console is decidedly *not* portable, and since it does not contain its own power amplifier and loudspeaker, it isn't capable of reproducing tapes at all without the help of auxiliary equipment.

There is another important consideration. Unlike a fine jade carving,

which retains its excellence as long as it isn't dropped on a flagstone floor, a top-quality tape recorder is tops in quality only so long as it is maintained in peak operating condition. And the greater the potentialities of the recorder, the more technical skill is required to realize them consistently.

To a prospective buyer, a recorder is a combination of features and specifications. By correlating the pertinent ones, and dismissing the irrelevancies, it is possible to narrow down the field of choice to a few machines—perhaps even to a single logical choice. Let's consider these factors one by one, in an order that can facilitate the process of elimination.

The Personal Equation. What will you use your machine for? Recording baby's first gurgles, entertaining party guests, immortalizing baseball broadcasts? If these are the only anticipated uses, then practically any inexpensive machine will serve the purpose, as long as it doesn't actually mutilate tapes. Fidelity is not important for casual speech recording; about the only other thing to consider is the recorder's playing-time capability.

Conference recording, or off-the-air recording of speeches and sports events, is easier with a machine providing at least an hour of continuous operation. For just playing around, or making “family documentaries,” 15 minutes of uninterrupted playing time may be adequate, although a little ex-

tra time will often be very desirable.

Will you use the recorder for music? And if so, will you want to play the tapes through your high-fidelity system, or is fidelity less important to you than the music itself? For music reproduction, a recorder must meet certain minimum standards for frequency response and speed regulation, and if it is to be used with a good reproducing system its frequency response and noise level become particularly important. More about these technicalia next month, however, when we scrutinize specifications.

Do you set extremely high standards of sound reproduction, and think that you might possibly release a commercial recording in the foreseeable future? If so, a professional-quality recorder is prescribed, but whether this should be a genuine heavy professional machine or a simpler one of comparable quality depends upon your manual dexterity and technical background.

If you're able to handle delicate objects without breaking into a cold sweat, and aren't afraid to dig into strange mechanical and electrical devices, you might do well with a professional machine. If you can back this up with a little theoretical know-how, a professional unit is your meat—that is, if you have the necessary gravy in the bank.

Simplicity. If you prefer operational simplicity, a less complex recorder

is in order. In general, however, the more automatic, the less flexible.

Interlocked controls are a useful safeguard against tape damage, but oversimplification of other functions can restrict a recorder's versatility. Moreover, keyboard and gear-shift controls *may* continue to function positively over a long period of time, but the more complex these mechanical gadgets become, the more opportunity there is for wear and malfunction. Also, make sure you don't exchange valuable operating features for simplicity. Can you edit on the machine? How are its monitoring facilities?

Portability. All nonprofessional tape recorders are portable, in the sense that they can be carried around without severe strain.

For high-quality work, professional and semiprofessional recorders are available in "portable" models—some being portable only in that they have handles. A single-handle semiprofessional recorder usually can be carried by a normally strong person, but think twice before buying a recorder having handles at opposite ends. If you can always be sure of assistance on recording jobs, fine; otherwise you'd better stick to the single-handle portables.

Ultra-compact battery-operated recorders are manufactured for use in darkest Africa and other locations without AC power. Some of these can turn out excellent tapes, but nearly all of them are considerably more costly than equivalent performers of the conventional type.

Playing Time. On any given recorder, the higher the tape speed, the shorter the playing time and (usually) the higher the fidelity.

At 7½ ips, a 7-inch reel of standard tape (1½ mil thick) will give ½ hour of uninterrupted playing time. This is 1,200 feet of tape. For dual-track stereo or full-track mono recording, this is the total playing time; half-track recording in any medium doubles the playing time. As tape thickness decreases, playing time per full reel increases proportionally; thus, 1-mil tape will run 1½ times as long, or 45 minutes uninterrupted. Playing time also varies inversely with tape speed, doubling or halving as the tape speed is halved or doubled.

The requisite playing time depends on the material to be recorded, so choose a recorder that can give enough uninterrupted playing time to meet your program requirements.

Inputs. The practical minimum number of input circuits is two: one for a microphone and one for a high-level input. If these can be mixed together via independent volume con-

trols, so much the better. Additional inputs may prove useful, but they'll boost the price of the recorder by a substantial amount, and they *can* be handled by a separate input mixer if you want to buy this later.

For remote recording or high-quality work, the recorder should have a low-impedance microphone input or, at least, provision for adding this. Remember that most good microphones are low-impedance units, of 30 to 250 ohms.

How Many Heads? Bulk erasure of tape by means of a degausser can eliminate the need for an erase head, although most recorders are equipped with at least two heads, one for erasure and the other for recording and playback. Battery-operated recorders often conserve power by eliminating the erase head or using a DC magnet for erasure. The latter is not recommended unless a fairly high hiss level can be tolerated.

Bulk erasure wipes everything off the tape; consequently, while it's fine for a stereo or full-track recording, a half-track erase head *must* be used when you wish to erase only one track of a dual-track tape.

Many so-called "stereo recorders" have a stacked stereo head for stereo playback, and use one half of that



head for monophonic half-track recording and playback. A true stereophonic recorder has two separate recording/playback amplifiers and a common ultrasonic bias oscillator (or synchronized oscillators) to feed both recording amplifiers. Staggered or displaced (side-by-side) stereo heads are obsolete, and should be considered on a new machine only as a means for playing any staggered stereo tapes that you already have on hand.

Best results are usually obtained when separate heads are used for recording and playback, but an even

greater advantage of this arrangement is the ability to monitor *from the tape* while recording. A three-headed recorder contains separate amplifier circuits for recording and playback; it is usually equipped also with a switch or fader control permitting instant aural comparison of the input signal with the recorded sound.

Another advantage of playback monitoring is that it simplifies the process of testing and adjusting the recorder, since it enables the results of response checks and adjustments to be observed while they're being made. On the other side of the ledger is the greatly increased cost of a three-headed machine. It's up to you to decide whether the extra cost is justified.

Additional heads may be added (when there's room in the head assembly) for artificial reverberation effects and sound-on-sound (superimposed) recording. These are frills and, as usual, add to the total cost.

Other Monitoring Facilities. Any recorder that is to be used for remote recording, be it ever so rarely, should have some means for listening in on the program. This calls for a headphone jack, or a loudspeaker that can be switched in while recording. If neither is provided, the recorder can be very awkward to use, except when it is drawing its program from a radio or phonograph that can serve as an audible monitor.

Self-Contained Speakers. If a tape recorder is to be used in conjunction with a high-fidelity system, there is no need to consider the quality of its own built-in loudspeaker system.

If it is to be used as a self-contained unit, its sound quality should be checked before buying, as follows: Invite a male friend to accompany you when you go shopping for your recorder. When you've found a machine that appears to suit your needs in other respects, connect the most expensive microphone in the shop to the recorder (making sure it matches the recorder's input impedance), and tape your friend's voice, miking it from a distance of about 1 foot. Play the tape through the recorder's own speaker, set the tone control (if any) to give the most realistic sound, and compare the reproduction with the original, ignoring your friend's disparaging comments. (His own voice, reproduced, will never sound realistic to him.) If the recorder stands up fairly well in this test, chances are it is far better than average.

Due to circumstances beyond my control (space limitations) I'll finish this rundown next month and then delve into numerical specifications for tape recorders.



Audionews

Tandberg Stereo Recorder

A new version of the Tandberg tape recorder, the *Model 5-2*, records and plays back two-track and four-track stereo, and half-track or quarter-track mono tapes. It contains two record and two playback preamplifiers, as well as two power amplifiers. External power amplifiers can be used for tape playback, or the self-contained power amplifiers can be used as the main amplifiers in a high-fidelity system.

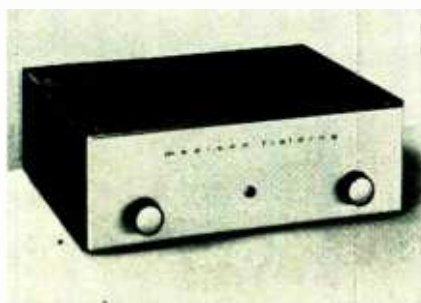
The *Model 5-2* weighs only 29 lb.; it is supplied in a table-top cabinet 15 in. wide by 11½ deep by 6½ high. Complete with two microphones the price is said to be less than \$500.

Three-Way Dividing Network

Lafayette Radio has a new universal dividing network, the *Model LN-5*, which can be used with two- or three-way speaker systems. Attenuation rate of the *LN-5* is 6 db per octave, and it is usable with 8- and 16-ohm speakers. As a two-way network the crossover frequency is at 2,500 or 5,000 cps; as a three-way network, another crossover frequency at either 350 or 700 cps is provided. There are level controls for the middle-range speaker and the tweeter. Price: \$16.95.

Multiplex Converter

Production of the *Model MX-100* FM Multiplex Converter to receive experimental stereophonic broadcasts has been announced by Madison Fielding. The self-powered unit is simply plugged into the multiplex jack on an FM tuner and into the tuner input on a second or stereo amplifier. Two con-



Model MX-100 Multiplex Converter.

trols are provided—a volume control, and a dimension control which enables the listener to choose the degree of aural separation between channels. The adapter sells for \$49.95.

Walsco Kleen-Tape

Walsco Electronics Mfg. Co. now is marketing an impregnated fabric tape on a standard tape reel. *Kleen-Tape* is threaded on and is played by the tape



This tape cleans recorder heads.

machine, and cleans the tape heads as it goes by. It can be used many times. The price is \$2.95.

Allied Radio Products

Allied Radio Corp. has added several new products to the *Knight* line of audio equipment. Included are the *KN-812* and *KN-815*, 12- and 15-in. 3-way loudspeakers, priced at \$69.50 and \$89.50 respectively. Each has a high-compliance woofer cone, an auxiliary middle-frequency radiator, and compression tweeter with level control on 30-in. cable. Specifications for the *KN-812* include a 3½-lb. magnet and response from 30 to 20,000 cps; for the *KN-815*, a 6¼-lb. magnet and 25 to 20,000 cps.

The *KN-2000* 3-way speaker system consists of a 12-in. woofer, 8-in. middle-range unit, compression tweeter with level control, and dividing net-

work operating at 800 and 3,500 cps, in an enclosure only 13¾ x 26¾ by 12¾ in. Response is said to be -40 to 19,000 cps. The price is \$84.50 in mahogany, limed oak, or walnut veneer finish.

A dual 10-watt stereo amplifier, the *KN-720*, has full control facilities and dual stereo preamp sections built in. There are five pairs of stereo inputs and two outputs for recording, as well as 4-, 8-, and 16-ohm speaker outputs. Distortion is claimed to be less than 1% harmonic at 10 watts per channel. Price: \$79.95.

The *KN-140* is a basic FM tuner with optional AFC and two high-impedance outputs. Response is said to be within ±0.5 db from 50 to 20,000 cps, and sensitivity 5 μv for 20 db quieting. Price is only \$49.95.

Allied offers also a free stereo record and tape catalogue. Over 200 records and 500 tapes are listed both by music and composer. Ask for Stock No. 68 R 566.

Stereo Control Amplifier

Sherwood's *Model S-5000* dual 20-watt amplifier and preamp-control combination has loudness, bass, and treble controls which can be operated together or separately, and selector, balance, presence, rumble and scratch filters, and phono level controls, which affect both channels simultaneously. A mode selector switch permits operation of the *S-5000* as a separate-channel stereo amplifier, feeds signals from either preamp to both power amplifiers, or parallels inputs from both preamps to feed both amplifiers so as to eliminate vertical noise components from mono records played with a stereo pickup.

Rated output of each section is 20 w at 1½ IM. Sensitivity is ½ v on high-level inputs, 2½ mv on phono inputs. There are also inputs for stereo tape heads. The price is \$189.50, without case.

For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.

The HF Shopper, No. 2: Turntables. See comments on facing page.

