

High Fidelity

December

Vincent Sheean reports:

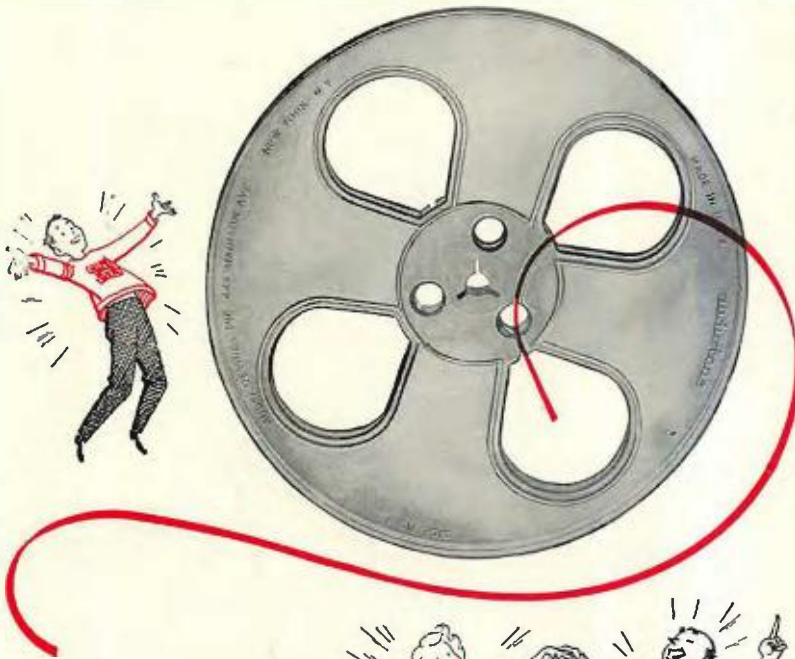
Television Opera
Sends Italians ... to Bed

60 cents

The Magazine for Music Listeners



They're crazy about the C-slot reel!



Tape fans give enthusiastic reply to survey on new easy-threading reel

WHEN our research engineers developed the C-Slot reel, we were so convinced that it was the perfect solution to tape-threading problems that we put it into immediate production. But just to confirm our own enthusiasm, we sent out samples to 260 independent tape recorder owners — professional, educational and home recordists throughout the country. We asked them to test the new reel and tell us how they liked it.

So far, 203 persons have responded. Of these, 189 gave us their spirited approval. That's

93%. The remaining 14 indicated merely that they were neutral. There was not a single negative rating.

It seems to us that this survey, like Audiotape, "speaks for itself." They're crazy about the C-Slot reel! Just look at the comments quoted at the right.

If you haven't yet tried the C-Slot reel, get a 7-inch reel of Audiotape from your dealer and see for yourself. You'll be getting America's finest quality recording tape on the most convenient reel ever designed.



COMMENTS

"I hope the C-Slot reel will be used exclusively for your recording tape."

M. S. • Columbus, Ohio

"We find it especially easy to handle with big fingers."

E. G. A. • Platteville, Wisc.

"I think it is a great improvement over any other reel now on the market."

C. D. B. • Quarryville, Pa.

"Best to date. You have overcome one of the nuisances of tape recording."

R. H. B. • Bronx, N. Y.

"Also holds tape better."

L. A. • Fairlawn, N. J.

"It's about time someone improved the reel. I think it's the greatest."

E. B. A. • Los Angeles, Calif.

"Crazy"

J. R. C. • Decatur, Illinois

"Very nice reel — good, clean appearance, and physically strong. A pleasure to use."

A. R. A. • Whippany, N. J.

"Threading tape on a reel never was a world-shaking problem. But it was bothersome and messy until your genius produced this. Time saving and beautiful in its simplicity."

B. R. • Phila., Pa.

"At last, 'the' answer to the threading problem."

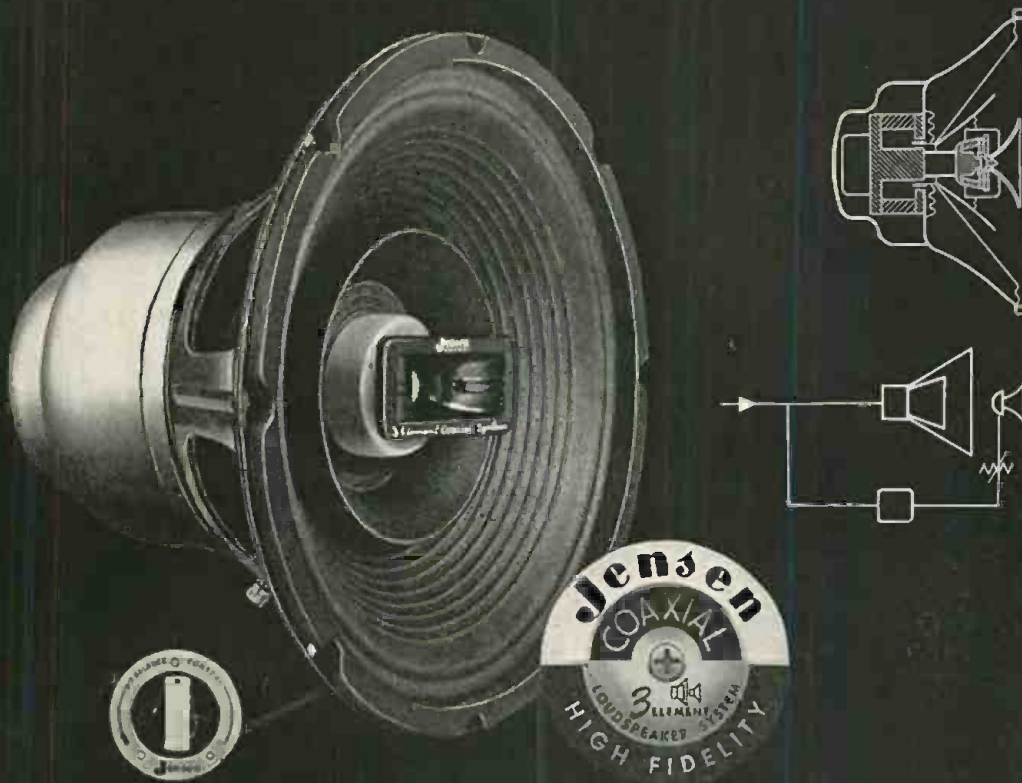
E. R. A. • Caldwell, N. J.



it speaks for itself

AUDIO DEVICES, INC., 444 Madison Ave., New York 22, N.Y.

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In Chicago: 5428 Milwaukee Ave.
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There are three radiating elements driven by two voice coils. H-F unit is a compression driver supertweeter 4000-15000 cycles; woofer-midchannel is a separately driven dual cone unit, with the small cone dispersing and smoothing the 2000-4000 cps. region. The whole skillfully blended combination rates at 30-15000, low end depending on enclosure. H-F control tunes it up smoothly to suit the ear. Choice of 12-inch CX-120 (1 lb. magnet) at \$49.50 or CX-225 (1 3/4 lb.) at \$59.50; 15-inch CX-150 (1 lb.) is \$66.50, CX-255 (1 3/4 lb.) only \$76.50. Write now for free complete condensed Catalog 165-B.



KTX-3 "STEP-UP" KIT

If you have the urge to improve your speaker later, you can have a full 3-way system by adding this compression horn midrange unit (600-4000 cps). Net \$62.50.

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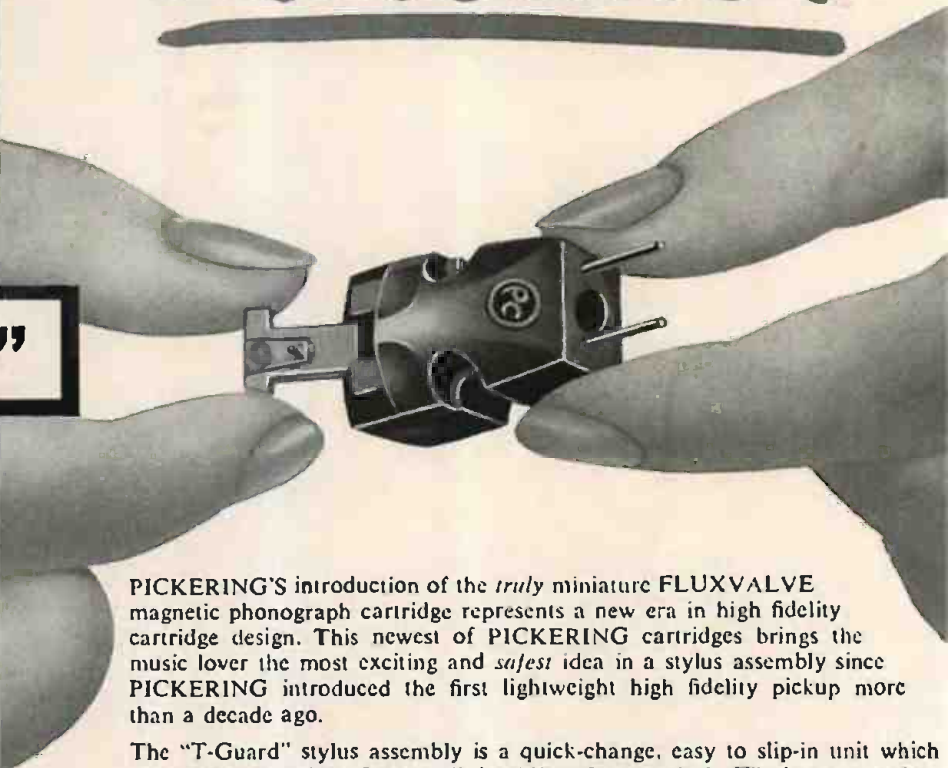


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FLUXVALVE TWIN SERIES 350 - A turn-over cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of styli, prices start at a modest \$24.



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

The FLUXVALVE features exclusive hum rejection circuit—requires no adjustment!

PICKERING'S introduction of the *truly* miniature FLUXVALVE magnetic phonograph cartridge represents a new era in high fidelity cartridge design. This newest of PICKERING cartridges brings the music lover the most exciting and *safest* idea in a stylus assembly since PICKERING introduced the first lightweight high fidelity pickup more than a decade ago.

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The cheerful monarch on the yuletide cover may or may not be King Wenceslas, but the artist who drew him is certainly Joseph Low.

ARTICLES

These Men Shape Your Listening

The first of two articles on the classical artists-and-repertoire director.

44 Hollis Alpert

New Directions in High Fidelity

A reappraisal of what has grown from a tinkerer's hobby to a listener's art.

47 Roy F. Allison

The Best Records of 1957

Christmas disc-gift suggestions — for everyone from Grandma to the pretty girl next door.

50 Herbert Kupferberg

Television Opera Really Sends Italians — to Bed

Radio Italiana's music men are caught between two irreconcilable publics.

52 Vincent Sheean

Tosca, Jeritza, and Me

The tale of a long, secret, and unilateral love affair.

56 Gustl Breuer

A Hi-Fi Primer

Part IV of a basic instructional series.

129 John H. Newitt

REPORTS

Books in Review

36

Music Makers

63

Record Section

67

Records in Review; Schumann: Orchestral and Chamber Music, a Discography by Harold C. Schonberg

The Tape Deck

119

R. D. Darrell

Tested in the Home

135

Ridgeway record racks; Sargent-Raymont equipment; Pickering Unipoise-Fluxvalve pickup; Wigo speakers; Garrard Model T Mark II manual player; Pilot AA-900 and AA-903B amplifiers

AUTHORitatively Speaking 4 On the Counter 6 Letters 12

Noted with Interest 16	Notes from Abroad 26	As the Editors See It 43
Tested-in-the-Home Index 146	Audio Forum 151	Trader's Marketplace 164
Professional Directory 166	General Index of High Fidelity Magazine, 1957 168	
	Advertising Index 171	

DECEMBER 1957

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the premiere combination for superb fidelity



THE *Grommes 212*

New deluxe Equalizer Pre-amplifier Control Center designed for those who want the ultimate in high fidelity. Self powered with DC filaments for use with any high quality basic power amplifier. Now, extreme flexibility can be yours with 13 front panel controls. Check these exclusive features: 6 position separate turnover and roll-off record compensators, calibrated bass and treble controls with true flat positions, presence control, low frequency balance control for boosting the lower bass range, feedback around each stage, and 8 inputs which include 2 phono channels and equalized tape head input. The 212 together with the Grommes 260 basic amplifier make the finest combination obtainable. Frequency Response: $\pm 0.1\text{DB}$, 10 to 20,000 CPS. Distortion: .05% harmonic and 0.1% intermodulation at 10V. output. Finish: Charcoal Gray and Brass. For tabletop or cabinet installation. Net129.50



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AUTHORitatively Speaking

Hollis Alpert, who has been circulating through New York's recording studios to delineate for us the shapers of our classical listening—the artist-and-repertoire directors—is a free-lance writer who used to be an editor on the staff of *The New Yorker*. Useful experience, he says, but it seriously interfered with his favorite pastime, sailing a cabin cruiser in the waters around Long Island. He has written for numerous periodicals, especially *Saturday Review*, for which he regularly reviews motion pictures.

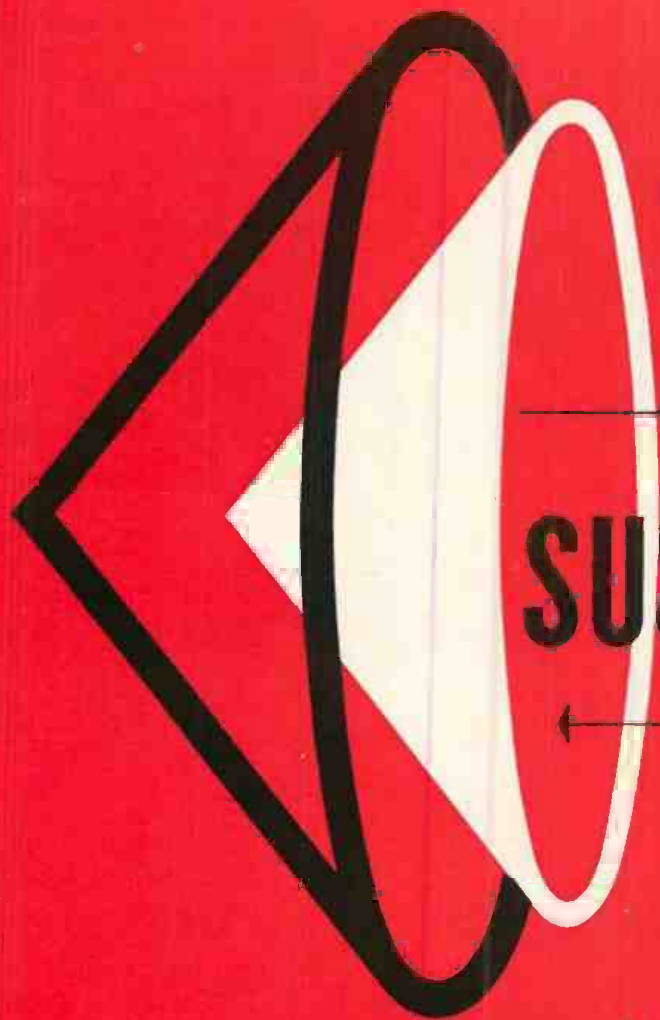
Roy F. Allison, who traces for us some "New Directions in High Fidelity" on page 47, is of course the audio editor of this magazine. His name was absent from our masthead for most of 1956-1957, while he was in the process of launching AUDIO-CRAFT, our sister publication devoted to the needs of do-it-yourself fidelitarians, of which he is the editor. Genesis of his article was a lunch-time conversation about the subtlety with which high-fidelity standards rise and styles change. Indeed, to the old hand, it seems only yesterday that Hermon Scott electrified the industry by putting forth a \$99 amplifier sightly enough to be set forth undisguised on a table top—doesn't it?

Herbert Kupferberg, whose stop-press report on 1957's choicest gift records you will find on page 50, is editor of the *New York Herald Tribune's* weekly recordings section, as well as an editorial writer for that newspaper. He will be remembered by HIGH FIDELITY readers for his May interview with Igor Markevitch, and as the author of the first piece of fiction we ever published, "The Day They Almost Got My Number." He is a New Yorker born and bred, but actually did his first regular writing about music in France, for the Paris edition of the *Herald Tribune*.

In letters accompanying his report on Italian television opera (page 52), Vincent Sheean points out that the RAI experience confirms a long-held opinion of his: that there is small point in translating opera into the hearers' language. One of the Italian TV-viewers' bitterest complaints has been that they can't understand the words—which are, of course, in Italian.

Gustl Breuer, whose autobiographical tale of a Jeritza idolater starts on page 56, is the grandson of Josef Breuer, the Viennese physician who got Freud interested in psychoanalysis (and who later pulled out, much to Freud's disgust). Gustl himself, as a youngster, studied acting at Max Reinhardt's workshop in Schönbrunn, which enabled him to serve in choruses at Salzburg under Toscanini and Bruno Walter. When the Nazis came to Austria, Breuer went to London, where he became a night-club singer. In 1940 he came to the United States, was promptly drafted, and wrote (from Fort Knox) a novel, *A Stranger and Afraid*. After service overseas, he was discharged from the Army and, after a brief attempt to earn a livelihood writing, went into public relations, handling mostly singers as clients. He's still doing this. Says it lets him (a) meet interesting people and (b) write on the side.

new!