Manufacturer or Importer	Model	Speeds	Table wt.	Rumble, db	Wow, %	Flutter, %	Drive system ¹	Motor type ²	Vernier Speed adj. ³	Strobe built in?	50-cps unit avble.?	Dimensions, in.			DBB ⁵	Unit Price	Price of Base
												L	W	HAB ¹			
Bogen (Presto)	T-2	33-45	4 1/2 lb.	-47	0.2	-6	i	ind	none	yes	yes	14 1/4	11 7/8	2 1/8	3 3/4	\$59.50	\$24.95
	T-18A	3	4 1/2 lb.	-47	0.2	-6	i	ind	none	yes	yes	14 1/4	11 7/8	2 1/8	3 3/4	75.00	24.95
	T-18AH	3	4 1/2 lb.	-55	0.15	-6	i	hs	none	yes	yes	14 1/4	11 7/8	2 1/8	5 1/2	131.00	24.95
Brit. Ind. (Garrard)	301	3	6 1/2 lb.	-62	0.15	0.02	i	ind	oc	no	yes	16	13 3/4	2 1/2	3 1/2	89.00	24.00
	Junior	33 ⁷	—	-60	0.25	-6	b	ind	none	no	yes	14 1/2	12	1 1/8	2 1/2	39.50	10.00 ⁸
Components	Duo-Speed	2 ⁹	—	-65	0.1	-6	b	ind	none	no	yes	14 1/2	12	1 1/8	2 1/2	49.50	10.00 ⁸
	PBT	3 ¹⁰	25 lb.	-70	0.05	-6	b	ind	none	no	yes	22	15 3/4	—	— ¹¹	99.50	— ¹¹
Ercona (Connoisseur)	C100	3	14 lb. ¹²	-50	0.15	0.15	i	hs	oc	yes	no	13 1/2	15 1/2	3 3/4	3 1/4	110.00	18.95
	412-1	33	20 1/2 lb. ¹²	-41	0.1	0.1	2b	hs	none	no	yes	15	12 5/8	1 3/8	5 1/8	99.50	31.50
	412-2	33-45	21 lb. ¹²	-41	0.1	0.1	2b	hs	none	no	yes	16	12 5/8	1 3/8	5 1/8	129.50	31.50
Fairchild	412-4	4	33 3/4 lb. ¹²	-41	0.1	0.1	2b ¹³	hs	oc	no	— ¹³	16	12 5/8	1 3/8	5 1/8	246.00	31.50
	33H	33	6 lb.	-11	— ¹¹	— ¹¹	b	hs	none	no	yes	16	14 3/8	1 1/8	3	79.95 ¹⁵	23.95
Gray	PK-180	4	2 1/2 lb.	-40	0.25	-6	i	ind	oc	no	no	10 1/2	11 1/4	1 1/2	3 1/4	28.50	3.95
	PK-240	4	3 lb.	-50	0.2	-6	i	ind	oc	no	no	—	14 1/2	1 1/2	4	37.50	14.95
Lafayette	PK-245	4	4 lb.	-50	0.2	-6	i	hs	none	no	no	14 3/4	12 1/4	2 1/8	4	64.50	14.95
	80	4 ¹⁶	3 1/2 lb.	-40	0.25	-6	gd	ind	oc ¹⁶	yes	yes	13 3/4	11 3/4	1 3/4	4	49.50	17.50
Metzner	60A	4 ¹⁶	3 1/2 lb.	-52	0.18	-6	gd	ind	oc ¹⁶	yes	yes	13 1/4	11 3/4	1 3/4	4	64.50	17.50
	800	33	3 1/4 lb.	-65	0.2	0.1	i	s	none	no	yes	13 1/2	13 1/2	1 3/8	3	59.85	19.50 ¹⁷
Pickering	K-33 ¹⁸	33	4 1/2 lb.	-47	0.25	-6	b	ind	nc	yes	yes	16 1/4	12	1 3/4	4 3/4	39.95	27.90 ¹⁹
	L34, L37	2 ²⁰	4 1/2 lb.	-40	0.25	-6	i	ind	nc	yes	yes	15	12	1 3/8	5	59.95	28.45
Rek-O-Kut	N-33H	33	4 1/2 lb.	-53	0.2	-6	b	hs	nc	yes	yes	15 3/4	15 3/4	1 3/4	4 1/4	69.95	19.95 ²¹
	B12	3	4 1/2 lb.	-45	0.2	-6	i	ind	nc	yes	yes	14	15 3/4	1 1/2	6 1/4	84.95	23.90
Rockbar (Collaro)	B12GH	3	4 1/2 lb.	-53	0.2	-6	i	hs	nc	yes	yes	14	15 3/4	1 1/2	4 3/4	99.95	23.90
	B12H	3	4 1/2 lb.	-55	0.2	-6	i	hs	nc	yes	yes	14	15 3/4	1 1/2	6 1/4	129.95	23.90
Rockbar (Collaro)	4TR200	4	8 1/2 lb.	-60	0.25	0.1	i	ind	none	no	yes	12 1/2	12 1/2	2 1/4	2 3/8	49.50	14.50
	710-A	3	5 lb.	-60	0.1	0.1	gi	ind	oc	yes	yes	16 7/8	14 1/2	3	4 1/4	129.95	19.95
Stromberg-Carlson	PR-499	4 ²²	—	-55	0.14	0.09	bi	ind	oc ²²	yes	—	15 3/4	14 5/8	2	5 1/2	99.95	—
	TD124	4	11 1/2 lb.	-14	0.1	0.07	bi	ind	oc	yes	yes	15 3/8	12 3/4	2 1/2	2 3/4	99.75	9.00
Thorens	ML-1 ²⁵	33	—	-33	—	—	dr	s	none	no	—	14 1/8	15 1/8	—	2 1/2 ²³	49.95 ²⁵	10.00

Notes: Dash indicates information not supplied. 1—"i" indicates idler to rim; "b" indicates belt; "2b" indicates two belts; "gd" indicates gear and disc; "gi" indicates gear and idler; "bi" indicates belt and idler; "dr" indicates direct rim drive. 2—"ind" indicates 4-pole induction motor; "s" indicates synchronous; "hs" indicates hysteresis-synchronous. 3—"oc" indicates a vernier speed adjustment as an operating control; "nc" indicates a nonoperative vernier speed adjustment; "none" indicates no vernier speed adjustment. 4—Height required above mounting board. 5—Depth required below mounting board. 6—Flutter is included in wow specification. 7—Extra pulleys for other speeds available at \$2.50 each. 8—This price for mahogany or blonde base; walnut model is \$16.50. 9—Model 45, 33 and 45 rpm; Model 78, 33 and 78 rpm. 10—Four-speed model (PBT-4) available at \$109.50. 11—Available only on base with spring legs; over-all height dimension. 12—Weight of entire turntable assembly. 13—Power supplied to motor by "Electronic Drive" system, which will operate from 50 to 400-cps source. 14—Specified as "Better than NARTB standards." 15—Base plate 1/8 in. thick drilled for Gray 212 arm. Model 33H's, at same price, has base plate 1/4 in. thick for use with other arms. 16—Continuous variable speed control, 16 to 84 rpm. 17—Price for complete base. Upper part of base only is \$7.50. 18—Available only as a kit. 19—Price of finished base. Unfinished, \$15.90. 20—Model L34, 33 and 45 rpm; Model L37, 33 and 78 rpm. 21—Price of finished base. Unfinished, \$10.95. 22—Continuously variable speed control, 14 to 80 rpm. 23—Specified as "25 db below noise level on best records." 24—Over-all top-to-bottom dimension. 25—A variable also as kit (Model KL-1), \$34.50 without motor board.

The HF Shopper

THIS ISSUE: Turntables

A tabulation of specifications, special features, and prices of high-fidelity components, prepared by the HIGH FIDELITY staff from information supplied by manufacturers.

THE table on the facing page lists 29 distinct models of turntables from 15 manufacturers or importers. (Record changers and manual players were listed in the preceding issue.) The models described are all as current as our schedule permits.

Many have special features that cannot be described fully here. One or more such features may be important in making a choice between two models with otherwise identical specifications; in some cases, appearance or color may decide the issue. The "HF Shopper" is intended only to help you narrow your field of investigation to a few items which have all the features you consider to be most important. Beyond that, personal shopping is in order or, if that is impossible, you should rely on more detailed reports such as appear in our "High Fidelity Reports" department. Your attention is directed also to the article "R_s: Turntables and Changers" which appears on page 110 of this issue. And, finally, you'll find that advertisements often are exceedingly helpful.

Most turntables are able to play records of the three standard SPEEDS: 33½, 45, and 78 rpm. Some run also at the 16½-rpm speed currently used for "talking book" records and a few music records. There are a few turntables which, in the interests of reduced complexity and lower costs, operate at one or two speeds only; and, most flexible of all, three of the models listed have continuously-variable speed controls operative from 16 rpm or below to 80 rpm or above. If you don't play 78 or 45 records anyway, you may be able to save an appreciable amount of money by getting a single-speed unit.

TABLE WEIGHT is often considered to be an indicator of quality, because professional turntables usually are quite heavy. It is dangerous to rely on this generality, however; the fact is that some exceptionally fine units have tables of moderate or light weight.

RUMBLE is mechanical vibration

transmitted to the pickup cartridge as noise. It is expressed in decibels below the cartridge output when playing a groove modulated at a given velocity; the larger the figure, generally, the better. Unfortunately the rumble figure is affected by the cartridge response, by the arm characteristics, by the reference level chosen, and by the measurement method used. Since these conditions are rarely stated in the specifications, the figure may not be very meaningful except when used to compare models of one manufacturer.

Figures for WOW and FLUTTER are more directly useful, provided they are truly representative of production models, because there seems to be more adherence to standard test conditions. Wow is defined as speed eccentricity occurring at a rate below 10 cps; flutter is speed eccentricity occurring at a rate above 10 cps. The lower these figures are, the better.

DRIVE SYSTEMS are of many types, as explained in the footnotes. Although it is conceivable that one type may be better inherently than others, it has been our experience that skill in design and uniformity in production are factors far more important than the specific type of drive system in determining the performance of a turntable. The information is given, however, for the convenience of readers who don't agree with us on this point.

As for MOTOR TYPE, a good four-pole induction motor seems to be capable of as quiet, dependable performance as a synchronous motor, and with care can be built to operate at nearly constant speed with reasonable variations in supply voltage. Synchronous motors, of course, remain in positive synchronization with the cyclic rate of the AC supply, and do so over a wide range of voltages. Therefore, turntables with synchronous motors require no warm-up time to get up to normal speed, and their long-term speed stability is likely to be excellent. Their speed accuracy, of course, is affected by the drive system, just as it is with

an induction motor. One disadvantage of a synchronous motor is that a vernier speed control must operate on the drive linkage rather than on the motor itself; consequently, units with both a synchronous motor and an operative vernier speed control are rare. Another disadvantage is higher cost, although there are some newer models using clock-type synchronous motors rather than the expensive hysteresis-synchronous type.

VERNIER SPEED CONTROLS are useful in duplicating the exact original pitch of a performance or altering the pitch as desired. Some turntables have no such adjustment; others have provision for making such adjustments occasionally; and still others have operating controls for varying speed. These controls are often used with BUILT-IN STROBES—that is, permanent stroboscopic discs or strobe markings engraved on rotating parts. Strobe patterns are most easily read under a neon light, and a few turntables have such a light built in too. Convenient, but not essential; strobe cards are inexpensive and readily available separately.

A 50-CPS ADAPTER is useful only if you live in an area served by 50-cps AC current, or contemplate a move to such a place. If "yes" is listed in this column, an adapter is provided or available, or 50-cps models are available.

Received too late for inclusion in the last issue was the following data on the Stromberg-Carlson Model PR-488 changer. *Speeds:* 4. *Table weight:* 1½ lb. *Rumble:* -46 db. *Wow:* 0.12%. *Flutter:* .04%. *Arm conn.:* 4. *Trip force:* 3 gm. *Stylus force var.:* 0.9 gm. *Drop mech.:* spindle. *Detachable cartridge holder?* no. *Intermix operation?* yes. *50-cps unit available?* yes. *Dimensions (in.):* 12 long, 13½ wide, 5½ above mounting board, 3 below mounting board. *Special features:* B, E, G, H. *Unit price:* \$64.95. *Price of base:* \$5.95.

Rx

How to set up and care for

Turntables and Changers

Following these simple step-by-step directions, you can make a turntable or changer installation any expert would be proud of.

ALTHOUGH published specifications for available turntables and record changers may appear to be absolute figures, like the dimensional specifications of a real estate lot, they are actually listings of the component's capabilities *under optimal conditions*. Even the best components may fail to meet their specifications if neglected or improperly installed.

All that we ask of a turntable is that it be able to rotate a record at the correct and essentially constant speed, and with a minimum of extraneous noise. But that won't necessarily assure us of excellent sound, however, because the turntable and its pickup are intimately related; if one or the other isn't working at its best the final sound won't be as good as it could be, no matter how potentially good the components may be.

Simply stated, the requirements for optimum performance of any phono unit are as follows: (1) The pickup must be exerting the proper downward force; (2) It must be tangential to the groove at the point at which its stylus makes contact; (3) It should be properly oriented with respect to the surface of the disc; (4) The turntable should be horizontal in all directions; (5) The entire assembly must be adequately isolated from external vibration; and, finally, (6) All mechanical parts must work properly.

The component buyer has two choices for placement of his phono unit. He can mount it on a free-standing wooden base, or he can put it away in a compartment or sliding drawer in a cabinet or wall.

Wooden bases come in a variety of shapes and sizes. Many of them are cut to accommodate specific turntables, and nearly all of them are large enough to fit the most sprawling transcription turntables made. Most equipment cabinets, on the other hand, appear to have been designed by peo-

ple who assume that all high-fidelity enthusiasts buy record changers, because the space allotted to the phono unit is usually too limited to cope with a transcription turntable assembly of even moderate dimensions. Compact turntables and short pickup arms can be squeezed into these compartments without too much trouble, though, so this space limitation need not influence unduly your choice between a changer or a transcription turntable.

The first step in this or in *any* installation job is: read and digest all instructions supplied with the components. Next, if the phono mounting board is not already cut to shape, lay the cutout template (supplied with the turntable unit) on the motor board and use it to establish the best position for the unit. Make sure all swinging platforms, arms, etc. won't bump into obstructions (such as the inside walls of the changer compartment), and orient a record changer or an all-in-one manual player so that its operating controls are at the front. The template for a transcription turntable should first be oriented in the same way, and then the pickup arm should be placed next to it on the motor board. Swing the free end of the arm (with its cartridge shell in place) over the spot where the turntable spindle will be, hold it there, and swing the arm's base around to the right and rear of the template until it is over a clear area of the motor board. Hold the base down, and swing the arm through its playing arc to see that it clears all obstructions.

The ideal location of the arm (on its rest) is parallel to the right-hand edge of the motor board, midway between the front and back of the turntable itself. An arm can be handled easily when mounted at the rear of the turntable, however; so, if two separate arms are to be used, it is convenient to put one in each of these

spots for playing all record types.

Some turntables have such large mounting plates that 12-in. arms cannot be mounted on the right side of them. The arm might be installed at the rear of the turntable, or the turntable assembly itself could be turned around by 90°. This may put the phono drive motor directly under the path of the pickup, and if the motor happens to radiate a strong magnetic field or if the cartridge is particularly susceptible to such fields, the result may be excessive hum. Ceramics and FM pickups won't pick up inductive hum, but some magnetics will. If in doubt, try it before cutting any mounting holes, as follows: support the turntable assembly at three places (on empty milk bottles, for instance), start it running, and connect the unmounted pickup cartridge to the amplifier. Using a typical volume setting, move the cartridge over the rotating turntable, following the path it will take across a disc. If there is hum which varies in volume as the pickup moves, try arcing the pickup across other areas of the turntable and install the arm in the spot which gives the best compromise between hum and accessibility to the controls and to the arm.

Now fasten the template in position with strips of masking tape, and slip a piece of carbon paper under it, coated side down. Use a hard pencil to trace along both the cutout outline and the dotted lines that indicate the outer edges of the assembly. Also mark any smaller holes that must be cut, and then remove the template. If the carboned marks are indistinct they can be brought out by drawing over them with a bright-red grease pencil.

Use a fret saw or keyhole saw to make the large cutout but, before drilling out the smaller holes, check to make sure the mounting bolts supplied with the unit are long enough to

pass through the motor board. If not, simply center-punch these marks and use the indentations as the starting points for wood screws.

If there is not already an AC cord attached to the turntable, connect this, draw it down through the cutout, and set the changer or turntable in place, aligning its edges with the outer line traced from the template. Shift it slightly from side to side to make sure it is clearing all edges of the cutout, and then reposition it.

Now, if the phono unit is to be a separate turntable-and-arm combination, the pickup arm should be installed next, and in such a way that it is tangential to the groove at its point of contact. Put the arm on the motor board in the approximate position established previously, draw a grease pencil mark around its base, and remove it. Now use the template (or recommended dimension) supplied with the arm to determine the *exact* distance from the center of its base to the center of the turntable spindle. Place the resulting grease-pencil mark as close as possible to the middle of the penciled outline of the base.

It is fairly common practice for arm manufacturers to specify an "overhang" dimension rather than a simple base-to-spindle dimension. Optimal tangency over a disc's playing area usually requires that the stylus of the cartridge, when mounted in the arm, pass in front of rather than directly over the turntable spindle. The distance by which the stylus misses the center of the spindle is called the "overhang" dimension, and is actually the most accurate way of ensuring proper tracking because it takes into account the fact that different pickups have their styli located different distances ahead of their mounting holes.

If no installation sheet is supplied with the arm, proper tangency can be

determined as shown in Fig. 1. A draftsman's triangle is laid on top of the arm with one right-angle side parallel to the axis of the cartridge body, and the other right-angle side passing directly above the stylus tip. When the other end of this side is directly over the center of the turntable spindle, the stylus is tangential to the grooves. Tangency varies slightly as the arm traverses the disc, so tangency should be set with the pickup about 3 inches away from the table spindle (at which point tracking error is most offensively audible).

When the final arm location is established and marked, hold the arm with its base upright over this mark, and swing it across the disc playing area to see that its rear end doesn't encounter any obstructions. If the arm is now in what appears to be a convenient handling position, mark the present position of its base, remove the arm and the turntable unit, drill the necessary mounting holes, and mount both items with the hardware supplied (including such things as shock mounts, lock nuts, and so on).

Next install the arm rest, if any. If there is no terminal strip attached to the pickup leads, screw a four-terminal insulated strip to the underside of the motor board, about an inch from the spot where the pickup leads pass through from above. Now fasten the arm in place and, if the arm requires grounding, put a solder lug under one of the mounting screws and drill a $\frac{1}{8}$ -in. hole next to this lug. Connect the pickup leads to the terminal strip, using the terminals that double as mounting brackets for ground connections only. Don't clip the pickup leads too short; these should be about 5 in. long, so that they can be loosely shaped into the form of a deep "U" under the base of the arm, to minimize lateral drag on the arm and cartridge.

The shielded cables from the terminal strip to the amplifier inputs should be kept fairly short. About 2 to 3 ft. is a safe maximum length; greater lengths will degrade the high-frequency response and smoothness of some cartridges (variable-reluctance models in particular).

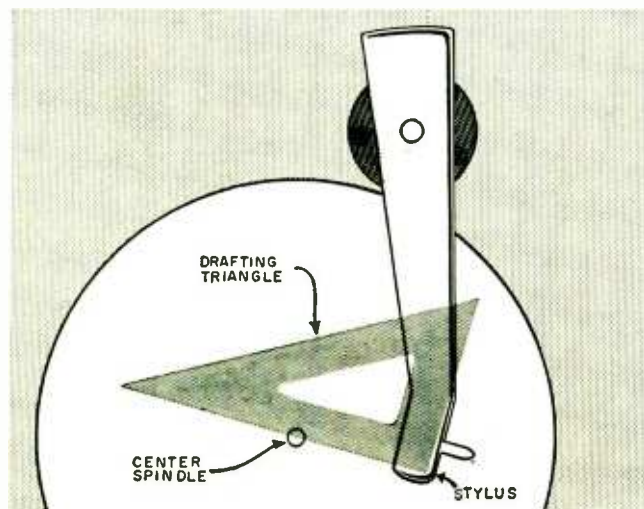
If the pickup arm needs its own ground, run a short wire from the solder lug on its base through the hole beside the lug, and to one of the grounding points on the terminal strip. If you're installing a stereo cartridge, use a separate terminal for each cable ground, and ground the arm to *one* of these or directly to the preamp chassis, whichever produces least hum.

If the cartridge is not already assembled for attachment to the arm, solder its connecting sleeves to the pickup leads (holding the sleeves upside down so solder won't flow into them), slide the sleeves over the pickup's connecting pins, and screw it into the arm or into a plug-in shell. When using the GE turnaround pickup in a record changer, it is essential to cap its stylus-change shaft with a knob of the right size. Too short a knob shaft will make it impossible to rotate the styli; too long a knob may scrape the underside of a stack of records when the arm lifts up automatically. Check for both possibilities.

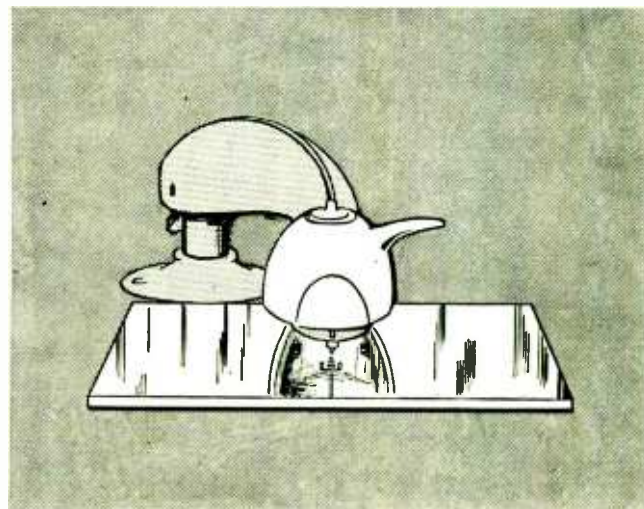
Now adjust the stylus force to comply with the cartridge manufacturer's recommendation. This recommendation is usually for a range of values; choose the lowest of these when using a transcription arm, and choose a force in the middle of this range when using a changer. Always measure stylus force with the pickup level with the surface of a single record on the turntable; when using a lifter

Continued on page 118

Triangle can be used to locate arm for minimum tracking error.



Small mirror is helpful in adjustment for proper stylus angle.



HF reports

combining:
Audiolab Test Reports
Tested in the Home

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

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(Note: some reports in this issue were prepared before the new policy went into effect.)



Pentron TM-4 Tape Deck and CA-13 Preamplifiers

TM-4 TAPE MECHANISM. The Pentron Model TM-4 is a rather flexible, low-cost tape deck. It is equipped with a stacked play/record stereo head, and a half-track erase head. A single 4-pole induction motor drives the tape at speeds of $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, selected by a lever on the tape deck.

Operation of the deck is controlled by a single knob. In the neutral position of this knob the tape is not pressed against the driving capstan. A 90° clockwise rotation drives the tape in reverse, and a 90° counterclockwise rotation drives it in fast forward. For either recording or playback, the knob

is depressed and turned 90° clockwise.

Manufacturer's specifications state that the TM-4 will rewind a 7-inch reel in 90 secs., and wind it (fast forward) in 75 secs. Flutter is stated to be under 0.4% at $7\frac{1}{2}$ ips, and under 1% at $3\frac{3}{4}$ ips.

The TM-4 deck is designed to be used with various combinations of preamplifiers which provide the necessary equalization and bias oscillators. For playback only (of mono tapes) the CA-11 preamplifier is used; for mono playback and recording, the CA-13 preamplifier. A pair of CA-13s can be used for stereo recording and playback. Since only a half-track erase head is furnished, it is necessary to use fresh or bulk-erased tape when making stereo recordings. It is possible, of course, to run the tape through completely in both directions with the erase oscillator on and no recording signal, but this is rather time-consuming.

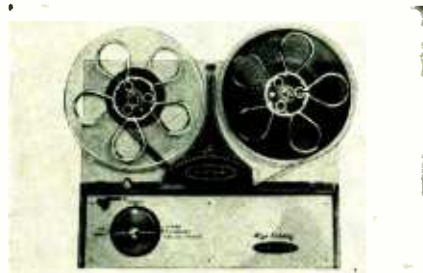
For stereo playback only, the CA-15 preamplifier may be used.

Test Results

Since the TM-4 has a single motor and a system of belts and clutches to drive the feed and takeup reels, it is subject to a difficulty common to that type of

design. If the mechanism is not in perfect adjustment, the fast forward and reverse speeds do not function properly. As received for testing, the fast-speed operation of the deck was erratic, and it had a tendency to slow down near the end of a winding operation or even stop completely. There was also a noticeable amount of wow.

Instructions which come with the mechanism cover the procedure of mechanical adjustment. This can be fairly involved and may prove discouraging for someone not mechanically inclined. In the original condition, the rewind and fast winding times were more than twice the specified values, even when the mechanism did not stall. After adjustment we obtained winding-time figures only slightly higher than those specified (80 secs. and 105 secs. in forward and reverse, compared to the rated 75 and 90 secs.). After a short period of use these



Pentron TM-4 tape transport mechanism.



CA-13 record and playback preamplifier.

times began to vary erratically. When the mechanism was first turned on the speeds were slow, but after a period of operation they were satisfactory.