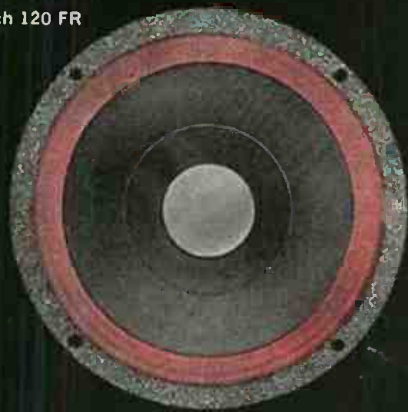


TRUSONIC FREE CONE SUSPENSION



A loudspeaker generates sound by moving air. If the speaker cone suspension is tight, the excursion buckles and bends the cone during operation. Stephens Trusonic has engineered the speaker cone in "free suspension" mounting to flexibly with a newly developed plastic-impregnated compliance. This allows the speaker cone to move as a true piston. The cone has a free excursion, eliminating distortion, giving a maximum bass response and the best transient response. The clarity and definition of Stephens Trusonic's new "free-cone suspension" speakers herald a new engineering achievement in high fidelity equipment.

12 inch 120 FR



8 inch 80 FR



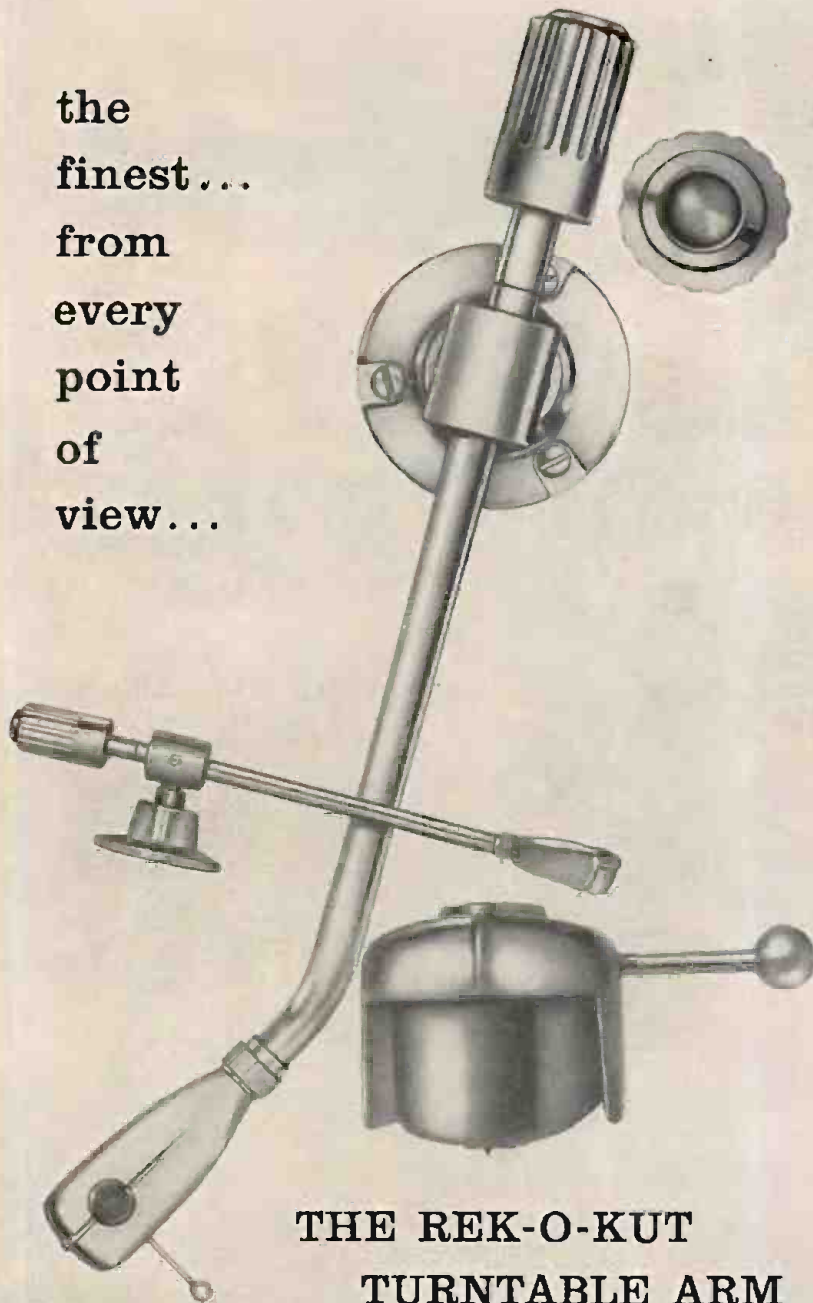
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THE REK-O-KUT TURNTABLE ARM

Most superbly styled of all arms — this is also the *one* turntable arm that offers best compliance, lowest resonance, optimum tracking... to give you better sound! That is why it is the *one* arm invariably sold with every turntable — *outselling all other turntable arms combined!* Write for catalog and free Strobe disc. \$26.95 12" Arm, \$29.95 16" Arm.

EXCLUSIVE FEATURES! • Patented sealed Versa-Twin bearing pivot provides superior horizontal compliance. • For free vertical motion, arm pivots are mounted in chrome steel ball-bearing races. • Micrometer gram weight adjustment gives correct stylus pressure without need for stylus gauge. • Has easy arm-height adjustment. Takes all popular cartridges.



REK-O-KUT

HIGH FIDELITY TURNTABLES—TURNTABLE ARMS
38-19 108th St., Corona 68, N.Y.

RK14



The Sargent-Raymont **POWER AMPLIFIER** is rated at 70 watts continuous, 140 watts peak. Intermodulation distortion is said to be less than 1% at 70 watts; frequency response, ± 0.5 db from 6 to 60,000 cps at any level from 1 to 70 watts. Two KT88 are used in the output. Inverse feedback is 21 db; damping factor, 15. Price not stated.

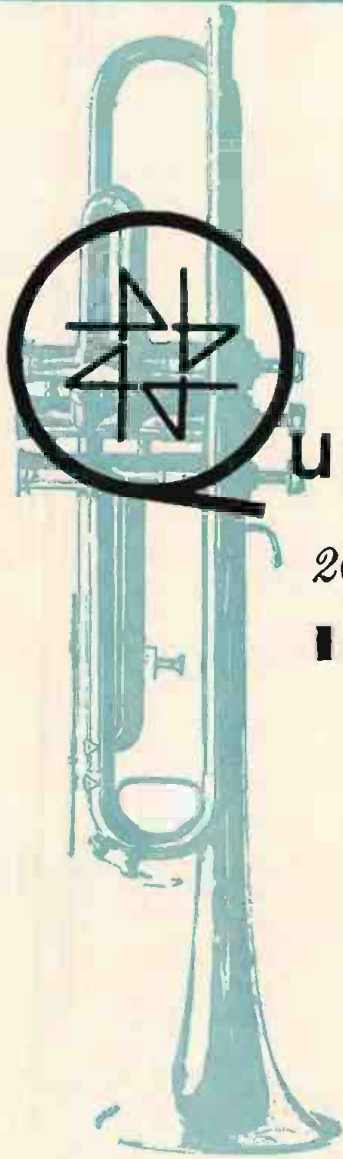
The FM/Q broadband Yagi **ANTENNA**, manufactured by Apparatus Development Co., is a twelve-element very high-gain design. It can be stacked for increased pickup. It is said that when used in conjunction with highly sensitive tuners, reception up to 300 miles has been achieved.

The Motorola 6X39 **PORTABLE** is a transistorized, pocket-size receiver which features not only regular broadcast-band AM reception but also has a band for longwave weather broadcasts and aeronautical beacon signals. Price: \$79.95.

A nonmagnetic **TAPE CLIP** has been announced by Pfanstiehl Chemical Co. It slips over both flanges of the reel and presses down on the tape, to hold it in place.

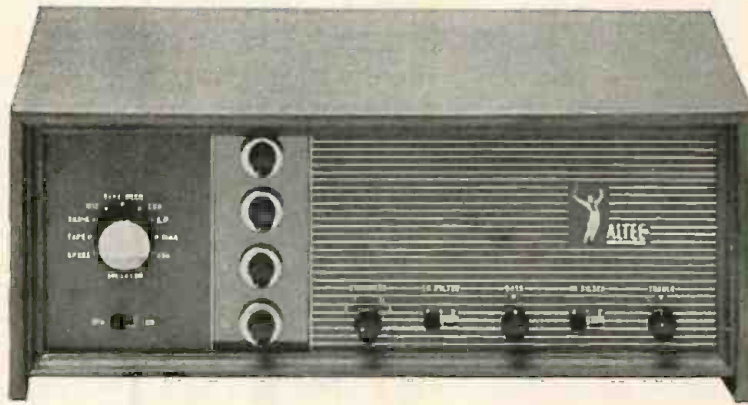
Capitol Records enters the equipment field with stereo **TAPE RECORDERS**, models 752 and 750. Both feature monaural record and playback, and stereo playback. A stacked head is used for stereo. Basic specifications common to both units: wow and flutter, less than 0.3% at $7\frac{1}{2}$ ips, less than 0.5% at $3\frac{3}{4}$ ips; two recording-level indicators; tape run-out switch; two separate portable speaker cases; two inputs, radio and microphone. The 750 has: power output of 5 watts (3 watts undistorted, it is said) for each channel; frequency range from 80 to 12,000 cps; and uses in each speaker case a 5×7 woofer plus a $\frac{3}{2}$ -inch tweeter. The 752 claims a frequency re-

Continued on page 8



THE NEW ALTEC Quartet 344A

20-watt power amplifier and preamplifier
INVITES COMPARISON



The new ALTEC "Quartet" (named for its unique 4 independent volume controls) is the only complete amplifier with all of the control features found in the best separate preamplifiers plus a full 20 watts of power.

Compare these outstanding features of the "Quartet":

Six Inputs—3 lo-level for magnetic phono pickup, microphone, and tape deck...3 hi-level for tuner, tape reproducer, and spare.

Four Major Source Volume Controls allow you to *pre-set* the level of any major program material and change from input to input or turn the power on and off without the necessity for readjustment. D. C. powered program indicator lights for completely hum-free operation.

Guaranteed Performance Specifications: 20-22,000 cps range, 20 watts (40 peak), 138 db gain, 32 db bass control range, 35 db treble tone control range.

Four Position loudness compensation control... continuously variable wide range bass and treble controls... **Three Position** independent rumble and scratch filters—all designed to give complete flexibil-

ity to suit reproduction quality of individual tastes and material.

Tape Recording Output—provided so material from any input may be selected for recording.

Equalization—4 phono compensation curves: European, LP, RIAA, and 78 rpm. 1 tape deck compensation.

Quality Construction—an example of the quality built into the "Quartet" is its "professional" printed circuit. Unlike common printed circuits, all components are attached through riveted eyelets making it possible to replace components without destroying the circuit.

Extraordinarily Sleek Design: Dimensions (less cabinet)—4-5/8" H, 13-3/4" W, 7-1/8" D... (with cabinet)—5-15/16" H, 14-5/8" W, 8-13/16" D.

Price: (less cabinet) **\$106⁰⁰** Walnut, blond, or mahogany solid hardwood cabinet, \$18.00.

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12-4

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A flexible, high-gain 2-channel preamplifier, for use with any monaural or stereo Hi-Fi System. Instant switching from monaural to stereo; channel reverse switch. Separate gain controls; Master volume control; separate Bass and Treble; full phono and tape equalization; response, ± 1.0 db, 20-20,000 cps; inputs—G.E., Pickering, Ceramic Phono, Tape Head A, Tape Head B, Mic., Tuner A and B, Tape Pre and Aux.; outputs—A and B Recorder (20,000 ohms imp.), A and B Main Outputs (cathode followers). Size: 15 x 4 1/2 x 7 1/4". U.L. Approved. Shpg. wt., 10 lbs. **\$79.50**
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 - Ideal For Stereo Systems
 - Distortion: 0.5% Mid-Frequencies
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Deluxe FM-AM Hi-Fi Tuner **\$99.50**



"Bantam" FM-AM Hi-Fi Tuner **\$74.50**



"Uni-Fi" Tuner-Amplifier **\$119.50** (less case)



FM-AM Tuner-Preamplifier **\$139.50**



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ON THE COUNTER

Continued from page 6

sponse (i.e., range) from 50 to 12,000 cps and delivers 10 watts (7 watts undistorted) for each channel; the speaker cases house an 8-inch woofer and a 3 1/2-inch tweeter. No prices stated.

Nortronics has announced an in-line (stacked) STEREO RECORDING HEAD. Crosstalk rejection is said to be 48 db and the head can be compensated to provide flat response between 30 and 10,000 cycles at 7 1/2 ips. Net price: \$19.50.

A transistorized AMPLIFIER, rated at 20 watts, has been announced by Video Instrument Co. The amplifier incorporates preamplifier and tone control functions, including separate bass and treble controls, loudness control, rumble filter, scratch filter (12, 8, or 3 kc), and six-position phono equalization. Combined intermodulation and harmonic distortion is stated to be less than 0.5%; frequency response, ± 0.5 db from 20 to 30,000 cycles. Size is 3 1/2 by 12 by 7 3/4 inches; price \$98.50.

The Pilot S-121 SPEAKER SYSTEM incorporates a 12-inch woofer in a dynamically vented baffle, an 8-inch low midrange speaker, a 6-inch upper midrange unit, and two 3-inch tweeters. Dimensions are 27 inches high, 23 1/2 wide, and 16 inches deep. Price is \$149.50 and \$159.50, depending on finish.

The Audio Division of American Electronics, Inc., has announced the new American-Concertone Globematic 60 TAPE RECORDER. Five push buttons control record, play, fast, forward, rewind, and stop. It operates at 7 1/2 or 15 ips and accommodates reels up to 10 1/2 inches. The drive motor is a hysteresis synchronous unit; separate motors are used for take-up and rewind. Price not stated.

The new WOOFER developed by Neshaminy Electronic Corp. (manufacturers of the JansZen electrostatic tweeter) is a low-frequency direct radiator in a 2 1/2 cubic foot enclosure, designed to produce a response specifically tailored to complement the tweeter. Price and other data not given.

The Integrand SPEAKER-AMPLIFIER SYSTEM is claimed to be the most revolutionary hi-fi development in at least nineteen years. The new system is described as the first soundly engineered application, offered commercially, of a loudspeaker including a feedback loop. The technique of inte-

grating speakers with their own transistor amplifiers represents, it is said, a fundamental departure from traditional design concepts for these elements. Three specially designed loudspeakers are used: "a 15-inch woofer, and midrange radiators constructed so as to be coaxial and coplanar." Each of the three speakers is driven by its own transistor amplifier and is equipped with a special winding that feeds back information to that amplifier.

Grommes has announced a whole series of KITS: the 207AK preamplifier; the LJ-6K, a 10-watt amplifier; and the 250K, a 50-watt basic amplifier. The 207AK features maximum flexibility with separate treble rolloff and bass turnover controls; separate bass and treble tone controls, loudness in-out switch; scratch filter; rumble filter; and selector, providing phono, tape, tuner, and auxiliary positions.

The Regent is said to be Webcor's answer to the demand for a compact, lightweight, low-cost TAPE RECORDER. It comes in monaural record playback (model 2810) and monaural record playback plus stereo (stacked) playback (model 2820). Weight is 30 lbs; plays up to 7-inch reels at 7½, 3¾, 1⅞ ips. Frequency range at 7½ ips is stated to be 50 to 12,000 cycles. Price for the 2810 is \$159.95; for the 2820, \$199.95.

Capehart's model 418 RADIO-PHONOGRAPH covers FM, AM, and SW bands; has a four-speed Garrard changer with magnetic cartridge; diamond stylus. Speaker system consists of a 12-inch woofer, two 8 x 5 elliptical midrange units, and two 5-inch tweeters. The model 418 is manufactured in England. Prices are from \$599 to \$619, depending on finish.

DeWald Radio Mfg. Corp. enters the high-fidelity business with a TUNER and a PREAMP-AMPLIFIER. The former is an FM-AM unit with defeatable AFC and high sensitivity; price is \$71.95. The preamp-control unit has a 12-watt power amplifier in the same cabinet. Harmonic distortion stated to be 1.5% at 12 watts; two high level inputs plus 3-position equalized phono; separate tone controls; loudness control. Price \$47.95.

Allied Radio's new CATALOGUE is now available for the asking. It's 404 pages big and lists more than 27,000 items. Also available from Allied is a well-written and assembled booklet called "This is High Fidelity." Cost is ten cents per copy.