The wow and flutter was measured by recording a 3-kc tone and playing it back into a Donner 2800 wow and flutter meter. Measurements were made immediately after the mechanical adjustment and again after a couple of months' use. The flutter reading was 0.14% initially and 0.17% after use. This is quite low; comparable, in fact, to tape machines costing much more than the TM-4. The wow was initially 0.1% (excellent) but deteriorated to about 0.3% after use. The latter figure is acceptable for most noncritical applications, although it could be heard on certain types of music.

CA-13 PREAMPLIFIERS. We tested the TM-4 deck with two CA-13 preamplifiers for stereo recording and playback.

The CA-13 contains recording and playback equalization, a bias/erase oscillator, and a VU meter for monitoring recording and playback levels. It has a high-level input, a low-level (microphone) input, and a single level control on the front panel which is used in both recording and playback.

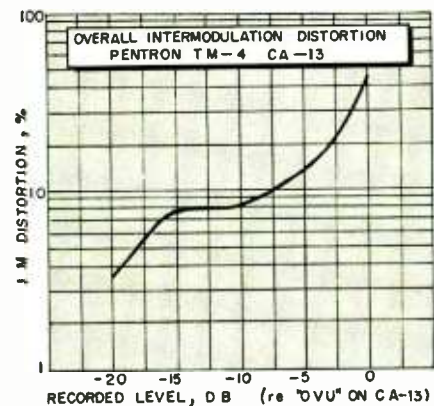
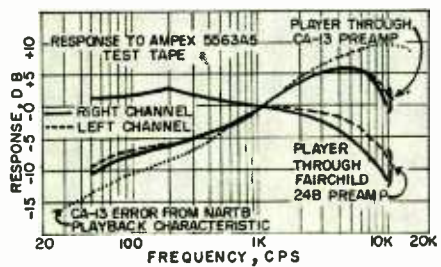
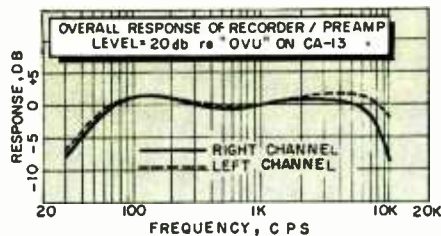
A red button on the front panel must be pushed for recording (to turn on the erase oscillator). It is interlocked with a small catch which must be held down before the record button can be engaged. After recording, the red button is pressed again to release it. When it is engaged, a painted red bar appears in a window next to the button. When it is released, a green bar is visible. This is the only warning that the erase oscillator is on.

The instructions warn against operating the tape in rewind or fast forward speeds with the record button depressed. There is no interlock between the tape deck controls and the preamplifier, however, and it is very easy to overlook the fact that the record button is depressed when operating the tape at high speeds. This happened to us on several occasions with the result that a high-pitched whistle was recorded on the tape at such a level that the erase head could not remove it. A bulk eraser would be needed for that.

The operating instructions with the TM-4 and CA-13 do not list specifications for frequency response, distortion, and signal-to-noise ratio.

Test Results

We measured frequency response in two ways. The Ampex 5563A5 alignment tape was played through the TM-4/CA-13 combination and the



output taken as indicative of the frequency response when playing recorded tapes requiring the NARTB playback characteristic. As a check on this, the frequency response of the CA-13 alone was measured from the tape head input, and compared to the NARTB standard playback curve.

Another frequency response measurement was made by recording a number of test frequencies on fresh tape using the TM-4/CA-13. The recorded level was 20 db below the level which gave a reading of 0 on the VU meter of the CA-13. This was played back through the CA-13 and used to determine the performance of the combination when making its own recordings.

The curves tell the story. On recordings made and played back on the same equipment, the frequency response is quite good between 50 cps and 8 to 10 kc. This, and all other tests on this equipment, were made at 7½ ips. Notice the difference in the high-frequency response of the two channels of the stereo playback head. The head alignment was set for best high-frequency response on the left channel. Apparently there is a difference between the head sections for the two channels.

The playback curve for the Ampex tape shows a large departure from

NARTB playback equalization. This was confirmed by the frequency response measurement of the preamplifier alone, which has the identical shape when compared to the NARTB playback characteristic. Some of the excessive high-frequency boost is compensated for by the loss of highs in the heads, but the net result is rather shrill and requires extensive use of preamplifier tone controls to make it sound right.

When the two playback channels were played through another preamplifier having correct equalization, the response to the Ampex tape was within ± 3 db from 50 to 6,000 cps, and fell off above that. This is, apparently, a limitation imposed by the head design.

Intermodulation distortion was measured by recording two test tones (60 and 5,000 cps) and playing them back into the IM analyzer. The recorded level was varied from a meter reading of 0 VU downward in steps of 5 db. Measured IM distortion was very high at any level which produced an indication on the VU meter. We found in making recordings that acceptable results could be had by not allowing the VU meter to exceed -10 VU. Above that the sound became mushy.

Signal-to-noise ratio was measured relative to a recorded level of 0 VU at 1 kc. It was approximately 40 db, divided between hum and hiss. In most recordings we made the hum was low, and hiss was the only audible noise added in the recording and playback process.

The gain of the CA-13 is sufficient so that only 0.38 v (1 kc) at the high-level input is needed for a 0 VU recording level, and 3.2 mv at the low-level input. We found that the low-level gain was more than adequate for an Altec M-20 condenser microphone, which gave surprisingly good quality.

During our tests of the CA-13 preamplifier, we were taken aback to find that the bias oscillator operates at approximately 23 kc. This is much too low for good high-frequency response, and it is surprising that the response is as good as it is. At about 7 kc "birdies" become audible as harmonics of the signal beat with the bias oscillator. Above 10 kc, the birdies completely mask the signal.

AC power line leakage was negligible, about 37 μ a for the TM-4 and CA-13 combined.

Use Tests

We used the TM-4/CA-13 with several brands of tape, and under various recording conditions. In general, the single dial control of the TM-4 worked

well and was not difficult to master. As mentioned before, the warning indicator on the CA-13 to show operation of the bias oscillator is not too effective, and we had a few mishaps when the unit was inadvertently left in the recording position.

The uncertain behavior of the mechanism in rewind and fast forward operation continued to be an annoyance. We finally had to accept the fact that the motor needed a little warm-up before it could be depended on to operate correctly.

When recording off the air or with a good-quality microphone, we found the fidelity of the system to be surprisingly good, if the recorded level was kept in the vicinity of -10 VU or less. Direct comparison with the original on playback showed a slight in-

crease in hiss level to be the major degradation of the signal. Higher recording levels would have helped this, but at the cost of higher distortion. We believe hiss to be the lesser of the two evils.

The frequency response was adequate for most types of home recording. A high-frequency cutoff at 8 kc does not remove much sound, fortunately. Wow was not noticeable on most types of program material.

Summary

The Pentron TM-4/CA-13 combination, when operating properly, is what we would term a "medium-fi" recorder. It is capable of performance which at times closely approaches what most of us consider to be high fidelity, but on the whole its restricted frequency

response and high distortion level make it incompatible with other than the lower-priced components in a home music system.

In an installation of the TM-4 deck we would recommend keeping the under side of the deck accessible, for our experience indicated the probable need for periodic adjustment of the drive system.

MANUFACTURER'S COMMENT: Current production TM-4 models incorporate our new compatible quarter-track stereo head having an 80 micro-inch gap which provides frequency response of 50-13,000 cps at 7½ ips ±2 db.

The CA-13 record-play amplifier (companion unit to the TM-4) was redesigned to provide a bias oscillator frequency of 55-60 kc. This redesign offers considerable latitude in extending the frequency response to 20-20,000 cps, and reduces the distortion level to a minimum.



Shure M3D Stereo Dynetic Cartridge

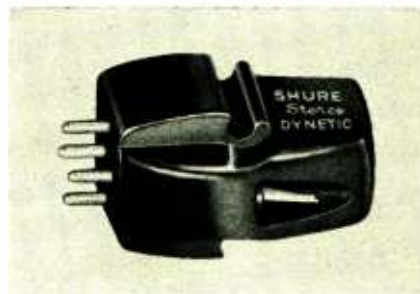
SPECIFICATIONS (furnished by manufacturer): a single-stylus stereo pickup cartridge for use in any stereo arm. **Stylus size:** 0.7 mil. **Frequency response:** ±3 db, 20 to 15,000 cps. **Output:** 5 mv per channel @ 1,000 cps. **Channel separation:** over 20 db at 1,000 cps. **Recommended load:** 50,000 ohms. **Compliance:** 4 x 10⁻¹¹ cm/dyne. **Tracking force:** 3 to 4 grams; 6 grams max. **Inductance:** 400 mh. **DC resistance:** 400 ohms. **Outputs:** 4 terminals. **Price:** \$45. **MANUFACTURER:** Shure Bros., Inc., 222 Hartrey Ave., Evanston, Ill.

This is a moving-magnet cartridge with a single 0.7-mil stylus and a recommended tracking force of 3 to 4 grams. It fits any standard pickup arm or cartridge shell, and its stylus is easily replaceable by the user.

The Stereo Dynetic has relatively high output for a stereo cartridge, but fairly low output in comparison with the average monophonic cartridge. Some preamplifiers may not have enough gain or low enough noise to function properly with it, so check

your preamp's specifications if in doubt.

It is unusually resistant to inductive hum interference, and it exhibits no detectable magnetic attraction to a steel turntable. Neither is it affected by the holes in some steel tables, which will often cause thumping



Shure M3D pickup cartridge for stereo.

sounds as they pass under a magnetic cartridge.

Our sample did not appear to have as high compliance as another Stereo Dynetic owned by a HIGH FIDELITY staff member, but, even so, it was ca-

pable of tracking without stress the most loudly recorded passages on current stereo discs, and handled heavily-cut mono discs (which are generally recorded at higher levels than stereo discs) with a minimum of effort. Its over-all sound was liquidly transparent and unusually sweet-sounding, the latter because of an increasingly rapid diminution of output above an estimated 10,000 cps. Its bass response was a trifle on the heavy side—not an unmixed blessing, in view of the tendency for stereo to emphasize turntable rumble. On monophonic discs, the Stereo Dynetic wasn't as good as Shure's Professional Dynetic pickup, but the same is true of any stereo cartridge readily available as this is written.

Despite the foregoing criticisms, this was still one of the best-sounding stereo pickups I have heard to date. It appears to be extremely sturdy—at least as much so as the sturdiest high-quality mono cartridges—and its replaceable stylus is a welcome feature.—J.G.H.



Karg Tunematic Tuner

SPECIFICATIONS (furnished by manufacturer): a high-sensitivity FM-only tuner with switched station selector. **Sensitivity:** 2 µv at 300 ohms for 20 db quieting; 6 µv for 40 db quieting. **Maximum quieting:** 65 db for 20 µv or more input. **Limiting:** audio output level is constant over range of 9 µv to 100,000 µv input signal. **IM distortion:** 0.5% max. at 100% modulation; 0.2% max. at 30% modulation. **Frequency response:** ±0.5 db, 15 to 30,000 cps. **Inputs:** balanced 300 ohms, coaxial 75 ohms, internal line antenna. **Controls:** AC power, station selector, rear-of-chassis output level-set control. **Outputs:** low impedance from cathode follower, 3 v level; 600 ohms, 0.3 v level; high-impedance multiplex output, 0.3 v level. **Dimensions:** 16 in. wide by 5½ high by

5½ deep, over-all. **Price:** \$159.50 to \$179.50, depending on number of channels (6 to 10). **MANUFACTURER:** Karg Laboratories, Inc., 30 Meadow St., South Norwalk, Conn.

Professional radio transmitters and receivers, requiring as they do the utmost in frequency stability and accuracy, almost invariably use precision-ground quartz crystals for control of their oscillator circuits. The Karg Tunematic is, however, the first FM tuner for home use I have seen which has individual crystals and a rotary switch turret for station selection.

The Tunematic has no tuning dial in the usual sense. Instead, it has a ten-position tuning *switch*, each posi-

tion of which selects a crystal control element that is matched precisely to the carrier frequency of an FM station within the tuner's receiving range. Each station is identified by its call letters on the selector's escutcheon.

One advantage of this, of course, is that it eliminates frequency drift during or after warmup. There are other advantages too; among them is the fact that the tuner can be aligned for maximum RF sensitivity on each channel, instead of requiring a single adjustment for optimal average (but not necessarily maximum) performance over the entire tuning band. And, not least in importance, it pro-

vides assurance of tuning for least distortion every time.

The Tunematic supplied for testing was equipped with a set of crystals for ten New York stations, which at first struck me as being rather pointless because of the difficulty of receiving even three New York stations with tolerable quality at my location in this extreme fringe area. Our sample Tunematic tuner was able to pull in seven of these stations with good quieting; its sensitivity was exception-



Karg Tunematic switch-tuned FM tuner.

al, and it was for all intents and purposes absolutely stable and drift-free. Sound quality was excellent: un-

usually clean, sweet, and transparent, without a trace of harshness or roughness. Distortion was inaudibly low, permitting attentive listening for long periods of time without inducing listening fatigue.