ALLIED knight-kit HI-FI EQUIPMENT

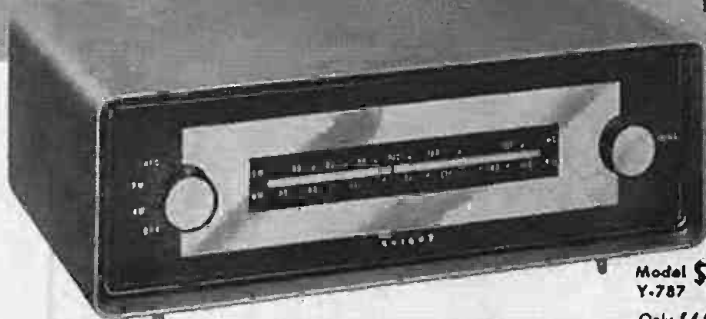
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404-PAGE
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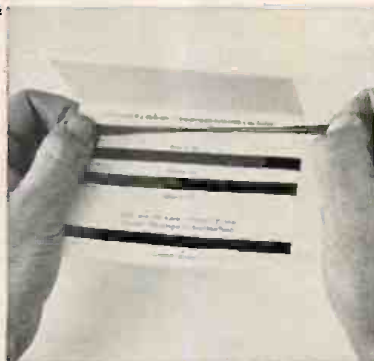
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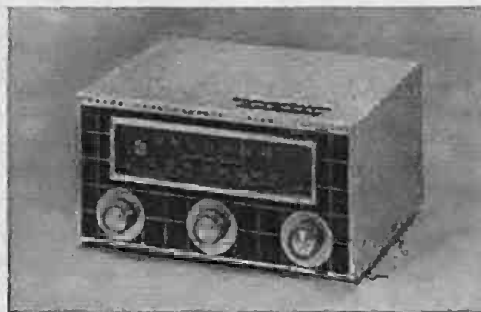
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Frequency response: 30 to 15,000 cps. Sensitivity 3 microvolts for 20 db quieting. Harmonic distortion less than 1%. Temperature-compensated oscillator circuits prevent drift. Amplifier and phono connectors. U.L. approved. Meets FCC requirements for spurious radiation. 7"x12"x7 1/2".



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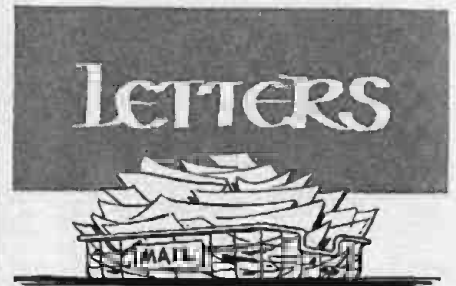


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In Re Auden on GBS

SIR:

Jacques de Menasse in his article "Sour Notes on a Basset Horn" (October) may have misconstrued W. H. Auden's meaning in Auden's statement that G. B. Shaw "was probably the best music critic who ever lived." Perhaps what Auden meant was that Shaw was the greatest writer who had ever addressed himself to regular journalistic music criticism. Of that I feel there is no doubt. Though GBS can be reproached for faulty technical knowledge, snap judgments, and special pleadings in his writings on music as well as on every other subject under the sun, he remains the incomparable stylist and irrepresible individualist who was right far oftener than he was wrong. The tonic effect of his prose and the general sanity and perspective of his outlook atone for his vagaries, great and small. Would we had a dozen of him today to cover the arts and politics of a world sadly as muddled as he found it in Victoria's day.

James Wade
Granite City, Ill.

Recording Requests

SIR:

I have just finished reading the letter of Mr. Peterson on Meyerbeer [September]. Mr. Peterson's casting interested me very much, and I would like to add a few names to it.

For one, *Les Huguenots*, it is doubtful that Callas and Tebaldi would ever get together long enough to make the recording. So why not Victoria de los Angeles? Since London and Victor have merged, these two artists now belong to the same company. Mr. Peterson should be blessed for mentioning the name of Ebe Stignani. Here is one of the really great artists of our age who has been more or less ignored by the recording companies.

And how about Risè Stevens and

Continued on page 14

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Octaves and Frequencies

10	8750 to 16,000 cps
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Model T350
VHF Driver
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4-way Crossover—
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Low-Bass Section Employing an advanced principle of folded corner-horn loading, the new Patrician IV utilizes high-fidelity's only 18-in. low-frequency driver, Model 18WK. The taper rate has been extended to 35 cps. The first three octaves, to the first crossover point at 200 cps., are reproduced by a tremendous bass driving section . . . the largest, most highly developed ever designed for a home audio system. When the Patrician is placed in a corner, the entire room becomes part of the bass horn, allowing the large wave lengths of the second and the upper part of the first audible octave to be formed properly.

Mid-Bass Section A separate horn employed as an indirect radiator with its two complementary Model 828HF driver units takes over for only the next 1½-octave range to 600 cps. Because no metal horn presently developed satisfactorily reproduces down to 200 cps, the horn load for the intermediate bass drivers is fabricated of wood and the A8419 phenolic tubes of the Mid-bass speakers.

Treble Section, The vital "presence" range—from 600 to 3,500 cps or the next 2¼ octaves, the Electro-Voice Model T25A treble driver exhausts into a 600-cycle Model 6HD diffraction horn. This diffraction horn is another exclusive Electro-Voice design. The principles of optical diffraction are employed to disperse high frequencies far more uniformly than possible with conventional cellular type horns.

Very-High Section The range above 3,500 cps, extending beyond the range of hearing, is reproduced by the new Model T350 Super-Sonax very-high-frequency driver. Again the exclusive Electro-Voice diffraction horn is used. Through the Model T350, the remaining octaves of the upper audible register are completely accomplished with practically no measurable distortion.

Crossover Network To allocate the various portions of the spectral energy to the respective driver units, the Model X2635 crossover network divides the amplifier power into four separate portions, and eliminates upper harmonic and intermodulation distortion from one driver in the region covered by the next.

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Size: 57½" high, 34½" wide, 26¾" deep.

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Excerpts from **PRESS COMMENT** on the

AR-2

High Fidelity *(Tested in the Home)*

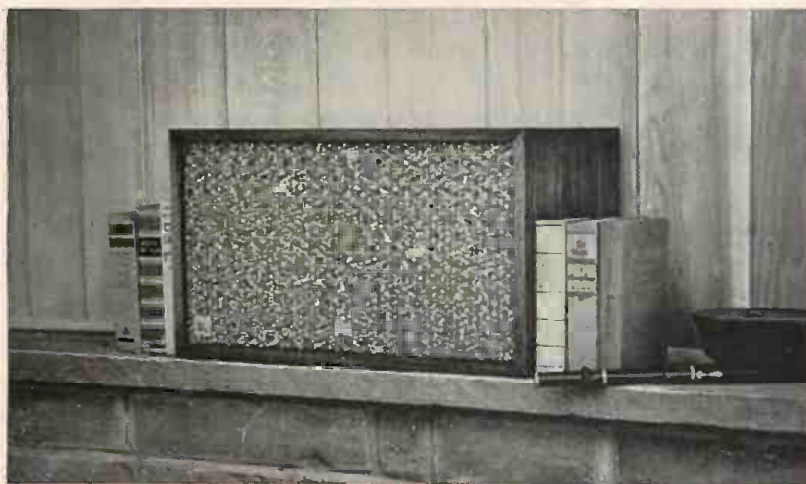
"...With the (tweeter) control set to suit my taste (best described as row-M-oriented), oscillator tests indicated that bass was smooth and very clean to below 40 cycles, was audibly enfeebled but still there at 35, and dropped out somewhere around 30 cycles. No doubling was audible at any frequency.

From 1,000 to 4,000 cycles there was a slight, broad dip in the response (averaging perhaps 2 db down), a gradual rise to original level at 8,000 cycles, and some minor discontinuities from there out to 12,000 cycles. Then there was a slow droop to 14,000 cycles, with rapid cutoff above that.

Because of its slightly depressed 'presence' range, the AR-2 has what is to me a refreshingly sweet, smooth, and highly listenable sound. Music is reproduced transparently, and with very good detail. Its high end is unobtrusive, but its ability to reproduce the guttiness of string tone and the tearing transients of a trumpet indicate that it is, indeed, contributing highs when needed. This, I feel, is as it should be.

Its low end is remarkably clean and, like the AR-1, prompts disbelief that such deep bass could emanate from such a small box.

"... Like the AR-1, the AR-2 should be judged purely on its sonic merits... not on the theoretical basis of its 'restrictive' cabinet size. When so judged, it can stand comparison with many speakers of considerably greater dimension and price.—J.G.H."



AUDIO ETC.

Howard Tinsell Curtis

"... I find the AR-2 remarkably like the AR-1 in over-all sound coloration. Its cone tweeter is not the same, but there isn't much difference in sound. (It costs less, but that doesn't prove much.) On direct comparison, given a signal with plenty of bass component in the very bottom, you can tell the difference between the two in bass response. Most of the time, in ordinary listening, I am not aware of it at all.

"... I find AR-2, as with AR-1, remarkably clean and unobtrusive in its sound, easy on the ears for long-period listening, easy also to ignore in favor of the music itself. Either speaker has a way of simply fading into the surroundings (the size helps) leaving the music unattached and disembodied in the room. Excellent illusion!..."

Prices for Acoustic Research speaker systems, complete with cabinets, (AR-1 and AR-2) are \$89.00 to \$194.00. Size is "bookshelf." Literature is available from your local sound equipment dealer, or on request from:

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

LETTERS

Continued from page 12

Giulietta Simionato? Risè Stevens is so type cast as Carmen I doubt if the record-buying public realizes the range of her wonderful voice. Simionato seems to be at home in florid roles so Meyerbeer should come easy to her.

I would like to go one cloud higher than Mr. Peterson. He mentioned Jussi Bjoerling as Vasco, but he failed to give us a Selika, Inez, or Nelinsko. Why not Victoria de los Angeles as Inez and Tito Gobbi as Nelusko? . . . And now for the topper. How about the greatest Selika of all—Rosa Ponselle—coming out of retirement and showing how Grand Opera should really be sung? . . .

Along this same line I have another suggestion. Victor is doing some wonderful things on Camden. Wouldn't it be a rather wise piece of merchandising to ask the public to request what they would like, such as they did with Martinelli? So far the reissues have been great, but how about Sigrud Onegin's "Alto Rhapsody" and the prison scene from *Le prophète*? Where are Rosa Raisa, and Ina Souez, and what has happened to Marian Anderson's "Ob Don Fatale" and "When I Am Laid in Earth"? Where is Alma Gluck, who with Caruso and McCormack kept Victor in business for years? Farrar's Carmen is wonderful, [see July HIGH FIDELITY, page 3] but where are the rest of her records—and Tamagno, Emma Eames, Emma Calvé (something other than the "Habanera"), Gerville-Rache, and Chaliapin (other than Boris)? I could go on forever. At least it is nice to dream.

William Bolster
Detroit, Mich.

Jaime Mendoza-Nava

SIR:

In your August issue, in the Records in Review section, Mr. Alfred Frankenstein says that Jaime Mendoza-Nava is a young Brazilian composer.

Mr. Mendoza-Nava, who happens to be a good friend of mine, is not Brazilian but Bolivian, and we of the Sociedad Pro-Música are proud to have him as a member of our society.

As to Mr. Frankenstein's comment that he shows the Brazilian composer Villa-Lobos' influence, I can only say that that is only a wishful thought.

Jack Muñoz Péron
La Paz
Bolivia

forget turntable taboos

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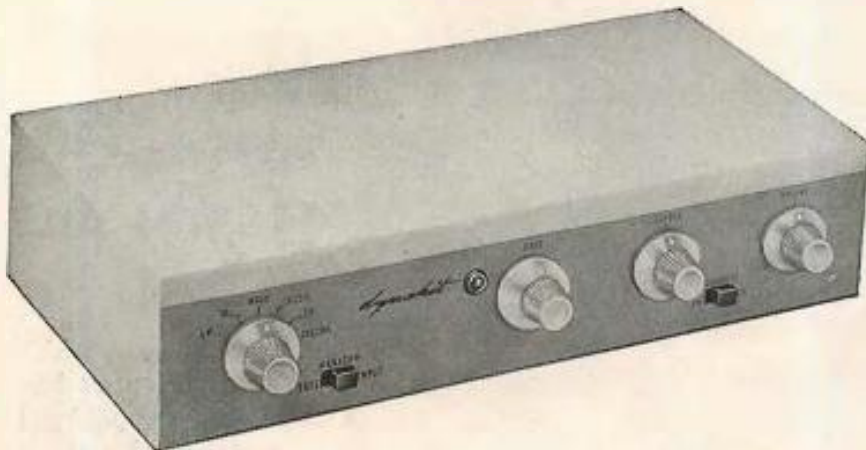


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Actually less than .1% distortion under all normal operating conditions. Response $\pm .5$ db 6 cps to over 60 kc. Distortion and response unaffected by settings of volume control. Superlative square wave performance, and complete damping on any pulse or transient test.

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★ Finest parts

1% components in equalization circuits to insure accurate compensation of recording characteristics. Long life electrolytic capacitors and other premium grade components for long trouble-free service.

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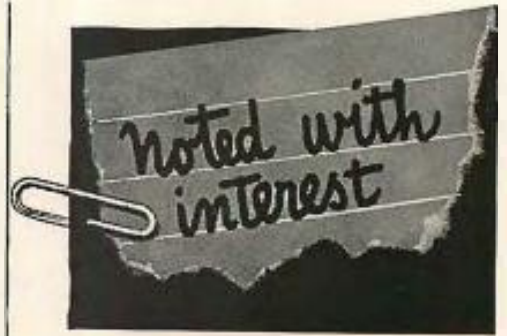
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Stereo

No one has come up so far with any particularly clear-cut definition of high fidelity, and that is more or less as expected. It would be hard to come up with a definition of "smooth riding" as applied to automobiles.

But there should be no trouble defining "stereophonic." There has been discussion in the past about the difference between stereophonic and binaural, but either stereo or binaural requires one specific and distinctive facility: two channels for sound, from recording microphone to playback loudspeaker systems. There may be four microphones and forty speakers, but there must still be two distinct and entirely separate channels of sound recording and reproduction. In a true stereo or binaural system, there are going to be at least two of everything.

Just as the words high fidelity are stretched once in a while, so too are the words stereophonic and binaural. Latest to come to our attention (and the cause for this reminder to readers) is a so-called "two-channel stereophonic system" which consists of two speakers, with highs coming from one, lows from the other. This is not stereophonic sound.

Another company recently advertised "stereophonic sound from regular discs . . ." This is impossible.

Incidentally, the binaural/stereophonic controversy seems to be settling down to: binaural is stereo with earphones; stereo is with loudspeakers.

Contest Winner

Sargent-Rayment had a contest a big ago to see who, if anyone, still had a Sargent-Rayment model No. 7—built in 1928! Many entries and samples were submitted, and the winner was selected on the basis of first entry and best condition of entry. As winner, Mr. H. E. Keller of Milwaukee received a new SR tuner.

Continued on page 21



YOU HAVEN'T REALLY HEARD HIGH FIDELITY UNTIL YOU'VE HEARD

UNIVERSITY

SPEAKER SYSTEMS



The DEAN

MODEL S-8, "CLASSIC" DELUXE CONSOLE

The highest achievement in audio engineering . . . *the ultimate in sound!* Each component of the CLASSIC has been designed with engineering inspiration and made with the meticulous care of a Swiss watchmaker. Three incomparable loudspeakers—each selected for perfect performance in its acoustic range—are integrated to give you silky smooth, incredibly realistic sound from the deepest organ tones to the most sparkling highs. And University's famed Acoustic Baton places at your fingertips natural, satisfying tonal balance, whatever the acoustics of your home. Here too is the finest in cabinet styling, a graceful, subtly proportioned console that will enhance your home whether traditional or modern. And the *exclusive* adjustable base permits conversion at any time from lowboy to highboy, the cabinet being finished on all four sides. Yes, when your taste and your home demand the finest, the CLASSIC is your choice.

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HERE IS HIGH FIDELITY

reproduction as it should be—breathtakingly realistic—*natural*, warm, rich sound that assures delightful listening, hour after hour, without ear fatigue. These superlative units contain the most advanced loudspeaker components, perfectly matched to precisely crafted enclosures . . . for flawless reproduction that recreates every nuance of the original performance. Here, too, is graceful cabinetry in today's preferred wood finishes . . . superbly styled to enhance every home. For the very *best* in high fidelity, choose from this selection of the world's finest high fidelity speaker systems . . . designed by the world's premier custom loudspeaker manufacturer . . . *University*.