The sonic cleanness and drift-free performance of this tuner will be a pleasure to any home listener, but particularly to the tape recorderist who wishes to preserve radio broadcasts with the maximum possible quality. J.G.H.



Belling and Lee Phono Plugs

DESCRIPTION (furnished by manufacturer): a semi-solderless color-coded phono plug for interconnection of standard high-fidelity components. **Colors:** available in black, red, yellow, green, blue, or white. **Price:** 65¢ list. **DISTRIBUTOR:** Ercona Corp., 16 W. 46th St., New York 36, N. Y.

High fidelity enthusiasts with complex installations and a compulsion towards orderliness keep track of their myriads of input and output connectors by tying or sticking tags to the cable ends. That's one solution, but a far neater way of identifying cables is to use color-coded plugs. Then, instead of having to trace a cable all the way back to its source to find out where it goes, all you do is match the colored ends to one another.

These Belling and Lee plugs are one way to color-code your cables.

They are of colored plastic, molded around what appear to be silver-plated brass contacts. The inner conductor must be soldered to the inner lead on the shielded cable as usual, but the cable braid contact is made with a pressure fit that ensures a good connection without the need for soldering to the body of the plug. A most



Phono plug is color-coded, easy to pull.

commendable feature of these plugs, also, is the fact that the rear cover contains a compressible clamp that grasps the outer cable jacket and relieves the electrical connections of all mechanical strain. The cable clamp

will take a straight pull of almost 30 lb., which is, of course, more than enough to withdraw any phono plug from its socket. The plugs are available in black, red, yellow, green, blue, or white.

Innumerable uses for these come to mind: color-coding stereo pairs to distinguish left from right, simplifying lead tracing when connecting components together, distinguishing high-level transmission cables from low-level cables, and so on. The only serious criticism that could be made about them is that they are physically too large to use side by side in the closely-spaced input receptacle arrays that are used on many amplifiers and preamps. The widest part of the plug is slightly less than 3/8 in. in diameter; if the sockets on your equipment are spaced by at least that much, the plugs will work fine. Otherwise it will be impossible to insert two of them next to one another.—J.G.H.



Dynakit DSC-1 Stereo Control

DESCRIPTION (furnished by manufacturer): a passive control device for stereo operation of two monophonic systems. **Inputs** (two of each): main signal, and tape. **Controls:** function (Stereo, Mono, Blend); balance (Left, Right); ganged volume/loudness control; loudness/volume selector switch; channel reverse switch; input/tape switch. **Outputs** (two of each): main signal, and tape. **Dimensions:** 5 3/4 in. high by 3 3/4 wide by 6 1/2 deep, over-all. **Price:** \$12.95. **MANUFACTURER:** Dynaco, Inc., 617 N. 41st St., Philadelphia 4, Pa.

While a complete stereo system can be assembled from two totally separate monophonic systems, there are several control functions that are best carried out by an integrated stereo preamplifier or by an adapter control unit such as the Dynakit DSC-1.

This is a purely passive device (nonpowered and tubeless), which contains a ganged volume control (for simultaneous adjustment of both channels), a stereo-mono selector control, a channel balance control, and three slide switches. These select loud-

ness or volume operation of the ganged volume control, normal or reversed stereo channels, and tape monitoring facilities.

The unit is supplied only in kit form, together with a pamphlet of Dynakit's simple and lucid wiring instructions. Construction takes about an hour, and is invitingly easy. This is one kit that requires little more of the

builder than the ability to use a soldering iron; the result is a unit that can provide first-class stereo operation of any system that it will fit into. Ideally, the DSC-1 should be used in series with the Tape Monitor connections on a pair of identical preamp-control units (such as Dynakit's own preamps, naturally), but it will work in any dual system in which it is possible to open the signal circuits between the main control sections and the power amplifiers.

An unusual feature of the DSC-1 is its "BLEND control." Intermediate settings of the stereo-mono control give varying amounts of "bleeding" between the channels, the subjective effect of which is a filling-in of the so-called "hole in the middle" that characterizes some stereo recordings and speaker setups not particularly good for stereo. With the BLEND control in its full clockwise position, both channels are completely merged, a condition which eliminates the vertical output from a stereo cartridge (for minimal-noise playing of mono discs)



Adapter simplifies conversion to stereo.

and can also provide a handy means for demonstrating the difference between two-speaker monophonic sound and true stereo. Additional clockwise rotation clicks a switch that disconnects the right-hand channel, and pipes the left-hand input signal to both output channels for two-speaker reproduction of monophonic input signals.

The BALANCE control provides a wide range of adjustment, but not enough to cope with extreme differences in loudspeaker efficiency or amplifier gain. In these cases, it may be necessary to pad down the level of the loudest channel by means of a level-set control on that amplifier's input.

Tracking between the two halves of

the VOLUME control was remarkably good; I was unable to detect any audible shifting of the channel balance over the entire rotational range of the control. This is a decided improvement over some of the earlier DSC-1s with less precise controls.

Finally, in case anyone is wondering what happens to a preamplifier's tape monitoring facility when the DSC-1 is used with it, this stereo control adapter is equipped with its own tape output and tape input connections.

All controls were smooth and noiseless in operation. The unit is completely distortionless, and doesn't add any audible hum to a system; and as long as it is used with interconnecting leads no longer than those supplied

with it, its frequency response is comparable to that of the finest power amplifiers. All in all, excellent.—J.G.H.

MANUFACTURER'S COMMENT: We would like to point out that the DSC-1 has been designed to harmonize with two Dynakit preamplifiers; in order to provide the appearance of a single stereo control unit, a single panel mount to incorporate the three units and an accessory wood cabinet will be available.

In addition to use with other than Dynakit equipment as mentioned in the report, the DSC-1 can be used as a control center for two power amplifiers such as the Dynakit Mark III, where preamplification is not required, as is the case with tape recorders containing their own playback preamplifiers, or with radio tuners.

In line with Dynakit's policy of continuing improvement, we have been supplying the DSC-1 for some time with individually matched sections in the ganged volume control to give accurate tracking.

ATR Stereotwin 200 Cartridge

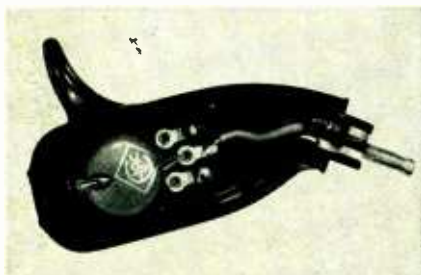
The Stereotwin 200 is the stereo version of the Miratwin MST cartridge. It is a moving-magnet type, with a stylus assembly which can be replaced by the user. The stylus is a 0.7-mil diamond.

There are two possible positions of inclination of the cartridge in its mounting bracket. One is intended for use in transcription arms; the other is for record changers, to clear a stack of records. Recommended tracking force is 4 to 6 grams, and the compliance is 4×10^{-6} cm/dyne. The output voltage of the Stereotwin 200 is unusually high for a stereo cartridge.

We tested the Stereotwin 200 in a Miracord XS-200 changer. A tracking force of 6 grams was used. The cartridge output was equalized by a Fairchild 248 stereo preamplifier.

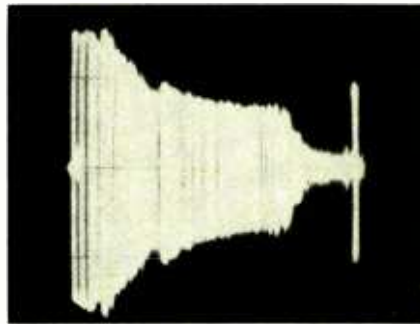
Test Results

The curves show response of the Stereotwin 200 to the Cook Series 10 and 10LP records. These are monophonic records, and the two channels were paralleled for these measurements. Although the response below 500 cps was affected slightly by the preamp equalization characteristics, the broad rise in the 100- to 500-cps region ap-

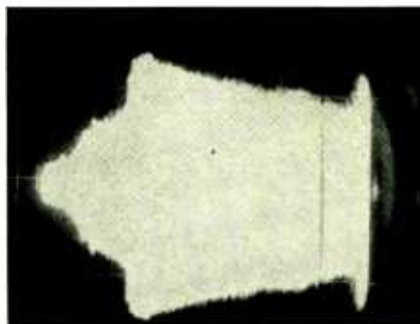


Stereotwin cartridge in Miratwin shell.

pears to be a cartridge property, as is the arm-resonance peak at 30 cps. At higher frequencies the response is very smooth, with a sharp dropoff above 10 kc on 33-rpm records, and a mild peak at 10 kc on the 78-rpm test record. At



200-cps to 20-kc sweep, Elektra 35.



10- to 100-cps sweep, Components 1109.

78 rpm the cartridge response very nearly agrees with the advertised figure of 30 to 18,500 cps within 2 db.

Elektra's No. 35 sweep test record covers from 20 kc to 20 cps in a continuous sweep. The 'scope photo shows the Stereotwin's response to this record above 200 cps. This is a 33-rpm disc; the response agrees well with the point-by-point measurements made with the Cook 10LP. The Components 1109 sweep record covers from 100 cps down to 10 cps, and is designed for detecting arm resonances. As the

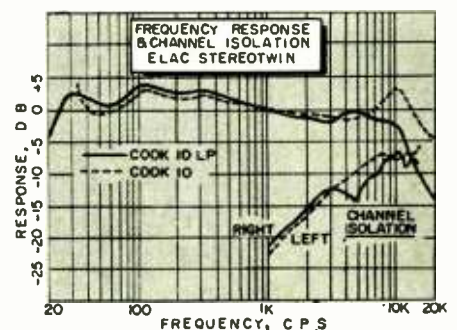
'scope photo shows, the Stereotwin 200 when mounted in the Miracord XS-200 changer arm has a strong resonance at about 25 cps and very little output below that frequency. Fortunately, the entire musical content of records lies above that frequency, so nothing is lost.

The output (per channel) was 7 to 9 millivolts at 5 cm/sec. stylus velocity at 1,000 cps. When playing monophonic records with the two channels paralleled, the output is 40% greater at the same velocity.

Stereo performance of the Stereotwin 200 was evaluated with the Westrex 1A stereo test record. This has a series of bands recorded at 1-kc intervals from 1 kc to 15 kc at constant velocity. On one side of the disc only the right channel is recorded; on the other side, only the left channel. Frequencies below 1 kc are recorded also, but the levels are too low to permit accurate measurements.

By measuring the output of each cartridge channel on both sides of the Westrex 1A record, and making the appropriate subtractions of readings, the channel isolation can be obtained. This is shown plotted as a function of frequency. It exceeds 20 db only at frequencies of 1 kc and below, becoming less at higher frequencies. This sort of behavior is by no means peculiar to

Continued on page 124



AUDIO FORUM



An Eye for Stereo

SIR:

This may sound like a ridiculous question, but I'm sure it will come up from time to time, so you might as well start thinking about it now.

Let's say I own quite a lot of LP records, about half of which are stereo discs and the rest old-fashioned monophonic LPs. Let's now assume that my teen-age daughter has had a dance party and has left stacks of records lying around without their jackets. Now how the dickens do I know by looking at them which ones are stereo discs and which are monophonic? Do the grooves look different, or what?

William P. Thomas
Boston, Mass.

There are several ways of identifying stereo discs:

First, listen to them.

Second, look at their labels. Nearly all stereo discs are marked accordingly.

Third, replace the discs in their jackets. If the labels aren't marked "Stereo" or something like that, the jackets will be.

Fourth, if there is no identification on the label or on the jacket (as might be the case were the disc a sample pressing or an "instantaneous" acetate disc), a stereo disc may be spotted by laying it on a flat surface and viewing it from one edge, toward the center of the label. Lay a loudly-recorded monophonic LP next to it, and observe the cast of the grooves. The monophonic LP grooves, viewed from this angle under subdued light, will appear to be mottled with thousands of tiny, sharp, black flecks.

Dog Days Damage?

SIR:

Do heat and humidity have any effect on horn-type tweeters and middle-range speakers?

During a fierce hot spell in New York City, I noticed distortion in my system. This distortion is best described as giving the highs a rough or sour edge. In the middle-range unit, wood winds sound terrible, while strings seem to be completely unaffected. There is no noticeable distortion

in the bass range, and the distortion is identical on both FM radio and records.

Paul M. Fairchild
Brooklyn, New York

Normal variations of heat and humidity will not have any adverse effect on high-fidelity components, but if your power amplifier is located in a place where it does not get much ventilation, a hot day can push it over the edge of the safety margin to the point where it may incur some permanent damage.