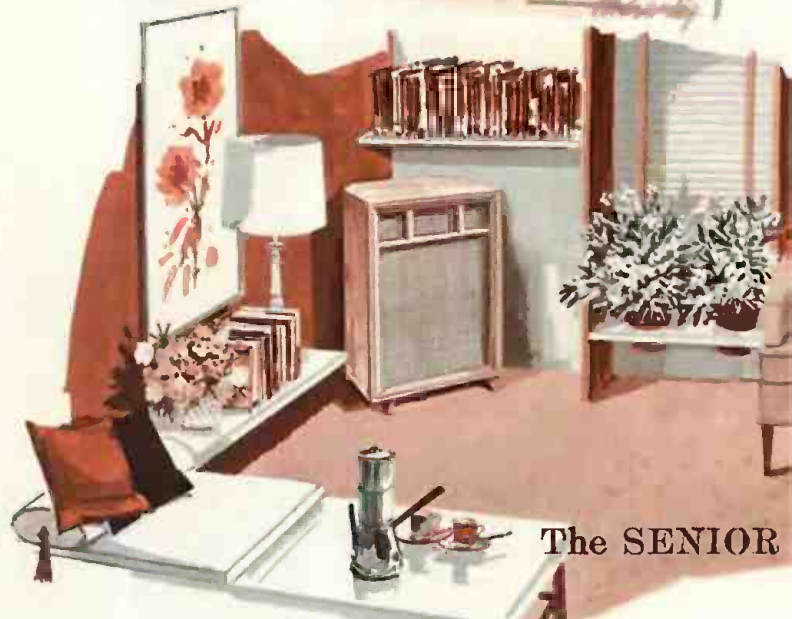
The CLASSIC

The MASTER



MODEL S-6, "MASTER" MULTI-SPEAKER SYSTEM

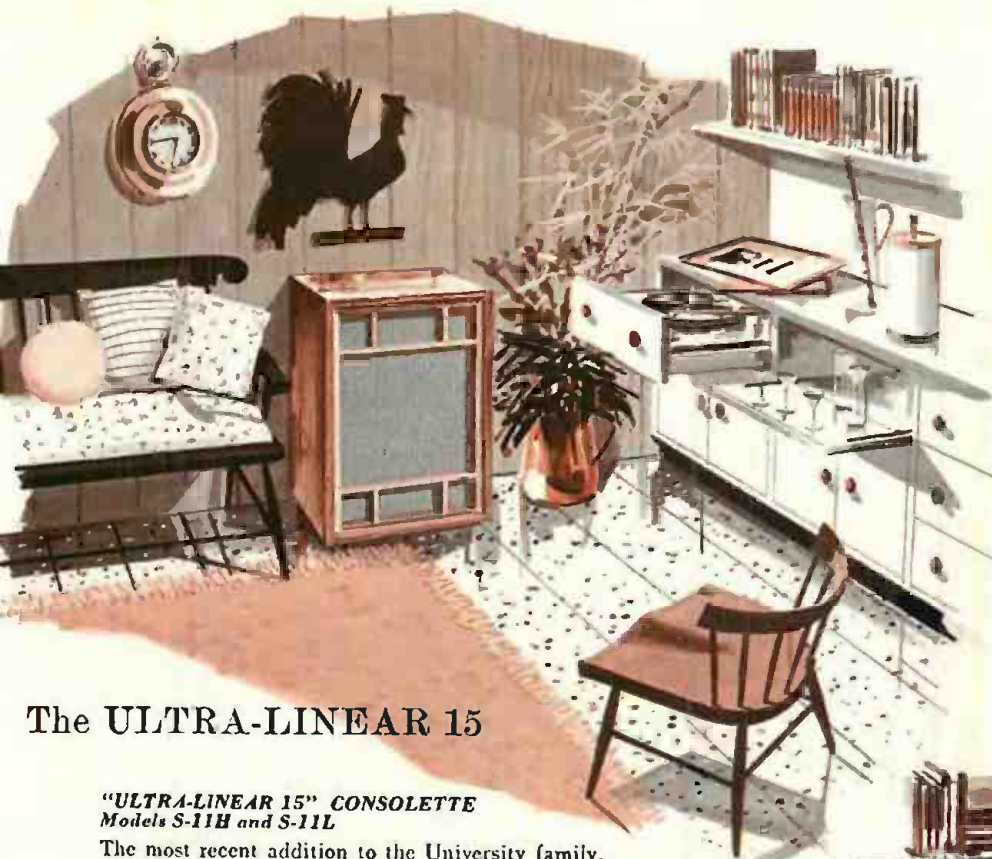
For those who demand music reproduction with full dynamic range, with tonal response from rich, clean bass to highs of bell-like brilliance . . . yet who must consider budget or space limitations . . . University presents the MASTER. It has long been a favorite in hi-fi circles . . . and understandably so. Incredibly efficient in acoustic performance, the MASTER provides top quality, full volumed tone, even with amplifying equipment of modest price and power. And University's artistry with cabinet design and rich, hand-rubbed furniture finishes must be seen to be appreciated. Your MASTER is equally handsome, equally efficient acoustically, whether placed in a corner, or flat against a wall. Plan to listen to the MASTER, soon. You are due for a most delightful surprise.



The SENIOR

MODEL S-5, "SENIOR" MULTI-SPEAKER SYSTEM

This model is truly a remarkable achievement in speaker system quality . . . and a revelation in practicality! For here is superb audio engineering that makes light of space and budget restrictions. Each component of the SENIOR has passed the most rigid tests and has earned its right to be part of this outstanding system. The result is a thrilling sensation of sound which seems to surround you . . . *amazing* in a system of this size. Treat yourself to its full-bodied, undistorted coverage of the acoustic spectrum, all kept in perfect balance by the Acoustic Baton. The SENIOR enclosure is a beautiful piece of furniture that will enhance any room . . . clean, easy-to-live-with lines characteristic of its careful craftsmanship. When you choose the SENIOR, you will be very pleased . . . and very proud.



The ULTRA-LINEAR 15

"ULTRA-LINEAR 15" CONSOLETTA Models S-11H and S-11L

The most recent addition to the University family, the ULTRA-LINEAR series offers you . . . for the first time . . . truly glorious, BIG sound from a small enclosure. Here is the "dream speaker" that brooks no compromise in bass range . . . that permits no distortion whatsoever throughout its entire response range . . . limitations that occur so disappointingly often in other small systems. With a good amplifier, delivering 20 to 60 clean watts—and the ULTRA-LINEAR 15—you'll literally revel in luxurious, smooth, theater-quality sound . . . from musical notes so low in frequency you feel as well as hear them . . . to highs beyond the limits of audibility. Yes, here is the "impossible" brought to miraculous tonal reality . . . performance comparable only with the finest speaker systems such as the DEAN and CLASSIC . . . for those who demand uncompromising musical reproduction, yet whose space is unusually limited. Balance controls permit tonal adjustment to suit individual preference or room acoustics. Graceful styling and fine, hand-rubbed finishes give the ULTRA-LINEAR 15 a character all its own, at harmony with any decor. Choose S-11H for upright use, S-11L as a lowboy. An ideal choice, too, for stereophonic installations. Hear it soon . . . and learn that finally there is a genuine answer to the small-speaker problem.

"ULTRA-LINEAR 12" CONSOLETTA Models S-10H and S-10L

Carrying forward University's significant breakthrough in acoustic design . . . providing authentic, distortion-free bass in limited enclosure volume . . . the ULTRA-LINEAR 12 has been scaled down to occupy the barest minimum of space, yet leaves nothing to be desired in tonal performance. Model S-10H is for applications where minimum width must be considered, Model S-10L where height must be conserved. Harmonious proportions, exceptionally interesting grill treatment and beautifully grained hand-rubbed finish make this consolette an admirable addition to any room. And without the removable base, either model is perfect for shelf, bookcase or "built-in" use. An adjustable control is provided for finger-tip correction to suit your taste or room acoustics. Requires 25 to 60 clean amplifier watts. You'll be thrilled with this incredible performer . . . listen, and see if you don't agree.

The ULTRA-LINEAR 12



The TINY MITE

MODEL S-3TM, "TINY-MITE" SPEAKER SYSTEM

A moderately priced diminutive 3-way speaker combination providing exceptional high fidelity, the TINY-MITE is a veritable powerhouse of acoustic energy. You'll find it hard to believe such magnificent performance comes from an enclosure only 21 1/4" x 15 1/2" x 12 1/2"! And so efficient, that a 5-10 watt amplifier is more than adequate. True "cornerless-corner" design enables the TINY-MITE to be used successfully in a corner, flat against a wall—even upside down, if you prefer! The clean-cut, handsome, go-anywhere console is beautifully "furniture" finished.

The COMPANIONETTE

MODEL S-1, "COMPANIONETTE" 2-WAY SYSTEM

The ideal bookshelf or extension speaker. Make every room a music room with the COMPANIONETTE! This decorative, smartly styled cabinet easily fits into limited spaces, provides a beautifully efficient solution to the small-speaker problem, or when it is desired to bring music from an existing high fidelity installation to additional rooms. You'll be truly amazed at its excellent bass reproduction blended with clean highs. Inexpensive wrought iron legs, available at most furniture, department and hardware stores, convert the COMPANIONETTE into an attractive floor model.

See Technical Specifications, Operational Data, Dimensions and Prices on Last Page

TECHNICAL SPECIFICATIONS



The CLASSIC and DEAN

The enclosure of the CLASSIC and DEAN is a true, front-loaded, self-contained, self-sufficient exponential horn terminating in a single mouth opening, there being no need to split the sound into two channels in order to use room walls, as is the case with most so-called "horn" enclosures.

University's single horn and mouth design delivers a superior acoustical performance for two major reasons: a) more accurate adherence to true exponential horn expansion is realized within a given physical volume if only one transmitting channel has to be fitted into it; b) a single horn terminating in a single larger mouth gives better radiation and smoother, fuller bass reproduction to the long wave lengths of the low frequencies than can be obtained from two separate smaller openings.

The horn of the CLASSIC and DEAN also takes full advantage of the matchless efficiency of the "compression-type" driver assembly principle. The rear chamber of the Model C-15W 15" woofer driving this horn is completely enclosed, thus producing a back compression during the rearward movements of the diaphragm. This compression is utilized as part of an acoustic network working with the cone speaker and matched to the throat opening of the horn directly at the front side of the diaphragm. The result is a maximum utilization of the full output capabilities of the driving loudspeaker.

To this woofer horn assembly is added the Cobreflex dual exponential mid-range horn driven by the heavy duty T-30 driver unit, and the HF-206 Hypersonic tweeter employing the "reciproating-flare" wide-angle horn for clean, uniform high frequency response out to inaudibility. Thus, the CLASSIC and DEAN systems are actually true, triple, all-horn systems employing many exclusive and patented University design principles.



MODELS S-8, THE CLASSIC and S-7, THE DEAN Components for both comprise C-15W 15" theater woofer, Cobreflex wide-angle dual exponential horn with T-30 driver for mid-range, HF-206 Hypersonic Tweeter and N-3 Acoustic Baton network. Crossovers 700/5000 cps. Power capacity: 50 watts,* room level approx. 2 watts. Impedance: 8 ohms. Sizes: CLASSIC-34 1/2" x 40 1/2" x 25 1/2" deep. Shpg. wt.: 225 lbs. DEAN-36 1/2" x 37 3/4" x 26 3/4" deep. Shpg. wt.: 208 lbs. User net: Mahogany-\$475, Blond-\$495, Walnut-\$520.



The ACOUSTIC BATON

The Model N-3 Acoustic Baton tonal balance control is an outstanding University feature used in the Classic, Dean, Master and Senior speaker systems. The action of the Acoustic Baton differs from that of amplifier tone controls which is generally on a rate per octave basis and tends to change the character of the program material. However, by further being enabled to alter the relative level of the mid-range and tweeter with respect to the bass range, the user of the Acoustic Baton has at his command the aural sensation of "Presence" and "Brilliance." Hence, listening becomes far more pleasurable, and varying conditions of room acoustics, program source and personal taste may be accommodated without distorting the complex wave content of the original program.



The MASTER and SENIOR

These new University "room-balanced" horn enclosures, combining direct radiation and rear horn loading, feature important improvements in design that permit more freedom in application and deliver completely balanced acoustical conditions in all frequencies. This design makes it possible to use integrated speakers such as coaxials or three-way speakers without dependency upon the walls or corner of the room for "completion" of the horn.

Components in these systems covered by patents 2,632,113; 2,532,114; 2,641,329; 2,690,291; 2,751,966 and other patents pending.

This has been achieved in two fundamental ways: 1) The low frequencies are directed through the horn to the floor and then out into the room through the base. Thus, the floor is able to act as a large baffle plane for the long wave lengths which then reach the listener through normal radiation and dispersion. (See Fig. 1). Linearity in these low frequencies is preserved by a resistively padded vent placed near the bottom plate of the compression chamber. (Without this equalizing vent, the rearward motion of the diaphragm toward the compression chamber would produce higher acoustical impedance than would its forward motion toward the room). The chamber is lined with a resistive material that damps wall plane reflections that normally occur in the mid-frequencies due to the spatial relationship of the back of an enclosure and the back of a speaker.

2) The middles and highs, meanwhile, are directed to ear level by the tilted baffle panel. Low frequencies blend perfectly with the middle and treble ranges for uniform response throughout the listening areas of the room. The result is a highly efficient "room-balanced" horn enclosure, completely independent of its location in the room.

MODEL S-6, THE MASTER—Components comprise C-15W 15" theater woofer, H-600 horn with T-30 driver for mid-range, HF-206 Hypersonic Tweeter and N-3 Acoustic Baton network. Crossovers 700/5000 cps. Power capacity: 50 watts,* room level 2 watts. Impedance: 8 ohms. Size: 37" x 29" x 20" deep. Shpg. wt.: 130 lbs. User net: Mahogany-\$310, Blond-\$320, Walnut-\$325.

Enclosure only, Model EN-15—For use with any University 12"/15" extended range speaker or multiple speaker combination. Shpg. wt.: 96 lbs. User net: Mahogany-\$125, Blond-\$135, Walnut-\$139.50, Unfinished-\$102.



MODEL S-5, THE SENIOR—Components comprise C-12W woofer (minus response limiter), H-600 horn with T-30 driver for mid-range, UXT-5 "reciproating-flare" wide-angle Super Tweeter and N-3 Acoustic Baton network. Crossovers 700 and 5000 cps. Power capacity: 30 watts,* room level approx. 2 watts. Impedance: 8 ohms. Size: 30" x 21 1/2" x 15 1/2" deep. Shpg. wt.: 85 lbs. User net: Mahogany-\$200, Blond-\$205, Walnut-\$209.

Enclosure only, Model EN-12—For use with any University 12" extended range speaker or multiple speaker combination. Shpg. wt.: 60 lbs. User net: Mahogany-\$76, Blond-\$79.50, Walnut-\$81.50, Unfinished-\$65.50.



The ULTRA-LINEAR 12 and 15

The basic concept behind the Ultra-Linear systems begins with a woofer that responds to the very lowest of reproducible frequencies with the very flattest of response throughout its entire operating range. Then, the woofer in its new type acoustic enclosure smooths out whatever self-resonances may exist in the moving coil system. This enclosure is vented through a tubular duct toward the rear of the cabinet, accomplishing a phase inversion action without affecting its performance as a legitimate, tuned circuit for the system's extremely low resonant woofer. By use of a duct of the proper cross section of area and proper length, designed around the extreme low resonance of the woofer, the enclosure performs as if it were 30-40% larger. The venting of this cabinet toward the back of the enclosure serves two purposes: (1) it relieves the short-circuiting effect of a port upon the speaker by placing the opening as far away from the face of the speaker as possible; and (2) when placed against a wall, there is additional loading of this vent by proximity to the wall. This creates essentially two radiating surfaces and thus overcomes the diffraction effects of other types of small cabinets.

The woofer mechanisms that drive these enclosures were designed to have mechanically stable high compliances, and masses sufficient to give cone rigidity. Thus the woofer, when experiencing the large low frequency excursions of which it is capable, maintains its piston-like action over its entire operating range. The compliance designed into these speakers is a specially formed light cambric material impregnated with phenolics to give it stability and then treated with a newly developed plasticized rim treatment that will give lifelong protection to the very high compliance and yet maintain adequate acoustic sealing between the rear and the front of the speaker. Very low frequency cone resonances have been achieved by the combination of the high compliance and the mass relationships of the cones. This results in an exceedingly uniform frequency response characteristic which provides increased linearity throughout its excursion. In conjunction with the voice coil, designed to overhang the magnetic gap and thus produce a constant force factor over wide limits of coil amplitude regardless of coil position, this insures the preservation of ultra-linearity. To achieve maximum conversion efficiency without affecting response linearity, a new magnet material, Hi Flux INFERROX-7, is employed in a newly designed magnetic assembly. Truly clean fundamental cone resonances as low as 15 cps are accomplished.

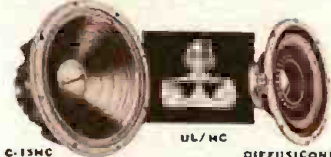
The systems may be classified in the low efficiency category. However, because matched components designed

to complement the woofer are used with it, greater efficiency may be obtained without sacrificing linearity than is possible with other low efficiency systems. Thus, for a given power input, reasonably high listening levels may be achieved. This is vitally important in the case of transients, where the peak power may at times severely exceed the average output power of an available amplifier. If an amplifier has to work too hard to drive a speaker of too low efficiency, the transient response will be deteriorated. Consequently, in the University design, the extra efficiency will provide excellent transient response with reasonable conversion efficiency.

For overall linearity, these systems employ other complementary speakers to complete the mid and high frequency acoustic spectrum. In the Ultra-Linear 12, the response of the woofer extends to a point where it is possible to complete the system with simply one additional treble complementary reproducer. By molding the low frequency response of the tweeter to a level corresponding to the acoustic output level of the woofer, it is possible to obtain a completely "flat" system over the entire operating range. Although the system is normally connected for flat response, the over-all level of the tweeter can be slightly modified when it is desired to accentuate the high frequencies. Thus the system can be adjusted to suit both the user's preference and the particular acoustic environment.

In the Ultra-Linear 15, a 3-way system is employed, the upper end of the woofer being joined to the acoustic response of a high quality 8" mid-range speaker which, in turn, is complemented by a hypersonic tweeter. The mid-range speaker is necessary because the massive structure of the 15" basic woofer limits its upper frequency response. The mid-range is installed within its own rear compression chamber, which protects it from the low frequency pressures of the woofer. It also provides an acoustic crossover for the mid-range, determined by the internal volume of the chamber. The tweeter is balanced to be compatible with the level of the mid-range and woofer speakers. The matched-level network which integrates the three speakers is also adjustable to give a small but perceptible boost in the mid-frequencies and a similar boost to the high frequencies, if listening conditions warrant. However, this system is factory-connected for ultra-linear response.

Thus, high cone mass, high cone compliance, overhanging voice coil and complementary matched upper range units... plus the specially designed enclosure, all work together to produce original studio quality.



The ULTRA-LINEAR 15, MODELS S-11H and S-11L Components comprise new heavy duty high compliance 15" C-15WC woofer, Diffusione-8 with its own compression chamber for mid-range (200 cps crossover), a special UL/HC Hypersonic Tweeter (5000 cps crossover) for response to beyond audibility and specially designed Model HC-3 matched-level network, with "Brilliance" and "Presence" controls. Operates with power input of 20-60 clean watts. Impedance: 8 ohms. Size: 26 1/2" x 19 1/4" x 17 1/4" deep; removable base adds 2". S-11H is upright model; S-11L is low-boy. Shpg. wt.: 87 lbs. User net: Mahogany-\$245, Blond-\$249, Walnut-\$253.



The ULTRA-LINEAR 12, MODELS S-10H and S-10L Components comprise new C-12HC 12" high compliance, low resonance woofer, special 2500 cps crossover, wide-angle UL/HC tweeter and Model HC-2 matched level crossover network with high frequency adjustment for matching room attenuation characteristics. Operates with power input of 25-60 clean watts. Impedance: 8 ohms. Size: 25" x 14" x 14 1/2" deep; removable base adds 1 1/2". S-10H is highboy; S-10L is lowboy. Shpg. wt.: 58 lbs. User net: Mahogany-\$139, Blond-\$143, Walnut-\$147.

MODEL S-3TM, "TINY MITE"—Uses Model 308 8" 3-way Diffaxial speaker with University's exclusive tri-axial construction and center-projected compression tweeter with "reciproating-flare" principle, crossing over electrically at 5000 cps. Mid-range reproduced from patented deluxe multi-element Diffusione section with 1000 cps crossover. Response to 15,000 cps. Power capacity: 25 watts,* room level 3 watts. Impedance: 8-16 ohms. Size: 21 1/2" x 15 1/2" x 12 1/2" deep. Shpg. wt.: 30 lbs. User net: Mahogany-\$85, Blond-\$88, Walnut-\$89.50.

Enclosure only, Model TM 812—For use with any University 8" or 12" extended range speakers. Shpg. wt.: 25 lbs. User net: Mahogany-\$43.50, Blond-\$46.50, Walnut-\$48.50, Unfinished-\$37.75.



MODEL S-1, "COMPANIONETTE"—2-way speaker system using Model C-8W woofer and Model 4401 wide-angle tweeter. Response to 15,000 cps. Crossover at 2500 cps. Power capacity: 25 watts,* room level approx. 3 watts. Impedance: 8 ohms. Size: 10" x 24" x 10" deep. Shpg. wt.: 21 lbs. User net: Mahogany-\$62, Blond-\$64, Walnut-\$65.75.

*Integrated program

Hear magnificent University speaker systems at your dealer... soon!



UNIVERSITY LOUSPEAKERS, INC., 80 SOUTH KENSICO AVENUE, WHITE PLAINS, N. Y.

NOTED WITH INTEREST

Continued from page 16

Magnecord Updated

Magnecords are again coming off the production line. The company was purchased by Midwestern Instruments, Inc. of Tulsa, and its facilities moved from Chicago. The first unit off the line is a Magne-Music tape player, used for background-music applications. It features reels capable of holding 9,600 feet of tape!

Spanish First

Had an item in September HIGH FIDELITY about a book called *Alta Fidelidad* being the first such in Spanish. 'Taint so, it seems; John Newitt's well-known *High Fidelity Techniques* was translated and published in Mexico last year under the title of *Técnicas de la Alta Fidelidad*. Translation by Eduardo Escalona; published by Liberia Bellas Artes, S. A.

Thanks to George Rinehart, of Rinehart & Co., for bringing this to our attention.

Record Cataloguing

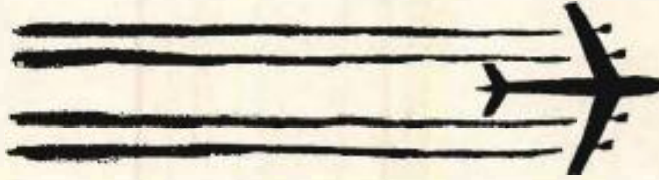
We have had several items in the past about various methods and means of cataloguing and labeling record collections. Carl Helmick, of 6805 Yellowstone Dr., Riverside, Calif., wrote us an interesting letter in midsummer, which we have not had space to publish until this issue. Here are his suggestions.

"The problem as I see it can be divided into four parts: (1) Arrangement of records; (2) Numbering of records; (3) Identification of records without having to remove them; and (4) Cataloguing of records. I shall take up these four subproblems in that order.

(1) My collection consists now of 12-inch, 10-inch, and 7-inch LPs, and some old 78s. For storing convenience I segregate the records by size, storing them vertically with the spines outward. I place them in the order I get them, but I suppose any other arbitrary order would do just as well. Arrangement by alphabetical order is not suitable for my collection, since a great many of my records contain material by more than one composer.

(2) I now assign a number to each record, each size of each speed being

Continued on next page



**The
cartridge
of
tomorrow
is
HERE!**

To ride in America's first jet airliner, you'll have to wait until 1959—but the cartridge of tomorrow can be yours today! The sensational new ESL C-60 electrodynamic cartridge, as advanced as tomorrow's jet and musical as a rare Stradivarius, is now at your audio dealer's.

Hear it, and you'll be astonished at the C-60's dramatic superiority of reproduction quality. You'll be astonished, too, at its ruggedness in any record changer or arm. With a voltage output five times the minimum specified for the world-famed ESL Concert Series cartridge, the ESL C-60 will easily drive all modern preamplifiers.

Like all fine ESL cartridges, the C-60 can greatly increase the life of your records and styli. Write for free information on the cartridge that's years ahead: the ESL C-60. Better yet, make it yours today. Only \$39.50.



COMPARE THESE MINIMUM PERFORMANCE DATA:

- ▶ Frequency response flat within 1 db 18 cps to 20,000 cps (Elektra 35 test record)
- ▶ Response extends beyond 30,000 cps
- ▶ Minimum output 5 mv at 5 cm/sec
- ▶ Minimum compliance 6.8×10^{-4} cm/dyne
- ▶ Dynamic mass 1 mg
- ▶ IM distortion almost immeasurably small
- ▶ Vertical stylus force 2-6 gms
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- ▶ No transformer nor transistor amplifier ordinarily required
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Just published

Records in Review

1957

The Third
High Fidelity Annual

Edited by Joan Griffiths, Associate Editor, HIGH FIDELITY Magazine

Here, between the covers of a single volume, is the expert guidance needed by everyone who would make intelligent purchases of LPs and tapes.

This book, the only one of its kind, contains over 900 reviews of classical and semiclassical music, and the spoken word, that have appeared in HIGH FIDELITY Magazine from July 1956 through June 1957. The reviews cover the merits of the performance, the quality of the recording, and comparative evaluations with releases of previous years. They are written by some of this country's most distinguished critics.

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

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

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NOTED WITH INTEREST

Continued from preceding page

numbered separately with a prefix before the number to indicate the size and speed. I use the prefixes L, M, and S to indicate the record sizes: L (large) for 12-inch, M (medium) for 10-inch, and S (small) for 7-inch records. I do not indicate the speed for LPs, since nearly all of my records are LPs, but for other speeds I put the number of the speed before the letter prefix. Thus I number my 12-inch LPs L1, L2, L3, L4, etc.; my 10-inch LPs M1, M2, M3, etc.; my 10-inch 78-rpm records 78 M1, 78 M2, 78 M3, and so on. An album which contains two or more records is numbered L5 2/3 for a two-record album or L6 4/8 for a five-record album.

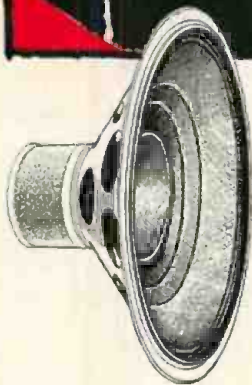
To label the records, I use peelable labels of suitable size which come in sheets of twenty. Being on a sheet of oiled paper, they are easy to roll into a typewriter and can be typed on. I type them, then peel them off the oiled paper and stick them onto the record album so that the record number appears on the back, spine, and front with the equalization indicated on the front. These labels usually stick quite well, but if on a few albums a corner should not stay down tight, a spot of glue will solve that. I do not know if these labels are generally available in a size suitable for this purpose. If you can't find any, Stanley P. Billey, P.O. Box 20, Castle Rock, Minn., can supply a large number of sizes of them at a fairly small cost. For instance, the size 3/8" X 1 1/2" costs \$1.00 for 200 labels, or you can get 150 of size 3/4" X 2" for \$1.00. Other sizes are similarly inexpensive.

(3) It is nice to be able to look at the records in their "stalls" and be able to tell what compositions appear in each. The newer records with their nicely labeled spines make this easy, but what about all the records that don't have this convenience? You can't easily label their spines, of course, but you can make labels to stick onto the spines. In my case I went to the nearest printing shop and bought a large sheet of white gummed paper. I cut this into pieces small enough to fit into my typewriter and went to work. After typing, I cut the gummed paper into strips and pasted them onto the spines. This problem was easily solved, and cheaply, too; the large sheet of

Continued on page 24

HIGH FIDELITY MAGAZINE

Yes sir! It's my suggestion everytime!



What is?

Norelco Full Response Speakers. As your choice for true high fidelity reproduction, Norelco's twin-cone speakers will bring you a new dimension in musical enjoyment for a long time to come. They make a perfect family treat at Christmas time.

Yes, but money gets tight at this time of year. Why, that should be no problem.

How's that?

Simple, penny for penny, note for note, Norelco *FRS speakers reproduce sound more faithfully than any other sound radiator anywhere near its price range.

What makes Norelco speakers so much better?

I always say, listen to be convinced—your ears

will soon tell you. But to make a long story short—These Norelco people have been in the sound business for years. They designed these twin-cone speakers to accurately register highs through the smaller cone and lows through the larger cone. Both are operated from the same voice coil and the same magnet—producing a flat response with exceptional reproduction of transients. On low loudness levels, relative tonal balance is clearly maintained with clean bass, smooth middle tones and clean, sharp highs—free from undesirable harmonics and spurious effects . . . Need I say more?

In what sizes are they supplied?

Five, eight, ten and twelve inch models, and there are specially built Norelco enclosures available for them too. They are obtainable at better dealers everywhere. They all produce real sound, brother . . . real sound!

Norelco *FRS Speakers are available in 5", 8" or 12" sizes in standard impedances. Priced from \$6.75 to \$59.98. Blueprints are available for the do-it-yourself enclosure builder. Norelco Enclosures are available in three sizes, priced from \$33.75 to \$119.95.



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Superb two-way speaker performance in a cabinet that measures 11 x 23¾ x 10. Use as a console (legs avail-



able) or place on table, bookshelf, anywhere! Richly grained Brown or Blonde Tan Leatherette covered case. \$49.50 — (1/4 brass legs \$5.95)

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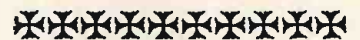
Continued from page 22

gummed paper was only six cents. I thought of using white contact paper instead of gummed paper. This was fine except it would not absorb the typewriter ink unless it could set for three or four months.

(4) I personally use a rather extensive card-filing system. It is divided into two sections: one for listing under composer (plus a "Title" section for those records which cannot be conveniently listed by composer) and another for listing by type of composition. The first section of the card includes the record number, the composer, the title of the work, the performers, the record number (manufacturer's), the playing time, and other works found in the same record. Each performance of each composition gets one of these cards. In the other section, I list only the heading (chamber music, concerto, symphony, solo, etc.) plus the record numbers (mine) on which the work occurs, the composer, and the title. Thus each work gets only one card even if I have several performances. In addition my cards are "color coded." I use yellow cards for baroque and pre-baroque, green for the classical school, blue for the nineteenth-century romantic school, and red for modern. I use white cards for anthologies which contain works from more than one of the above periods and for any other unclassifiable material. This works fine, the only problem being in classifying borderline cases. This system may be too extensive for many people since it would require a bit of typing to keep a large number of records listed this fully. For simplicity and less work the listing under the composer section might be abbreviated, as in the type-of-composition section, or one of these two sections might be omitted altogether.

Open Air Hi-Fi

In Toronto last summer, high fidelity went outdoors. Four sound columns, with six speakers each, were scattered around the Edwards Gardens. A tape recorder fed into two 120-watt amplifiers did the rest—and the people loved it. Attendance in the park soared. The Toronto *Telegram*, however, reported that the head gardener's pet raccoon took to the woods.



HIGH FIDELITY MAGAZINE

SPECIFICATIONS GUARANTEED

McIntosh guarantees performance at all listening levels from 0 to 60 watts. Compare these guaranteed specifications:

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Harmonic distortion of 1/3% 20 to 20,000 cycles. Less than 1/2% intermodulation distortion of any two frequencies provided power does not exceed 120 instantaneous peak watts. Impulse distortion is negligible.

GUARANTEED

Frequency response is ± 1 db at 60 watts 20 to 30,000 cycles.

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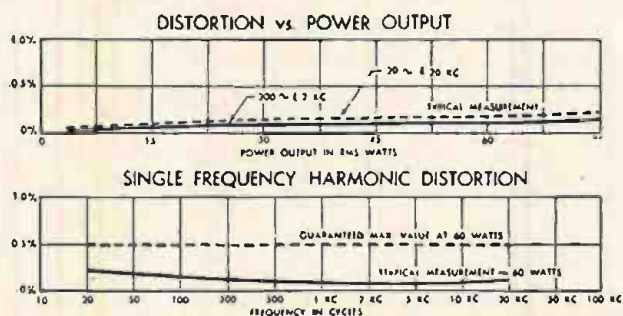
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HF 12-57

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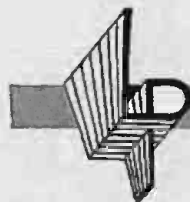
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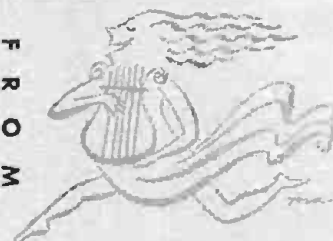
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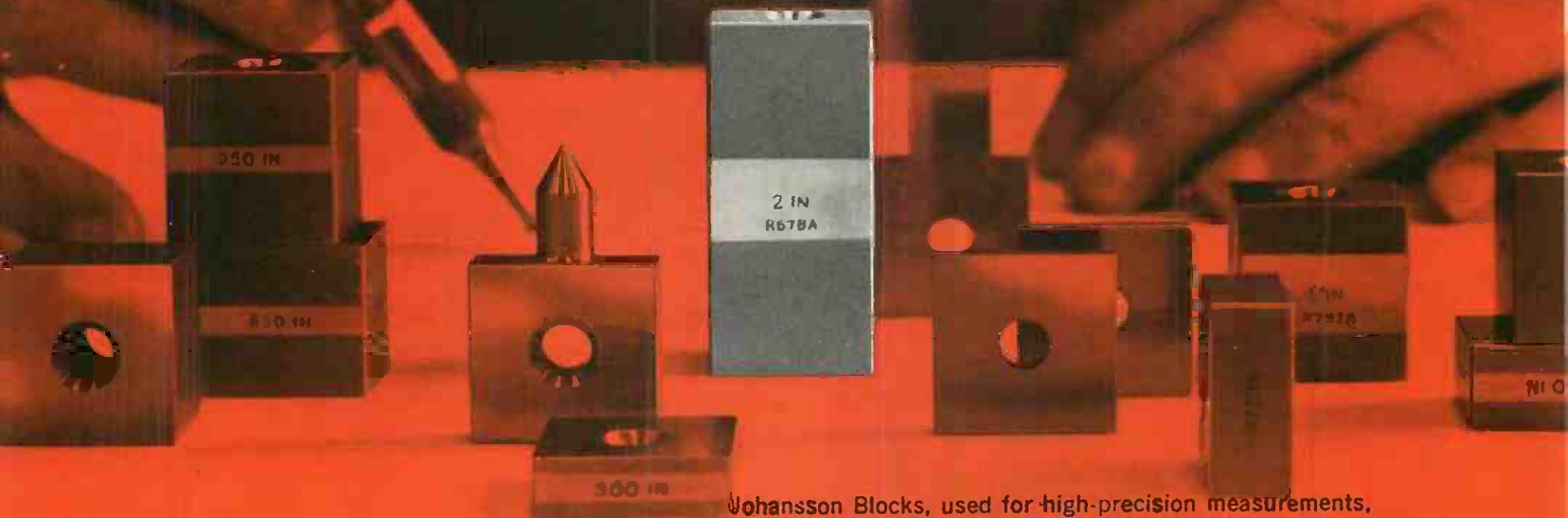
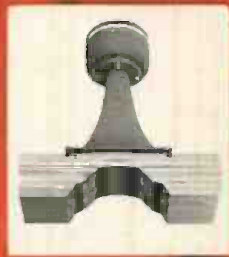
Abroad

LONDON—The "Covent Garden Ring"—it has a character of its own to merit the description—dates in effect from 1955, when Rudolf Kempe took over musical direction of the new staging (designed in gray cloud-scapes by Leslie Hurry, produced sensibly by Rudolf Hartmann of Munich, and drily conducted by Sriedry) of the previous year. Hans Hotter returned as Wotan and Peter Klein as Mime, while Ramon Vinay made his debut for us as Siegmund. 1955 brought Windgassen's Siegfried, and now the disposition has been strengthened by the Brünnhilde of Birgit Nilsson.