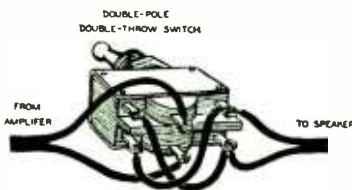
It is more likely that the hot weather in your area simply coincided with the failure of one of your components. The most likely suspect is the mid-range speaker. Next in order are the pickup and the power amplifier. Also, check to make sure that the humidity did not perchance split one of the glued joints in your speaker cabinet.

Loudspeaker Phasing

SIR:

Having assembled a rather costly two-way speaker system, I am now trying to find out how to go about phasing it properly.

I have installed a switch that enables me to reverse the tweeter's phasing (schematic enclosed), and I can



hear a change in the sound when I flip the switch, but I can't tell which phasing position is correct. Can you give me any helpful hints?

The system, by the way, consists of a JansZen utility-model tweeter and a Tannoy 15-inch woofer, with the tweeter installed directly above the woofer opening. The woofer has a crossover network on it which lops it off above around 1,000 cycles.

H. C. Wilson
Philadelphia, Pa.

Place the front edge of the tweeter array directly above the rear surface of

the woofer panel, and adjust the tweeter's level until the system's overall balance is as desired. Now play a recording or a broadcast of a male voice through the system, and get about two feet away from and directly in front of the speakers, with your ears at about the same height as the tweeter. Switch the phasing back and forth, and concentrate on that part of the sound which seems most affected by phase reversal. Now note which position of the phasing switch seems to put the source of the voice midway between the two speakers, and which seems to produce a disembodied "two-source" effect. The former is the correct phasing position.

To remove the phasing switch from the circuit without confusing the leads, set it for correct phasing and then take a length of heavy wire and connect it to one of the contacts on the tweeter, without disconnecting the leads going from the switch to the tweeter. Now touch the other end of this wire to each of the terminals going to the phasing switch from the amplifier. The terminal which does not decrease the volume coming from the system is the one which should connect to the same tweeter contact to which the test lead was attached.

When the speakers are carrying different parts of the audible spectrum (as in a multi-way system), the most serious cancellation between out-of-phase speakers will take place at the points where their ranges overlap; that is, at their crossover points. The reproduced male speaking voice is a good test for multi-speaker phasing, because when speakers are out of phase the voice (heard from a distance of about two feet) will seem to come from several different sources.

In a three-or-more-way system, phasing checks are facilitated by disconnecting all but the two lowest-range speakers, phasing these, and then adding and phasing the higher ranges one at a time.

If there is practically no audible difference when the leads to one speaker are reversed, chances are that the speakers are acoustically out of phase. If this is the case, try moving one speaker backward or forward with respect to the others.

Sound Talk



by *A. Fiore*, Director of
Engineering and Manufacturing

QUALITY CONTROL—KEY TO PERFORMANCE

The performance and durability of hi fi equipment is closely related to quality control standards adopted by the manufacturer. In fact, next to its basic design, the product's performance is most strongly affected by the degree and nature of quality control used in its manufacture.

Quality control begins early in the design stages when the engineer selects and specifies the most reliable materials for the job. Next, several hand-built prototypes, representing many hours of laboratory development, are subjected to stringent tests and measurements. When the units are judged acceptable for production, strict laboratory performance standards are established. Each production-line unit must meet or exceed this standard before it is shipped.

Rigid quality control conditions are instituted at key production points. One-hundred percent inspection of parts and sub-assemblies, high grade tooling, precision instrumentation and test equipment, and a constant emphasis on quality are just a few of these conditions. When dealing with machined tolerances of 1/10,000 of an inch or parts so small they must be assembled under a microscope, quality control of workmanship becomes critically important. Qualitative procedures are developed to promote reliability of workmanship and to lessen the possibility of human error.

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12-45

Rx

Continued from page 111

gauge, take the reading at the point when the stylus just clears the record grooves. Some pickup arms obtain the proper tracking force by the addition of metal weights to the cartridge slide. The correct insert weight for most cartridges is listed in the arm's instructions. When it isn't, this can be determined experimentally by installing the cartridge in the arm, setting each of the metal weights in turn on the front of the arm, and weighing the whole thing each time with a stylus gauge.

Stylus force may be increased to minimize breakup on loudly cut discs, but don't exceed the recommended limit. And don't use *less* than the recommended minimum force, either; this can increase record and stylus wear almost as much as can excessive force.

Next, arm leveling. This applies only to a separate arm, whose height should be adjusted so that, when playing a single disc, it is pretty much parallel to the surface of the disc.^o This will help to minimize the audible effects of severe record warpage, and it orients the cartridge's stylus assembly properly with respect to the surface of the disc. When viewed from the side, the angle of the stylus assembly will vary from one model of pickup to another; but when viewed from in front, both the stylus and cartridge should be perpendicular to the disc surface.

This can be checked by means of a small mirror lying on top of an unwarped disc and supporting the stylus (Fig. 2). The reflected image of the stylus and cartridge will double the visibility of any deviation from perpendicular. If both the cartridge and stylus are tilted to one side, rotate a plug-in shell in its socket, or shim up one side of the cartridge or arm base. If the stylus is markedly angled when the cartridge is straight, the pickup or the stylus assembly should be replaced or repaired.

A spirit level should now be used to level the turntable in all directions, so there will not be excessive force exerted against either wall of the groove. Put a disc on the turntable (to provide a flat surface), lay the spirit level across this in several direc-

^o The angle at which a changer arm contacts the disc surface will depend upon the number of records on the turntable, so the only thing that can be done here is to make sure the cartridge protrudes down far enough from the arm so that neither the front nor the back of the arm or cartridge scrapes on the record when one disc or a full stack of discs is on the turntable.

Continued on page 120

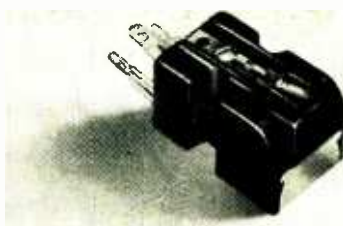
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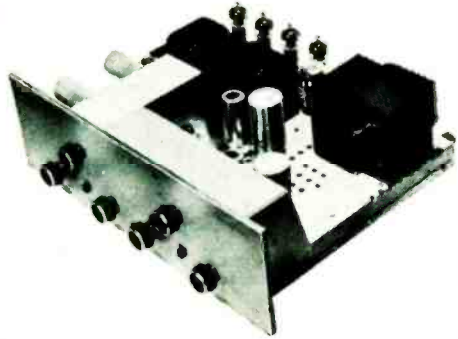


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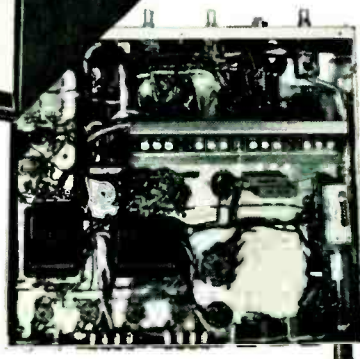
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tions, and prop up the phono or the entire cabinet until the turntable is level.

Finally, anchor all cables to the underside of the motor board by means of cable clamps, but don't run signal leads—particularly unshielded ones—any closer to AC cables than necessary. Sliding drawer arrangements should have a second set of cable anchors inside the equipment cabinet, and there should be just enough slack in the cables between them so that, when the drawer is fully out, the leads are almost but not quite pulled tight.

A transcription player is now ready to use. A record changer or manual player with automatic shutoff or other ingenious contrivances must still be checked out in all operating modes before it can be given a clean bill of health. Load a stack of discs on a changer and put it through its paces. Let it change by itself, at all speeds; recycle it by depressing its reject button. Check its automatic shutoff, and play several alternate discs automatically and manually. See that the stylus lands in the right place and that the trip mechanism works but doesn't trigger itself prematurely. If a changer misses its cue on any function, it will almost certainly do it again from time to time, so you may as well get such bugs worked out of it at the beginning.

If adjustments are needed, refer to the manufacturer's service manual. Don't try to fix malfunctions without specific trouble-shooting instructions; directionless fiddling almost invariably messes up other things in the mechanism, and can result in a costly factory service bill.

Now turn on the system and try it. If you chose your components carefully and followed the installation instructions, everything should work fine.

Speed variation in excess of specifications, when occurring in a new unit, is usually a sign that the phono needs some time to break in. Let it run for a day. If the trouble is still there, follow the manufacturer's lubrication instructions and let it run for another day. The unit should now meet its specifications in this respect; if it doesn't, you either have a defective sample or the manufacturer's specifications were overly optimistic.

Rumble is caused by vibration of the turntable or motor board, and is induced by such things as poorly suppressed motor vibration, dirt or bumps on drive surfaces, and irregularities in

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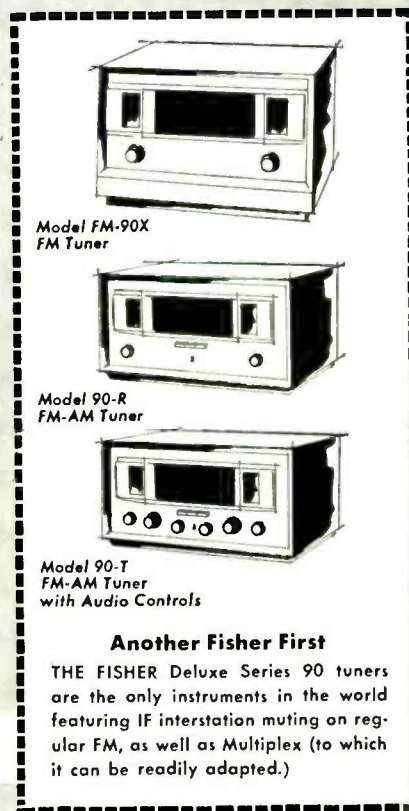
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Rx

Continued from page 120

rotating bearings. Every turntable produces a certain amount of rumble, and since this extraneous noise is concentrated in the bass range, anything in the entire system which exaggerates bass will exaggerate rumble. Excessive loudness control action, marginal low-frequency instability in the amplifier, or a low-frequency peak in the loudspeaker will all help to aggravate the audibility of turntable rumble, as will a tendency toward acoustic feedback.

If there is any way for vibrations from the loudspeaker to reach the phono unit, the pickup will respond by feeding impulses through the system back to the loudspeaker, and the process will repeat itself. Obviously, if this acoustic feedback is severe enough, it can become self-sustaining and can create a tremendous, booming crescendo that could easily damage a fragile or underpowered loudspeaker. More often, though, acoustic feedback is not severe enough to snowball, but simply acts to exaggerate a narrow range of bass tones. The result is emphasized rumble.

The solution to this is much the same as the solution to another common problem: groove jumping. Acoustic feedback generally reaches a phono unit via the same route as do the jounces that bounce a pickup when people walk across the room: through the floor. Acoustical isolation is the answer in both instances.

Most cases of acoustic feedback or pickup bounce can be cleared up by simply mounting the motor-board assembly on springs (kits of which are available from nearly all turntable manufacturers). More stubborn cases will sometimes call for extreme measures, such as suspending the entire motor-board assembly from long springs fastened to the corners of an outer frame, or (to cite one fanatic's ploy) installing the phonograph atop a concrete column resting on the floor of the basement and passing up through the living room floor.

Very often, vibration-induced conditions can be remedied merely by moving the phono unit to another spot in the room where the floor, being more rigidly supported at that spot, is less prone to jiggle up and down.