In point of casting, then, our performance has much in common with the "New Bayreuth Ring." Like Bayreuth's too, it is a "modern" Ring, stripped of the opulent upholstery of the traditional Wagner presentation. But there is this difference, that where at Bayreuth the producer-grandson goes to work primarily on visual aspects, Kempe begins with the music. About fifteen years ago Richard Strauss made staunch Wagnerians blink when, complaining that "at Bayreuth many of the inexhaustible riches of the score are lost," he declared himself "on the whole more in favor of the old Italian theater" for the cycle. Kempe's conducting at Covent Garden shows the force of this. Turning the absence of a sunken pit to advantage, he dares to bring long passages—whole acts, some would say whole operas—down to a chamber-music level of subtlety. In his fine-grained, gentle treatment, every *p* and *pp* and *ppp* is scrupulously and literally observed. The singers need never fling their phrases against a bastion of orchestral sound. Siegmund and Sieglinde murmur many of their exchanges. Wotan starts his narration in a whisper. Wood-wind solos sing out as if this were Mozart at Glyndebourne.

Continued on page 28

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NOTES FROM ABROAD

Continued from page 26

At first we were surprised, but pleased. By 1956 Kempe had developed and deepened his conception. *The Rhine-gold* was searching, *The Valkyrie* passionate, *Siegfried* a contrast of colorfulness and reflection, while in *The Twilight of the Gods*, discovering in his orchestra new reserves of weight, intensity, and tonal beauty, the conductor brought all these elements together in one inspired reading. This 1955 cycle came to us as a revelation of clarity and proportion; it was as if the performance had been conceived in a single surge of re-creative and interpretative impulse.

This year, however, we have begun to question. The scaling-down process has been pushed to extremes. There has been a lack of climactic weightiness in the orchestral tone. The storms have not been stormy. The emotion of "*Du bist der Lenz*" or of "*Zu neuer Thaten*" has been not flushed radiance but a mild glow of lyricism. Kempe's reading remains very beautiful, very fine. But—in part because he has avoided vigor of accent and reduced dynamics until only the Prelude to *Siegfried* Act III and the climax of the Funeral March are really loud, in part because, familiar now with his virtues, we perceive more keenly the sacrifices they entail—this *Ring* has at times failed to grip us. In a paradoxical way, the very insistence on the tetralogy as a consistent work of art, and the abnegation of sonic splendors which should sweep us forward, have drawn attention to the ramshackle dramatic construction which barely underpins the great work.

Whatever a Woodbird may have said, EMI deny that they have any specific plans for recording this *Ring*. So finely studied, if unspontaneous, a performance might be very enjoyable on discs, though it could be more strongly cast: with a younger, more radiant Sieglinde than Sylvia Fisher, better Rhinemaidens (ours always sound as if they were about to bid Alberich lift his eyes), Valkyries, and minor gods and goddesses. Maria von Ilsovay is the Fricka for records; this year, though retaining her beautiful Waltraute, she moved down to make a less impressive Erda, while Georgine von Milinkovic was a more ordinary Fricka than Ilsovay had been. Since Ludwig Weber left the *Ring*, our

Continued on page 32

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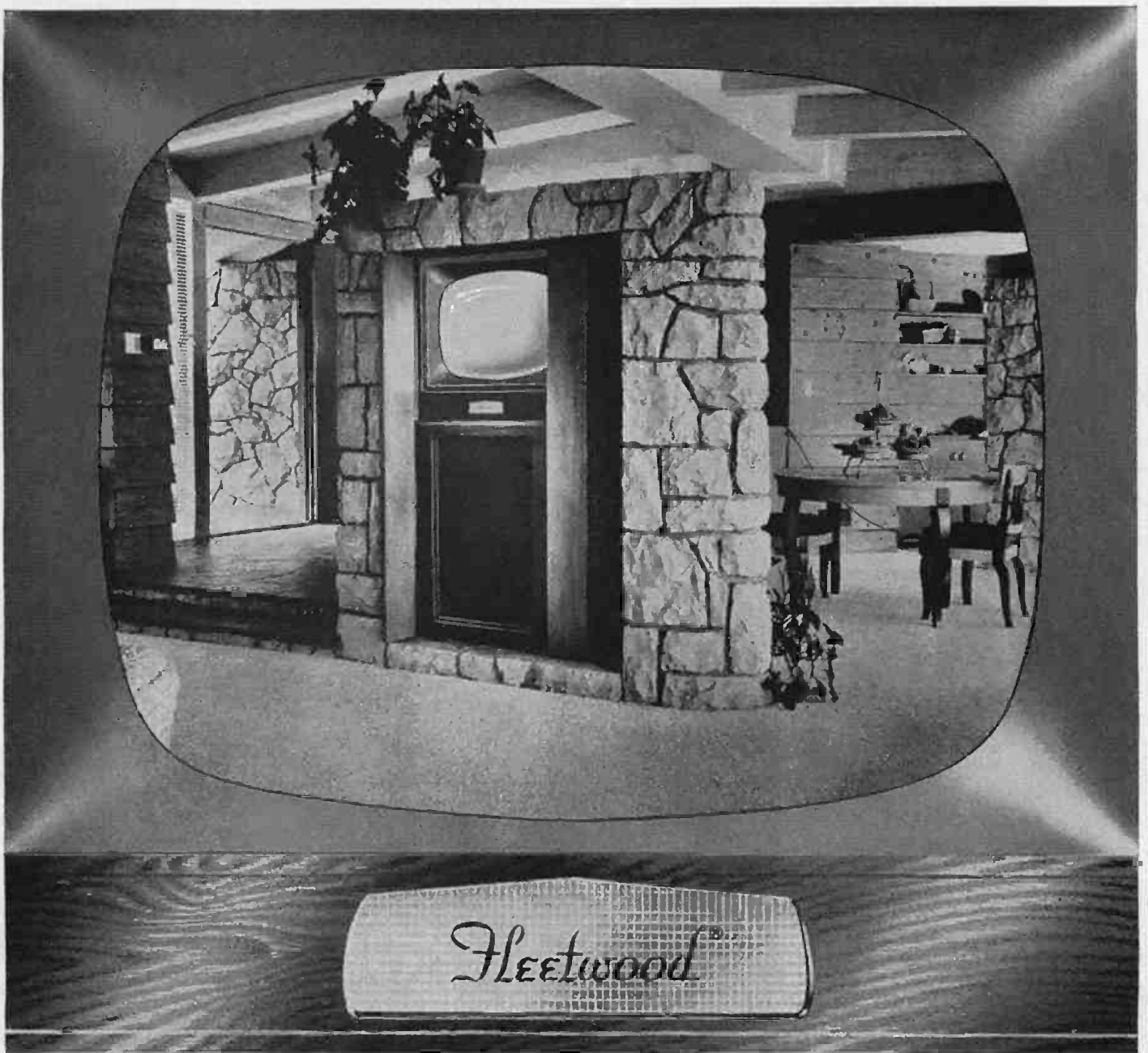
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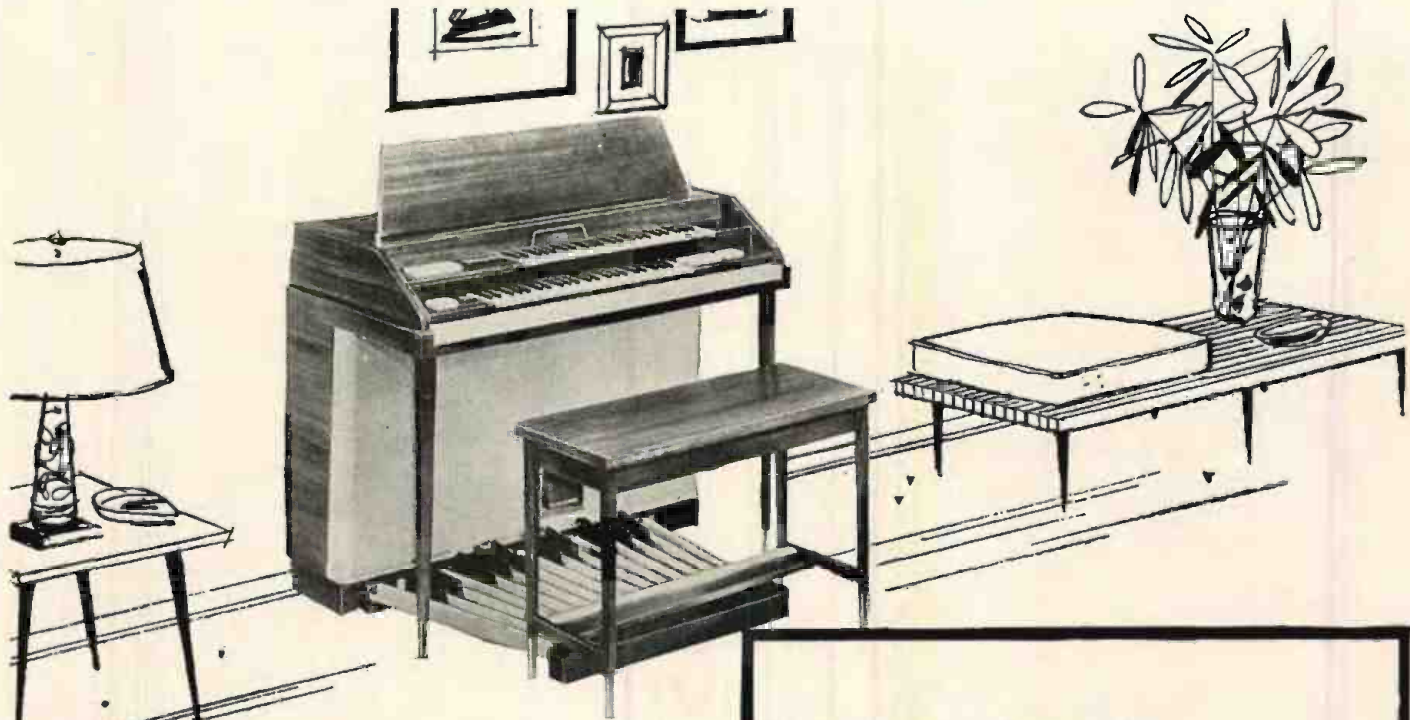
Continued from page 28

basses — Ernster Ludwig Hoffmann, currently Kurt Böhme — have never been better than adequate, though one remembers with pleasure Gottlob Frick's 1951 appearances. Hotter, Windgassen, Vinay, Klein, Otakar Kraus's Alberich, and Hermann Unde's Gunther probably could not be bettered today. Neither in penetrating beauty of tone nor in intensity of dramatic projection does Nilsson yet rival Astrid Varnay in her best form as Brünnhilde, but she is a far more reliable singer, and already an accomplished exponent of the role. Her phrasing is always musical and nearly always expressive, and with greater orchestral stimulus she might have sung still more magnificently.

By the time these words are in print, readers possibly may have heard Flagstad's recording of Act III of *The Valkyrie*. To ensure a live operatic feel (especially in its eventual stereo version), this was recorded with stage movements, and Valkyries clambering about on an improvised mountain. Flagstad has declared herself well pleased with the result, and game now to do the rest of the opera — perhaps Sieglinde too in the first act. Another Flagstad recording on its way, incidentally, is a Mahler coupling of *Leider eines fahrenden Gesellen* and *Kindertotenlieder*, accompanied by the Vienna Philharmonic under Boult.

Artist as Teacher. London's other main musical event has been the return of Lotte Lehmann, to conduct a series of twelve public master classes in opera and lieder, under the aegis of Joan Cross's Opera School. The warmth of her Wigmore Hall welcome, in this city where (under Bruno Walter in 1924) she first sang the part of the Marschallin, was affecting. Those of us who had never heard her in the flesh were there too to greet her with love. The first two classes were both devoted to *Der Rosenkavalier*, and under her tuition young singers blossomed. Half-speaking, half-singing in an octave-down transposition, and uttering the words with the beauty of enunciation we know so well, she made her performance of the Marschallin live again. With a complete performance of the monologue, with "Ich weiss auch nix," and its sighed echo, "gar nix;" again when she left the young couple with

Continued on page 34



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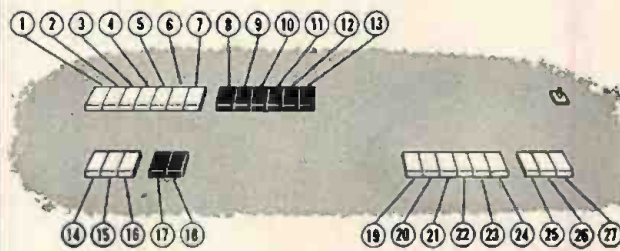


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SOLO VOICES

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

SOLO COUPLERS

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

PEDAL VOICES

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

ACCOMPANIMENT

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

GENERAL

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

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NOTES FROM ABROAD

Continued from page 32

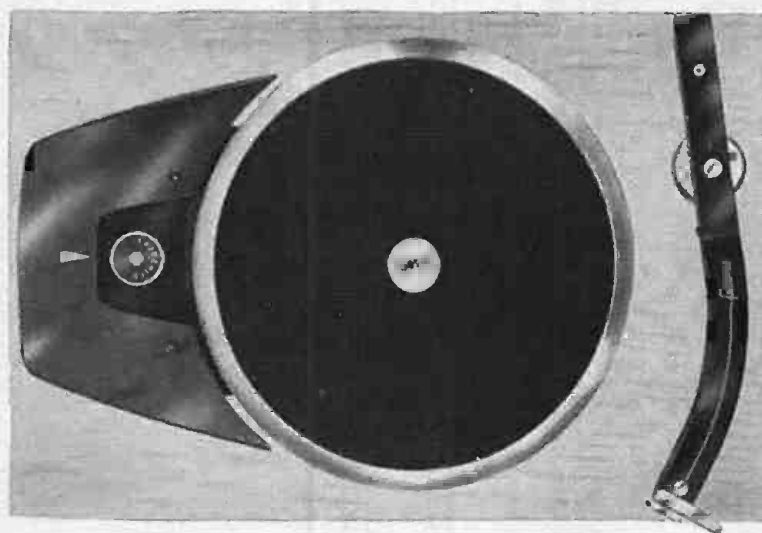
one last glance of mingled tenderness, sadness, and love, "In Gottes Namen," she flooded the hall with emotion. The chivalrous Neville Cardus was moved to suggest that Covent Garden should engage her for their next revival of *Der Rosenkavalier* since "only the imaginatively stone-deaf will ever find out that she is not really singing."

At the second class, a wonderful thing happened. We had reached "Heut' oder Morgen;" Mme. Lehmann was sitting with her back to the audience, directing. Suddenly the voice of Miss Shirley Sproule was flooded over in a stream of warm glorious sound. We gasped, not quite able to believe our ears. But then Mme. Lehmann rose to demonstrate, and "Heut' oder Morgen" was given out as a full, romantic, glowing outburst. With well-simulated surprise at herself, she checked back after the five notes; but our further attention to the class was misted over by emotion. I have now heard Lehmann sing, and will never forget the experience.

As for the lieder classes — well, they are concerned largely with what Mme. Lehmann herself dubbed "more than singing." She hardly makes the distinction between the *impersonation* of an opera performance and the less direct *evocation* of scenes called for by lieder. It was disconcerting to see the *Junge Nonne*, during the piano prelude to Schubert's song, glancing anxiously up at the ceiling as if she were afraid that the rain might be coming through; but wonderful, on the other hand, to see the boastful wench who "had in Penna," during the postlude, savor in memory all ten lovers from Castiglione — "oh, a wonderful town!" — in as many bars. Fascinating, adorable artist!