Once eliminated, acoustic feedback and stylus bouncing are never likely to recur unless the system is changed in some way. Other problems such as wow and rumble can be held in abeyance for a long time by occasional

Continued on page 124

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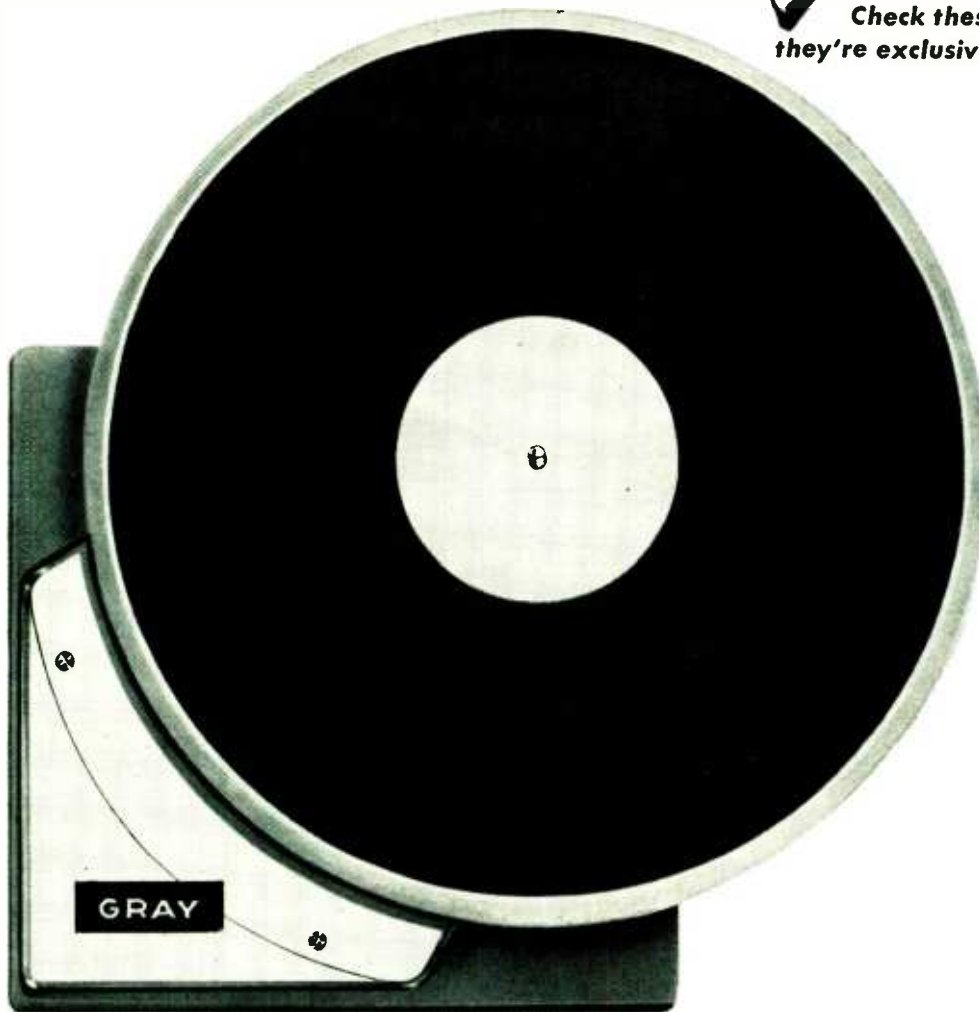
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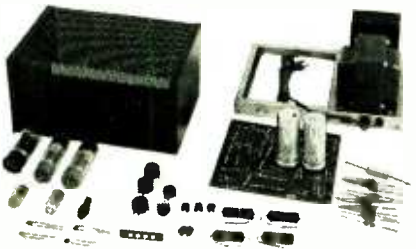
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Rx

Continued from page 122

attention to the drive system in the phono unit.

Unless advised otherwise in the instruction sheet, a turntable's drive motor and shaft and idler bearings should be lubricated sparingly about once a year as recommended in the instructions. Idlers and pulleys should be cleaned about once every six months with a soft cloth dipped in a commercial solvent recommended for cleaning rubber. Rubber-tired drive wheels should last for several years if not left engaged when the player is not in use; but when they go, the first indication is generally an increase in rumble.

Any good turntable can be kept in peak condition for many years if cared for. The secret of success in this is to keep a copy of its service manual on hand, and refer to it when in doubt.

IIF REPORTS

Continued from page 116

this cartridge; we have observed it in varying degree on many other stereo cartridges.

In listening tests, we found the Stercotwin to be very smooth and pleasant. Its scratch level is very low, needle talk is low, and output is adequate to drive any preamplifier. The stereo separation is audibly excellent and seems to be consistent with the present state of the art in making recordings. The slight emphasis on the lower middle frequencies which we measured can be heard as a somewhat full or solid sound. Highs are clean and free from shrillness.

We played a number of monophonic records with the Stercotwin 200 and judged its sound to be comparable to good magnetic monophonic cartridges. The lowest frequency band of the Cook Series 60 test record, which is in the 30-cps region but with an extremely large recorded velocity, could not be tracked by this cartridge. Only a few of the finest monophonic cartridges are capable of tracking it.

Summary

The Stercotwin 200 is a stereo cartridge of good quality, which is honestly rated and lives up to its published specifications in practically all respects. It has high output, unusually smooth response, low hum pickup, low needle talk, and channel separation which seems to be adequate for good stereo reproduction from discs.

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—	109 Shure Professional Dynetic Cartridge
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—	117 Scott 310B FM Tuner
—	118 Peri-50 Power Amplifier
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—	121 Garrard 301 Turntable
—	122 Fairchild 248 Stereo Preamplifier
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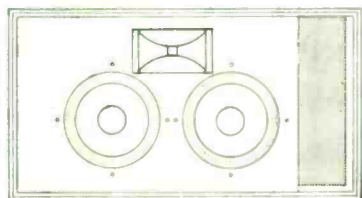
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FROMM

Continued from page 43

a performance for his preservation just as a speaker tapes an address.

As is readily apparent, Fromm's first concern quite properly has been the young. He has even distributed prizes for student composers through the Aspen Institute; and since men in their thirties and forties who have had limited public success pass as "young composers" these days, his musical family has also included some of them. Lately he has enlarged his scope with gratifying results to benefit such recognized figures as Aaron Copland and Roger Sessions. The challenge, however, remains in uncovering significant new talent and providing a filip for those who receive polite acknowledgment over the years but practically no performances. How does Fromm feel he has met the challenge? "We have undoubtedly made our mistakes," he frankly admitted, "and I must take the blame for them."

Now at any given time only a fraction of works produced are of great artistic merit. Simple arithmetic reveals that if creativity is encouraged there will be a larger number of outstanding works, though their percentage with respect to total productivity remains the same. Consider the Renaissance with its profusion of amateur creators, mediocre professionals, skilled but uninspired craftsmen. It was out of the total aesthetic devotion of the time that so many lofty achievements sprang.

It is just as natural for Fromm to make mistakes as it is for the rest of us to be indulgent of most new music in the hope that a small portion may prove vital. But we must have the opportunity to hear it—and hear it over and over again, as Fromm is more and more keenly aware. Wiser from his years as the Foundation's head, he has grown almost distrustful of the work that easily gives up its secret on first encounter. I am sure he would have appreciated an announcement of an exhibition of "unpopular art" in West Germany last year. "The display," stated the *New York Times*, "will contain works of artists who so far have been rejected by their contemporaries."

Fromm's indifference to prompt acquiescence of audience and critics is a major factor in planning programs. Another guiding principle is an awareness that inadequate playing of new music does more harm than good. For the express purpose of providing the best conditions for performance of

Continued on page 128

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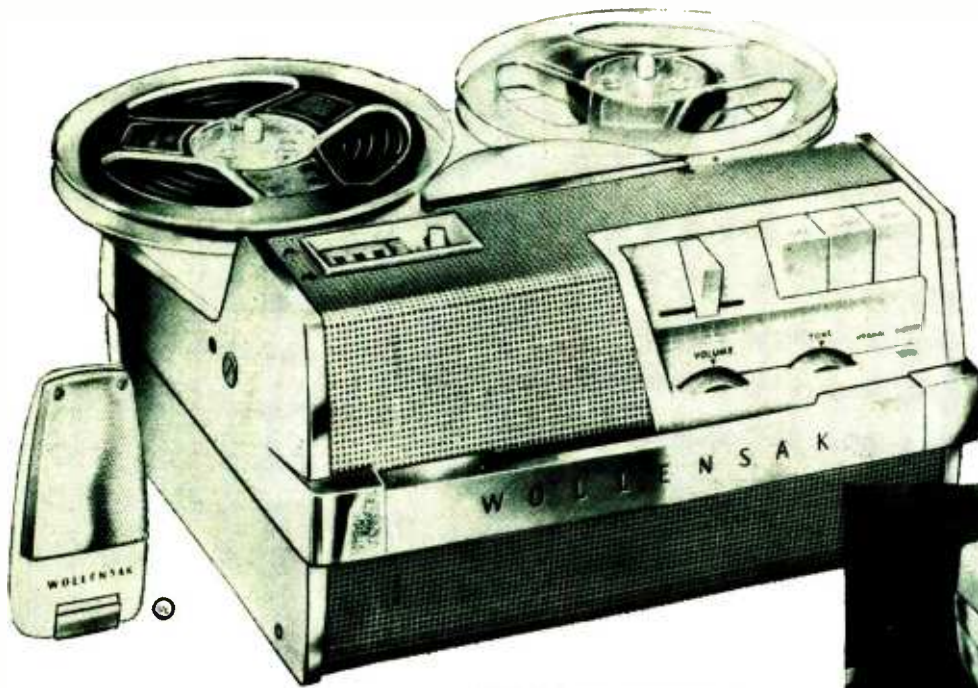
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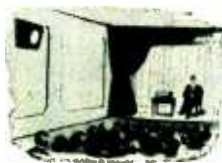


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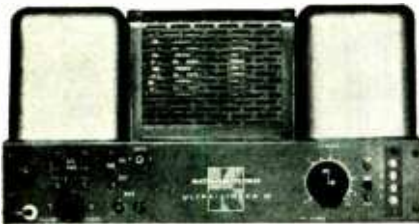
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FROMM

Continued from page 126

new music, the Fromm Fellowship Players were established in 1957 at the Berkshire Music Center. Since young performers commonly take to this music better than seasoned ones, every summer some dozen first-rate players under thirty gather at Tanglewood to play contemporary works (including those by composition students there). Reporting on this group in the *New York Times*, Harold Schonberg quoted Copland, head of the composition department, as saying, "Now at last we are like old Prince Esterházy... The general atmosphere has never been so stimulating." Milton Babbitt, then a member of the composition staff, told Schonberg, "These players have spent most of the summer meeting with student composers, playing anything that is thrown at them, anything at all the composers want to try." Schonberg's article went on to disclose Fromm's dream of "a sort of institute for advanced musical studies with seminars for perhaps twenty-five students"—a dream that will materialize this August at Princeton University.

In the realm of concert activities the Foundation's most ambitious event was the one at Town Hall in New York January 4, when Stravinsky's *Threni* had its American premiere on a program that included music by Berg and Schoenberg. It may seem odd to find these big names on a Fromm program. But the purpose was to spotlight the inauguration of major New York concerts that will present less established figures as well, somewhat in the same way that last season's concert in downtown New York coupled Ernst Krenek with a younger man like Ben Weber. In addition to presenting concerts itself, the Foundation has co-sponsored them with such institutions as the University of Illinois, the Monday Evening Concerts in Los Angeles, and the Chicago chapter of the International Society of Contemporary Music.

An energetic man just past fifty, with no delusions as to the measurement of accomplishment, Fromm said, "In these few years we haven't really started yet. I hope we can talk about the Foundation in twenty-five years." He cogently summed up his aspirations by quoting Jaques' words to Amiens in *As You Like It*. "I do not desire you to please me; I do desire you to sing." Namely, it is a matter of primary importance that contemporary compositions be heard. Judgment as to their quality is a secondary matter, to be reserved until after they have been heard enough—heard only under the best conditions.

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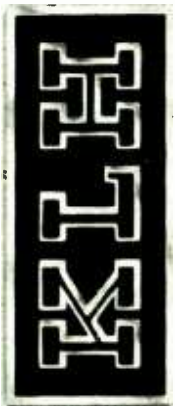
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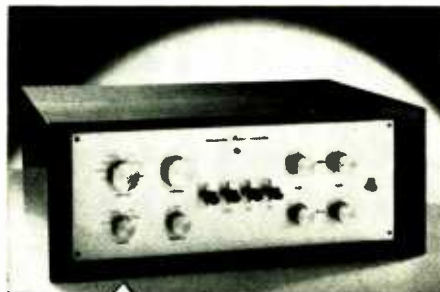
Continued from page 40

I encountered recently. Contrary to what one might think, this was not the Berlioz *Requiem* with its massive forces, but the recording of a lone harpsichord. An argument currently in vogue is that although stereo reproduction benefits certain types of large-scale musical compositions, solo instruments and small instrumental combinations fare better in a single channel. If we accept the premise that stereo is inherently an improvement in the direction of more realistic sound, then it must follow that in theory all types of music benefit. What we can say is that in the present state of the technique it is difficult to solve the problems attendant on recording a solo instrument and re-creating its natural environment without seeming to split the sound between the two loudspeakers. Thus, first attempts at taping Handel's *Harmonious Blacksmith Variations* confronted us with an enormous twanging instrument hanging between our speakers. Normal A/B microphone placement was tried, replaced by M/S and then by the crossed-cardioids. None availed. Several hours later, when the ever-patient Anton Heiler and our engineering staff were about ready to throw in the sponge (quite literally, since we were recording during a Vienna heat wave), an idea struck. Classic stereo calls for microphones equidistant from the source of sound. Why not vary the "normal" A/B technique by placing the microphones asymmetrically, the left close to the instrument for presence and the other a sufficient distance away to avoid a similar sound on the right? It worked beautifully. On the tape you will hear the harpsichord in normal proportion coming from a bit to the right of the left speaker. The right channel alone is quite distant in pickup and substantially lower in level. But turn it off and you have a single channel recording. With it on, the harpsichord gains in fullness of sound and is heard as coming from its environment, the lovely acoustics of the Brahmsaal in Vienna. In short, it is perhaps the safest thing to say that each of the stereophonic systems is as good as the musical judgment of the "third man" behind it.