Other News: The companies' main activity now is getting their summer-recorded operas out on the market. But Klemperer is due to do a Beethoven cycle with the Philharmonia in Festival Hall, and at the same time EMI will complete this series of Beethoven symphony recordings. The new Philharmonia Chorus makes its debut in the Choral Symphony; next year Klemperer does with them a *Matthew Passion*. — ANDREW PORTER





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Books in Review

IN ALL MY YEARS of record and book reviewing, I can't remember when publishing vagaries have presented me with a more stimulating problem in the reconciliation of extreme contrasts, or the harmonization of apparently nonhomogenous materials, than the current, near-simultaneous release of two volumes which at first glance seem wholly unrelated. Yet for all their evidently opposed polarizations, each of these works is of vital significance to every home listener eager to break through the barriers which normally limit his aural experience. One of them is a slim paperback dashed off within a few months by a technical writer pioneering in a radically novel subject. The other is a weighty volume, prepared over a period of many years by a panel of musicologists summing up centuries of research in fields which have endlessly fascinated musicians and listeners. The former is Norman H. Crowhurst's 128-page *Stereophonic Sound* (Rider, \$2.25), the first attempt in book form to deal with the latest triumph of audio technology; the latter is the first of the some eleven volumes that will make up the great *New Oxford History of Music* (in progress)—*Ancient and Oriental Music*, edited by Egon Wellesz (Oxford, \$9.50), the latest effort to trace music back to its origins and to evaluate the influences of the earliest music makers on those of our own day.

It's true, of course, that many listener-readers already have expended considerably more money and time than they may think they can afford in assembling at least reasonably high-fidelity home equipment and LP collections to relish coping with the undeniably more expensive and vexing demands of an entirely new—stereo—medium. Probably even more of them are not worrying overmuch about any ignorance of starkly primitive and forbiddingly exotic musical idioms. There's ample justification in either case (or both) simply to mutter "What's Hecuba to me or me to Hecuba!"—and go our familiar ways un-

disturbed by the full-dimensional sound of the future and the unresurrectionable sounds of the far past. Yet whether it's a question of newly revealed sonic potentialities or newly exhumed musical relics, the challenge to the contemporary listener is essentially the same as that which proves irresistible to the mountain climber, explorer, scientist, or philosopher: the unconquered peak is *there*—and until one comes to some kind of terms with it, there's a sense of incompleteness, of dissatisfaction, that simply will not let one rest. Fortunately, however, this itching unrest can be assuaged at least in part by that easiest of surrogates for more demanding action—reading.

Expansion of Experience: I

Whatever one's active personal involvement, the general subject of stereo sound now has become with flabbergasting suddenness of red-hot importance to every audiophile. For not only has the stereo-tape repertory miraculously come of age during the last few months, but at last a practicable stereo LP disc has been proved to be a laboratory reality sure to become a commercial reality within the next year or so. And meanwhile stereo is imperiously dominating the thoughts of audiophiles on every level.

Innumerable articles have been and are soon to be published in general as well as specialized periodicals, so that the release of the first book completely devoted to stereo is less surprising than the fact it hasn't appeared sooner. But the nature of the book itself is almost wholly unexpected. It is a "quickie," certainly, yet one written—if perhaps not planned—with scrupulous care . . . the author is no hastily briefed hack, but one of our most gifted technical writers (whose *Understanding Hi-Fi Circuits* was admiringly reviewed in this column just two months ago) . . . and, most surprisingly of all, he is not an ecstatic stereo fanatic, but a remarkably articulate and objective analyst of the in-

adequacies as well as the powers of the new medium.

Crowhurst realizes that miraculous as stereo-sound reproduction may seem to the uninitiated, it is not exempt from the normal laws of acoustics and electronics, and that it can be properly understood only in terms of the basic principles of auditory perception and electro-acoustical techniques. Accordingly he begins his book with two substantial chapters on "Binaural Listening" (the kind all of us with two good ears have always practiced where "live" sound is concerned) and "Stereophonic Listening" (that now made possible by the current techniques in "dimensional" recording). And it is these two chapters which alone make this book invaluable to every listener, quite regardless of his immediate stereo interests, as one of the most lucidly expressed, most illuminatingly illustrated contributions to the understanding of how and what we hear, of where and how reproduced sound differs from the "real thing."

Next come chapters on the various possible types of "Stereophonic Systems in the Home" and the appropriate "Recording Procedure" for each, both of which are packed with extremely useful and provocative information, if rather disconcertingly detached from laymen's most practicable concerns. For, curiously, the most familiar two-channel system (the only one commercially utilized at present in this country) is given no more stress than a variety of others, largely of academic interest only to the American stereophile. The final chapter on "Stereophonic Systems for Movie Theaters and Auditoriums" is also of less immediate interest and pertinence (for the home listener at least). More perplexingly, the penultimate chapter too, "Loudspeakers for Stereophonics," is less practicable than the potential stereo-system purchaser would wish, and moreover so dogmatic in its highly controversial theoretical views as to be a source of serious confusion to the bewildered stereo neophyte.

Continued on page 38

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PRICE: \$36.00

811B

HORN

This superb ALTEC horn is identical in design concept and quality with the 511B but is smaller and has a frequency range from 800 to 22,000 cycles. The 811B with the 802D driver can be used with the ALTEC 803A bass speaker or with the 415A Biflex to extend this wide range speaker to a full 22,000 cycle system.



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PRICE: \$39.00

Network—Impedance: 8 ohms; HF Attenuation: 10 db continuously variable; Crossover: 3000 cycles

PRICE: \$21.00



500D

DIVIDING NETWORK

For use with the 802D h.f. driver and 511B horn. Has smooth 12 db per octave slope and detented high frequency shelving control designed for external mounting with 4 steps of 1½ decibels each for precise adjustment to individual rooms.

Impedance: 16 ohms; HF attenuation: 6 db, 1½ db steps; Crossover: 500 cycles

PRICE: \$54.00

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Power: 30 watts; Impedance: 16 ohms; Range: 30-1600 cycles; Magnet Weight: 2.4 lbs

PRICE: \$60.00



800E

DIVIDING NETWORK

Has the same characteristics as the 500D but with 800 cycle crossover for use with the 811B horn and 802D h.f. driver.

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BOOKS IN REVIEW

Continued from page 36

Stereo-Book Needs

The mere fact that some of Crowhurst's conclusions (on the capabilities of the various types of stereophony in general and on the functional capabilities of certain types of loudspeakers in particular) are in strong disagreement with the data gathered from both my own personal experience and that of many acquaintances and correspondents is not, of course, legitimate cause for dismissing or denigrating Crowhurst's opposing views. Such controversies will settle themselves in time (or remain forever insoluble) and meanwhile are more invigorating than inhibiting to stereo progress. But there does remain a legitimate grievance: where is the practical help we expect to find in choosing and setting up a normal two-channel system (the only one for which a wide repertory of recordings is available now, or likely to be in the near future), and where are encouraging suggestions for beginning or expanding a stereo-tape library, or even for the determination of the general types of music which benefit most by stereo reproduction?

I am also personally disturbed by the absence of any specific historical background materials, in particular detailed references to the prophetic and still classic Bell Laboratory studies and demonstrations . . . the omission of a badly needed bibliography of pertinent periodical articles . . . and above all the apparent (for it certainly is not real) lack of concern with the strictly aesthetic rewards of home stereo listening. Whatever the facts may be, these pages give the unmistakable impression that their author can have spent scant time in the relaxed, contemplative, responsive enjoyment of stereo-reproduced music in his own home. Objectivity and concern with technicalities are admirable up to a point, but only the writer who has subjectively discovered the profound joys — and occasional disappointments — of stereo listening can ever hope to infect his readers with a vital desire to share such pleasures and avoid (if he can) such pains in his own living room.

But this is a sour cadence to end an unfairly limited discussion of a book too valuable in many respects to be spoiled by any lack of plan, scope, practicability, or personal gusto. *Stereophonic Sound* most emphatically

should be read just as it stands now, if only for its opening chapters and the comparable flashes of illumination in its later pages. Nevertheless, I earnestly hope that Crowhurst will lose no time in preparing a revised and greatly expanded version of what is sure to tower head and shoulders above most of the flood of stereo books likely to appear in the next year or so.

Expansion of Experience: II

Any adventure in new dimensions of either experience or abstract knowledge has much of the terrors and difficulties of readjustment as those facing the not-too-distant human explorers of outer space. Certainly most discophiles may consider Lunar craters or Martian sands scarcely bleaker or more alien than the music of prehistoric mankind, that of pre-Christian civilizations, or even that of Oriental peoples today. Yet, whatever the first visitors to the moon or our neighboring planets may discover, it has been proved that most tonal adventurers who have been able to overcome their innate aural prejudices to make a close study of primitive, early, and oriental musics have found revelations of unsuspected fascination — if not what they have been accustomed to consider as "beauty."

It is unfortunate, for anyone unable to get much out of notated examples, that the present first volume of the *New Oxford History of Music* is not simultaneously accompanied by the American release (by RCA Victor) of its sonic illustrations in Vol. 1 of *The History of Music in Sound*. Several later albums already are available, including that (LM 6015) for Vol. 2 of the book series — *Early Medieval Music Up to 1300*, edited by Dom Anselm Hughes — which was published, out of order, in 1954; and undoubtedly Vol. 1 of the discs will be along shortly. In the meantime, there is so much in the present book demanding unhurried study and digestion that any prospective investor in both series will find more than plenty to keep his mind, if not his ears, busy.

Ancient and Oriental Music, like most modern summaries of esoteric knowledge, is so large in scope and covers highly specialized fields in such detail that its publishers have not dared to entrust it to a single authority, but have assembled instead, under the general direction of Wellesz, a whole array of musical scholars: Marius Schneider

Continued on page 41

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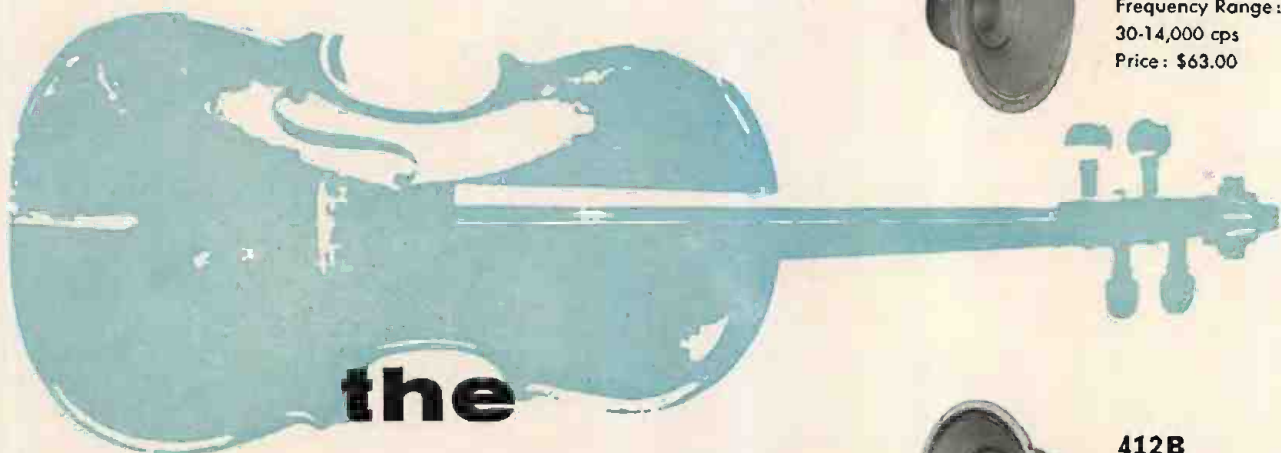
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BOOKS IN REVIEW

Continued from page 39

for Primitive Music, Laurence Picken for the Music of Far Eastern Asia, Arnold Bake for the Music of India, Carl K. Kraeling and Lucetto Mowry for Music in the Bible, Eric Werner for the Music of Post-Biblical Judaism, Isobel Henderson for Ancient Greek Music, the Rev. J. E. Scott for Roman Music, and Henry George Farmer for the musics of Ancient Mesopotamia, Ancient Egypt, and Islam.

Such co-operative authorship has great advantages, especially when the individuals are as well chosen and exert themselves as ably as the present writers. But there is an inevitable "catch": partly a disconcerting diversity of styles and treatment, more notably the lack of a unifying personality, which no editor can impose from above. There is also, here, the disadvantage of selecting noted specialists rather than those distinguished for writing ability, which results in perhaps more sectarian squabbling than is really necessary and certainly in an imbalance between the authors' skills in organizing materials and in communicating their own enthusiasm for these materials to laymen.

In short, then, this isn't an easy book to read; indeed it probably isn't a book to be read at all, but one to serve as an immensely convenient and authoritative reference source. For the general musical reader anxious to venture for the first time into these remote but fabulous domains, I should recommend the best one-man book I know on the allied subjects—Curt Sachs's *The Rise of Music in the Ancient World: East and West* (Norton, 1943); and, in the more restricted field of primitive music only, Bruno Nettl's *Music in Primitive Culture* (Harvard), which I saluted in this column last May as a superb layman's introduction to ethnomusicology.

Yet for anyone who can afford both the cost of the Oxford book and the effort it demands for useful comprehension, *Ancient and Oriental Music* with its handsome format, 15 plates, 322 musical examples, and 25-page bibliography is an investment he will never regret. Fair warning: there are many more things in music, as well as in heaven and earth, Horatio, than are dreamt of in your present philosophy! Recordings already have opened up several rich worlds to us, but there remains an infinity of others. R.D.D.

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Thoughts on the Second Channel

SOMETHING NEW and important is with us now, and those of us who are long-term listeners would be less than frank if we did not admit that it is something nearly as infuriating as it is promising. I have reference, of course, to stereo.

At the autumn audio-equipment shows in the major cities, every exhibitor who could possibly do so was demonstrating his wares as media for stereophonic listening, with paired amplifiers and loudspeakers forwarding through two channels a reproduction of sound recorded dually by spaced microphones. Nearly every major record company had come forth with stereophonic tapes (the outstanding exception was London, which instead was spicing publicists away, none too stealthily, to hear samplings of its stereophonic *discs*.) The bad listening conditions, standard at audio conventions, merely helped to point up the advantages of stereo sound reproduction. Even in the miserably undersized demonstration rooms, rocked with tumult from neighboring exhibits, there would come forth occasionally a strain of music undeniably attired in three-dimensionality — spatially convincing, with the violins over yonder, and the percussion back where it belonged, and the trumpets sounding from upstage right.

Stereo can do this. Even bad stereo can, and it is this that compounds the annoyance of the veteran fidelitarian with the whole development. The stereo rigs at the audio shows (because of restrictions on what can be exhibited there) at least embodied components legitimately describable as high fidelity. Out elsewhere in the towns, at appliance and music stores, selling like hot cakes, were (and are) packaged stereo players with no pretense to the title high fidelity at all. Some of these cost as little as \$150. But, though their sound is drenched with distortion of all kinds, it does have *something* that even the best single-channel reproduction has not. And the newcomer to home listening will have this for \$150. Probably he will have it before the faithful and fastidious fancier of good sound will. The latter already owns a good single channel set, true within a decibel or so from 20 to 20,000 cycles. His second channel must be of kindred quality, must it not? So to make the conversion he is going to have to pay again at least 60% of the amount he already has spent. It may take him a little time.

In some instances, too, he may have the discouraging feeling that he has been through all this before — when LP came on the scene ten years ago, rendering obsolete all his 78-rpm discs and the changer he had bought to play them. Well may he fume. (Though probably he should not feel too grim about the delay imposed by his bank book.

The decision as to whether he should prepare for tape-stereo or disc-stereo cannot be made now anyway: the commercial stereo disc and its associated pickup cartridge are not yet with us for evaluation.)

Fume or not, though, the only practical thing to do about progress is to join it. And I am sure stereo is progress. Indeed, it may be needed corrective progress. There have been in high fidelity some rather disquieting "new directions" in the past few years, mostly in the over-adaptation of music for living-room listening. With the realization that concert-hall music could not be brought with pure realism into living rooms, there were attempts to alter it for maximum phonographic effect. Both sound-equipment makers (and experimenters) and record manufacturers entered into these attempts. The latter yield the most easily recognizable examples. Consider, for instance, RCA Victor's Toscanini *Till Eulenspiegel*, or Westminster's Scherchen *Military Symphony*. Neither of these sounds anything like an orchestra as heard from an average seat in a concert hall, and it is fair to assume that they weren't intended to. For home listening, given the restrictions of single-channel reproduction, *they sound better*.

That kind of development, I think, can be dangerous. Not that it is necessarily bad: sometimes it seems almost as if Beethoven, writing the late quartets, had the phonograph in mind; it emphasizes the unity of his musical ideas and filters out the distractions, but the Bartók Percussion Sonata, as a contrasting example, was written to be heard in breadth. So was *Harold in Italy*. Coming from a point source, they lose something. And altering their dynamics in an attempt to compensate for this loss can involve a sort of distortion engineers never talk about: the distortion of a musical intention.