Perhaps one final word may be in order. Whatever their limitations, recordings stand on their own as a valid means of reproducing the printed music page. They have created what can now be perceived as a revolutionary change in the sound of music in per-

Continued on page 132

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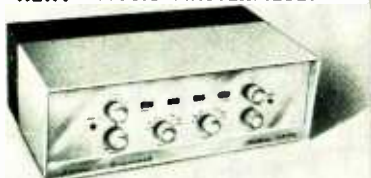
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THIRD DIMENSION

Continued from page 130

formance. Further, an entire new generation of music lovers is being conditioned to hear Mozart and Beethoven with musical balances unlike those which their fathers heard before them. And since for every person who attends a live concert there are hundreds who gain their musical experience from records, the revolution is the more significant. Each new generation reinterprets the masterworks of music in light of its own needs and experience. In our electronic age we are developing our own sound in music as well.

CARNEGIE HALL

Continued from page 36

together a survey of American music from Charles Ives (Yale '98) to Easley Blackwood (Yale '53) with such steadies as Copland, Sessions, Barber, and Roy Harris filling the stretches between. He has also arranged to do what is expected of him. Like every other conductor, he will honor Handel's bicentenary (*Ode for St. Cecilia's Day*) and like any conductor who is a good pianist he doubled his job one week to be both soloist and conductor (Gershwin's *Rhapsody in Blue*). By his concerto appearances, the deep thinkers about the relation between the character of an orchestra's tone and the instrumental upbringing of its conductor will be reminded that the new Philharmonic conductor, like the last one, is a man born to the piano. Bernstein, however, has escaped nearly all the influences that affect Mitropoulos. The orchestra's recent performance of the Beethoven Seventh under Bernstein went like the wind in the last movement, but it had all the luminosity it needed. Every player worked fiendishly hard to get each note as right at the rapid pace as he could have at half tempo. In piano terms, no pedal. The dynamics stayed where they belonged, and the balances were so right it seemed that each player heard all the others all the time. On the fall tour, according to one of its old hands, the Philharmonic played the best concert of his life in Boston. —a bold claim for onetime third-stringers. "I got the feeling though that if we had played in Philadelphia we might even have topped that," he said. In the revival business, they call this being born again.

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†University woofers having dual voice coils are models: C-15W, C-12SW, C-151C and C-12HC. These are employed in speaker systems: Debonaire-12 S-3, S-3S; Senior S-3S; Master S-6, S-6S; Dean S-7, S-7S; Classic S-8, S-8S; S-9, S-9S; Ultra Linear S-10, S-10S; S-11, S-11S; Troubadour S-12, S-12S. (System models in light type are fully stereo adapted. System models in bold type, or any home built system with a dual voice coil woofer, can be easily and inexpensively prepared for stereo with kit SK-1. User net: \$5.95)

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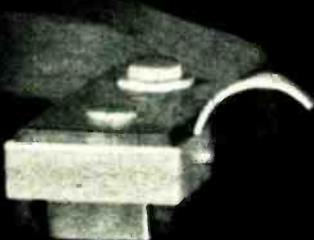
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SECRETS

Continued from page 46

in the opera approach by familiarity with traditional cuts, transpositions, and interpolated high notes. One's point of view on such issues matters not at all, but with traditional deviations it is important to remember that one expresses approval, resignation, disapproval, or regret—but not indignation. Indignation would indicate surprise, and surprise indicates ignorance. The speaker has exposed his naïveté, and the jig is up. The point is simply to let one's SPMAAI conversation partner know that this cut transposition or interpolation has not escaped one's informed and judicious attention.

Interpolations are very tricky. One may applaud or disparage the tenor's high C at the close of the first-act duet in *La Bohème*. It is important only to indicate one's awareness that the score does not require it. This is a debatable interpolation, as are many. That's your cue. The thing to do about debates is: keep out of them.

A certain tendency to antiquarianism is essential for acceptance in the SPMAAI, and it is easily acquired from discs. One should have heard those old records where De Pachmann *talks*. One should have heard De Gogorza rolling his "r's" in *La Paloma*, (and don't forget to pronounce his name "De Gogortha"). One should be able to contribute to a discussion of Callas a timely remembrance of Bellocioni's "*Casta diva*" and Jeritza's "*Vissi d'arte*." You may be too young to have seen Jeritza, but you know, of course, that she sang it prone. And nobody could play Rachmaninoff like Rachmaninoff.

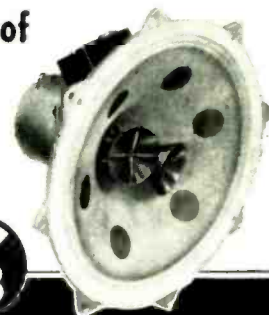
Now a word about the German Lied—not, of course, *Das deutsche Lied*, which would be linguistically consistent, nor the German song, which is the English translation, although that is what we are talking about. (If you are writing, remember to write Lied and not lied, as the upper case applies to the first letters of all German nouns, and you wouldn't want anyone to think that you didn't know it. And do not forget that the plural is Lieder.)

The word is simple: discussion of Lieder should be left to those who sing them—unless your German is very good and you are a very experienced listener, in which case you are probably a full-fledged member anyway. The same applies to French songs (not Chansons. Chansons are what

Continued on page 137

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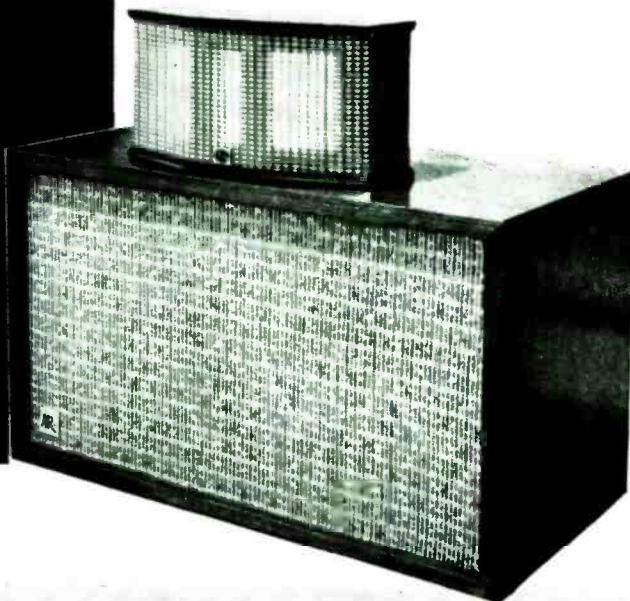
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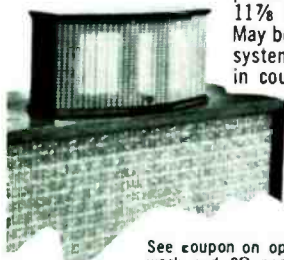
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SECRETS

Continued from page 134

you hear in night clubs. Pleasant, but not what we're discussing here.) A little knowledge in these special and often rather precious fields is even more dangerous than in others, and is best kept to one's self.

Let older readers be warned about changing fashions. It was good form twenty or thirty years ago to disparage Verdi (in favor of Wagner). To do so today, even with respect to the formerly reprehensible early Verdi, would be dangerous. The formerly "tinkly" Mozart has become "substantial." The once "feminine" Chopin has become virile (thanks to an endorsement from beleaguered Warsaw in 1939). Chaminade is almost a bad word. Cyril Scott's *Lotus Land*, with Rubinstein's Melody in F, has been banished to the provinces. And the *Méditation* from *Thaïs* is no longer considered fit for a self-respecting fiddle player.

On the other hand, an approving interest in composers such as Cherubini, Spontini, Vivaldi, Spohr, Field, Clementi, and others heretofore slighted is proof of profound sophistication and eases your way through the inner barrier. It is even rather more than admissible to wonder what has become of Meyerbeer, the wonderer implying that it might be good to hear *The Huguenots* (not *Les Huguenots*) again. If you want to find yourself halfway up the scaling ladder at one leap, mention Don Carlo Gesualdo.

A special word of warning on the expression of Hackneyed Opinions. The aspirant should not say that Schumann's symphonies suffer from bad orchestrations; that Rimsky-Korsakov loused up *Boris Godunov* (a proper Russian pronunciation is to be avoided as a patent affectation); that Strauss's later operas are inferior to his early ones; that *Falstaff* is preferable to *Aida*; that Gieseking played French music better than most French pianists; that *Fidelio* is poor theatre, and so on. These are all defensible opinions, and most musicians hold them; but coming from a neophyte they are likely to suggest aping, and can be very damaging.

And so on. In conclusion, some general hints and a couple of taboos. Pianist is never heard in the SPMA-AI, although it is quite correct. The word is pianist. Fiddle is a familiar and acceptable substitute for violin, and the latter is often pronounced vi'olin by fiddle players (not fiddlers).

Continued on next page

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Continued from preceding page

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Never say that a person is "musical" in the sense that he or she is interested in music or is taking lessons. It is used by Professionals and Initiates, to be sure, but only to imply that one musician is more musical than another, or, as often happens, not musical at all.

Do not say that a pupil is "taking from" such-and-such a teacher. "Taking lessons from" is all right for the very young, but "studying with" or "is a pupil of" is better.

Never, never, never say: "I don't understand music!" The speaker obviously believes that there are those who do, and therefore has no business fooling around that barbed wire.

And finally—as I intended to hint earlier: mistakes made in interrogative are less damaging than mistakes made in declarative sentences.

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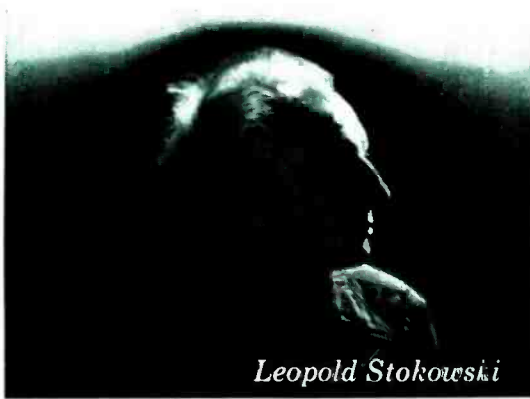
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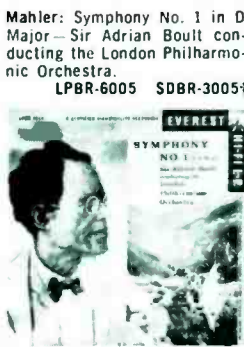
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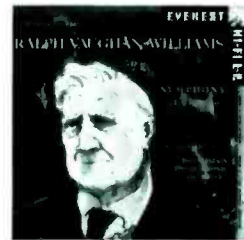


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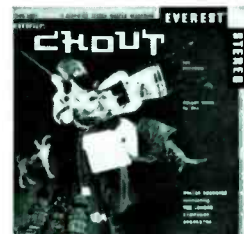


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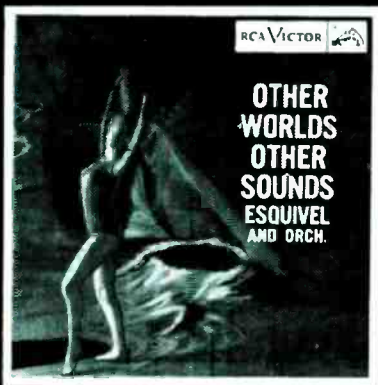
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For more complete information on the Stereo and other Electro-Voice ways to go Stereo, write for free booklet on choosing stereo equipment.



Electro-Voice®

**ELECTRO-VOICE, Inc. DEPT. HF-2
 Buchanan, Michigan**

Foremost in Electro-Acoustics — High Fidelity Loudspeakers and Enclosures for STEREO. Microphones, Phono-Cartridges and Public Address Speakers, Marine Instruments, EVI Professional Electronic Instruments and Military Material.

STEREO'S STANDARD STEREO begins with the E-V totally compatible STEREO Cartridge—already the accepted standard.