Heretofore the musically oriented critics of high fidelity have aimed their remonstrances on the need for us to hear more live music. This is desirable, of course, but it isn't always practical, nor would it be infallibly effective. Too many of us got our musical conditioning from the phonograph. An infrequent live concert would not recondition us. And this applies even more directly to the folk just now being introduced to music by virtue of its being something which may be enjoyed in a suburban living room. If it is desirable to plant and keep in our minds a clear conception of how music sounds when performed as its composers expected it to be performed, then stereo is desirable too. Its only undesirable concomitant, as I see it, is the silly theory that two-channel sound need not be high in fidelity. Who wants his living room transmuted into a *bad* concert hall? J.M.C.



these men shape your listening



C

"THERE ARE SO incredibly many people in the world, and there are still so few who own Beethoven's Fifth Symphony," said the head of artists and repertoire for a large record company. "Twenty-six versions are still not enough." And, shortly after making this pronouncement, he bent his head to the task of planning next year's repertoire list, earmarking the venerable symphony for another recorded performance, although four versions already exist on that label. The classical a & r man in a recording organization (a & r is accepted trade terminology for the department that handles musical artists and chooses the works they record) is shouldered with several important duties, among them the difficult one of equating artistic responsibility with sales potential. His is the classic dilemma of most of our cultural middlemen—who might be said to range from museum directors all the way to Mike Todd—whether to give the public what it seems to want, or to make the public like what they have to give. Since the a & r man usually does something of both, and since he works in an area where taste, good, bad, and indifferent, is a continuing factor, we may include him in that influential inner group of our society that Russell Lynes has termed "the tastemakers."

by Hollis Alpert

To quote Mr. Lynes: "It is in the nature of our economic system not merely to meet demand, but to create it. One of the ways that demand is created is by changing people's tastes, or at least inviting them to change. . . ."

The Classical Artists-and-Repertoire direction is always suspended between aesthetics and the profit motive.

While the a & r man was once defined as "a fellow with a taxi meter in his head who can read music," he also is someone constantly engaged in the meeting and creating of musical demand. When he records another Beethoven Fifth, yet another *Nutcracker* Suite, and still another *Scheherazade*, he feels he is not only meeting public demand, but creating a hunger for something else, and thereby a new taste. The record-buying public, no one needs to be told, is constantly growing (the yield for 1957 is expected to be a quarter of a billion dollars, with a heavy proportion laid out for classical recordings) and it is an accepted theory in the business that the newer audience turns the corner on *Nutcrackers* and *Scheherazades*, somerimes towards the more esoteric classical items in today's luxuriant record catalogues.

"I feel I know everything there is to know about the *Nutcracker* Suite," says David Oppenheim, head of a & r for Columbia records. "But I know there is a demand for new versions, and for all the others—the best, the worst, the longest, the shortest, the most shocking."

"Why another *Scheherazade*?" asks Kurt List, who performs the same function for Westminster. "One of my loyalties belongs to the art of music and the other to the stockholder. This is not always a contradiction. To me it is interesting, for example, to find out how the Russians perform Rimsky-Korsakov. I no longer think of the phonograph record as a permanent document—not at today's prices."

And listen to Walter Legge, an a & r man for EMI, the English firm that records on the Angel label, among others. "You must realize that everything we do is done with one eye on the balance sheet, and the other on our consciences."

Does one detect in these statements a longing for fresher fields and greener hills? The a & r man, because of the very nature of his functions, is a man of developed tastes. He probably prefers Bach, Vivaldi, and Scarlatti to Mantovani, Kostelanetz, and Melachrino, yet he must put the same energies into the recording of all. This is his peculiar crucifixion. On another cross, some distance off, you may spot the motion-picture producer who must star Jayne Mansfield instead of Julie Harris in his movie. Also in Gethsemane is the sensitive vice-president in charge of TV programing who schedules Elvis Presley instead of a reading of Eliot's *Four Quartets*. Yet the a & r man has it easier than most. In his profession the range between the honorable and the meretricious is neither so great nor so serious. If he cuts several masterpieces into slices for a record called "The Soul of the Symphony," he can also resurrect from obscurity a lovely old Requiem Mass, or put on record the first performance anywhere of a talented new composer. Like the man who occasionally beats his wife, he makes up for it with outbursts of affection and beautiful gifts.

THERE IS NO a & r man so omnipotent as to control the entire recorded output of a company. Final decisions (on repertoire, on the signing of an artist) are usually made in committee. He owes his job to both his musical and his commercial senses. Sometimes he is more of a producer, overseeing the production of a recorded work from the first garnering of forces to its performance in studio. For some a & r men, the administrative function is the primary one among their responsibilities.

Alan Kayes, who manages classical a & r for RCA

FRED PLAUT

Left to right: RCA Victor's Alan Kayes, Columbia's David Oppenheim, Westminster's Kurt List, M-G-M's Edward Cole: "A clinker can be there for a long, long time."



Victor, is more likely to be found in his office than in the studio. In the Victor setup strictly musical matters are in the hands of musical directors (Richard Mohr and Jack Pfeiffer), and Kayes regards his main sphere as the developing of plans, shaping of repertoire, arranging contracts—a delicate job, when one considers the stature of contract artists such as Heifetz, Rubinstein, and Horowitz—and co-ordinating his department with the promotion and sales departments.

The policy he implements was laid down by George Marek, general manager of RCA's record operations. "Whether we like the condition or not," Marek once said, "here it is: about six-hundred pieces of repertoire account for about eighty-five percent of the sales in our catalogue. Isn't it sounder to make sure that the six-hundred pieces are available to the public in the best possible recordings?" If more of the public were to be converted to playing records, such conversions, Marek said, would have to come through the popular compositions. Some in the industry call this policy "the safe six hundred and a few others." Only the smaller record companies can afford to ignore it, and sometimes, though they ignore it, they can't afford it. Witness the demise, now and then, of a small and struggling company.

Kayes, like most a & r men, will speak of business before he will speak of art. "Our company is geared to the mass distribution concept," he said. "The repertoire is designed to feed the retail structure, and a dealer in records is no different than a dealer in shirts and shoes. We must anticipate turnover—as soon as the material is frozen it is bad business.

"Nevertheless," he went on, "the element of artistic conscience enters. While we can seldom indulge our own whims, we on occasion do something simply because we want to do it—Menotti's *The Saint of Bleeker Street*, for example, and the Gluck *Orfeo* we recently recorded in Rome. The sales possibilities, strictly speaking, do not justify recording them. Although now and then we are surprised by public response to an off-beat item."

Kayes came to Victor through promotional stints with the Metropolitan Opera and Constance Hope Associates. He was first put in charge of record publicity, eventually was made commercial manager of the Red Seal Division, and was moved in 1950 to the spot he now occupies, after Marek achieved the eminence of an RCA Victor vice-presidency. His musical background, although he plays the piano, is closer to the hobbyist than the professional, and his tastes run to the Beethoven symphonies, and to such operas as *Don Giovanni* and *Boris*.

"Repertoire problems at Victor are not unlike a game of chess," he said. "We have certain artists, who have certain commitments. We can't move one way until an opposing pawn, let us say, is removed. One of our problems is the tendency that exists to type some of our big artists. We try to break down this specializing tendency wherever possible. Monteux, for instance, has been known for his French repertoire. It took some doing finally to join Monteux and the Boston Symphony for the Tchaikovsky Fifth. Standard repertoire? Yes, but at the same time we place an artist in a new perspective."

As a footnote, we might add that the Monteux recording referred to is now past the fifty thousand mark in sales.

Kayes is not opposed to the enlargement of repertoire, especially when economically feasible, and regards technology as the greatest taste shaper of them all. The wide acceptance of the Russians he attributes as much to their dynamics as their musical qualities. Similarly Berlioz and Richard Strauss. He shares the conviction of Marek that widespread acceptance of serious music is good, and any device that helps promote public acceptance of serious works is legitimate. Thus he is all for high-fidelity fans demonstrating sets with Berlioz to their hearts' content.

OF THE CLASSICAL record pie, Victor and Columbia share between them approximately half. But Columbia has ranged further afield than Victor in matters of repertoire, and as Goddard Lieberman, the head of the company, once put it, "attempts to be Doubleday and New Directions at the same time." The company's LP catalogue now lists 4,000 items. The man presently behind that catalogue is David Oppenheim, a clarinetist turned musical director for Columbia, and in 1952 elevated to the a & r position—which, incidentally, was once occupied by Lieberman himself. Oppenheim, like Lieberman, has a fondness for breaking new ground. He supervised the first recording of *Wozzeck*, currently has Stravinsky conducting his own *Agon*. He follows in the footsteps of the man many regard as one of the great originators of the industry. "Public taste," according to Lieberman, "must not be taken as the final objective, but rather as the starting point for creative development. Only in this fashion can a company create ideas for which at first there is no public demand." Lieberman began the American Composer Series, which still appears at the rate of six records a year. He brought new excitement into Broadway show albums, sponsored the Casals festival recordings, and even got onto record the voices of Edith Sitwell, Somerset Maugham, and Truman Capote.


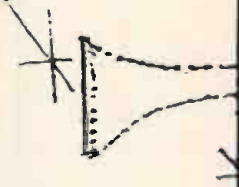
Oppenheim, though concerned by the exigencies of the business with standard repertoire, has the same enterprising attitude towards new music. He sees in the LP record an opportunity to survey a whole form, or a body of work. "The public can almost be counted upon to show interest—perhaps there is something psychological in liking to have a complete set of something." Columbia recently released Anton von Webern's complete body of work, recorded in chronological order. "Four LPs contained an important composer's entire output," Oppenheim said. "The records even contained music unavailable to performers. We recorded it directly from manuscript." Robert Craft, a Webern enthusiast, came to Columbia with the idea of doing a record. "Looking over the possibilities," Oppenheim said, "it struck us that conceivably we could do it all. The purpose was noncommercial, yet this utterly esoteric music continues to sell to the extent that the company cannot lose money on it."

Two years ago, Oppenheim spotted a virtually unknown pianist and recorded him in the Bach *Goldberg Variations*. The record by the young pianist, Glenn Gould, sold like a Beethoven symphony. "We sparked Gould's whole career," said Oppenheim

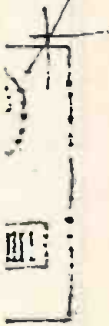
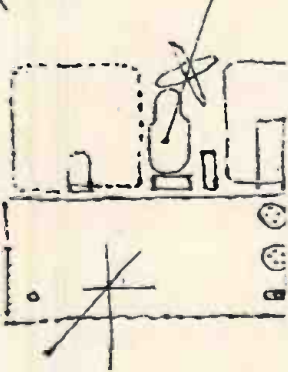
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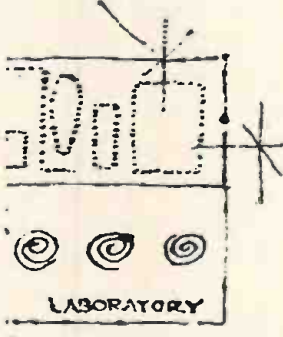
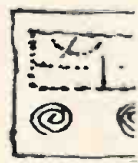

New Directions in High Fidelity



FIVE YEARS AGO this magazine was halfway through its second year of publication. When we had time then to think of anything but the immediate problems of the next issue, we found that our rapid rate of growth, paralleling that of the high-fidelity industry itself, surprised us as much as anyone. It does still; and we haven't any reason to believe that the expansion will not continue.



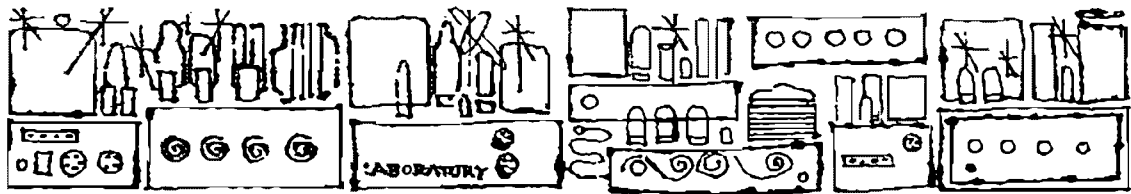
It is pleasant to recall the atmosphere of the first years after the turn of the decade: the delight that all of us, already infected with the hi-fi virus, felt when the first real surge of national interest occurred; the complacency we shared in the perfection of fine equipment as it existed then. In years since, high fidelity has matured from the hobby of engineers and amateur technicians to something altogether different. It is now primarily a tool with which everyone, technically inclined or not, can satisfy a previously dormant craving for music reproduced as a credible facsimile of the real thing.



The requirements of these two groups, old and new, are evidently not the same in all respects. Most of the changes in hi-fi equipment made

by **ROY F. ALLISON**





during the intervening years have been small ones, insignificant in themselves, but they have been made steadily: their cumulative effect has been great. If you doubt this, compare typical 1952 equipment with that of 1957, as I did recently. It provides a sense of perspective that will be helpful in determining which way we have come and where we may be in 1962.

LET'S LOOK at these changes from two interlocking angles—that of general design philosophy and, again, that of technical advancement.

The audio equipment of 1952 was designed by technicians for technicians. Competition among manufacturers then was only slightly less fierce than it is now, of course, and I don't mean to imply that there were fewer corners cut here and there, or that compromises were never made to meet a price. My point is that designers (consciously or not) wanted to impress gadgeteers with the "professional" appearance of their products. Complexity was not merely condoned; in many cases it was increased needlessly. If any thought at all was given to appearance and aesthetic design, it was amateur thought. Most equipment of five years ago looked far better if it were left strictly functional and no attempts were made to dress it up.

There were a few exceptions. Even then one or two manufacturers made hi-fi products that showed good exterior design and were simple to operate. But as a rule, the wife of a new convert would let him bring his expensive shiny-bright equipment into the living room only if it were concealed deep within a custom-made cabinet—also expensive. And usually the poor fellow had to hire someone to make up cables, solder terminating resistors, and connect his components for him. In the face of such obstacles we may wonder that so many persevered.

What a different approach is used today! Now there is as much emphasis on simplicity of operation and interconnection, and exterior beauty, as on interior design. If the results have been gaudy occasionally, or if performance has been sacrificed to a modern-design concept in a few isolated cases, these are unfortunate exceptions to the rule. The tubes, transformers, and miscellaneous hardware of amplifiers and tuners have disappeared inside compact, well-proportioned cases. The cases themselves are either strikingly modern in metal and plastic or of traditional well-finished wood. Bar-style or pointer knobs have disappeared, to be replaced by decorative varnished knobs and tastefully styled panels. Sincere (and often successful) attempts have been made to simplify the controls by combining functions or by indicating "normal" positions on most of them, and by labeling them clearly. Preamp-control units have been treated in the same way—with a great deal of benefit.

Most manufacturers of such electronic components have now styled them to match one another; often they are identical in size too. If you stick to one line, you can get a tuner with a twin control amplifier, or a tuner, preamp-control unit, and power amplifier that mate perfectly. Turntables, turntable bases, and pickup arms are no longer the drab workhorses they used to be, either. Many of these sleek new units are triumphs of clean, simple design, and at the same time are much more functional than the 1952 models.

Perhaps less universal improvements in appearance have been made for loudspeaker enclosures, but many of the big boxes have been redesigned with heartening results. There are several medium-size speaker systems on the market that are in excellent taste. Of these you may choose modern, traditional, or period materials and styling. And the new high-quality miniature speaker systems, aside from their acoustic merit, are certainly more adaptable as furniture than the monsters of years ago.

One consequence of all these changes is that no one needs equipment cabinets or other methods of concealment for his hi-fi today. The components look well on tables or on open bookshelves, and a speaker system no longer need appear like anything but good furniture. With more versatile input facilities, ready-made connecting cables, clear instructions, and simplified controls, there is no question of hi-fi system installation: anyone who can operate an automatic dishwasher, for example, can plug together and use high-fidelity components. It is fair to say that true high fidelity is now ready for a true mass market.

Yet the legend persists of hi-fi's complexities; and its formerly well-deserved reputation as a gadgeteer's hobby may eventually limit its acceptance in some degree. This has produced a pair of odd trends. Now simply small branches off the main stream, one or the other may well develop into the major current. First, there is the trend toward integration of components: pickup and arm assemblies, turntable and arm assemblies, combinations of tuner, preamp-control unit, and amplifier on one chassis, and so on. There are at least two power-amplifier-and-speaker assemblies available as this is written.

Admittedly, some of these combinations are based more on technical advantages than on marketing data. On the other hand, some have practical technical disadvantages. The fact remains that more and more of them are being made. I doubt that this will go much further with input-device components than it has now, but the possibility should not be overlooked. And to me, the combination of power amplifiers and speaker systems is a logical one, attractive from the points of view of both convenience and technical good sense.

The other important deviation from former industry

practice is represented in complete systems, packaged in elaborate, hand-finished, expensive cabinets. There is no reason why a package system cannot be a very good one; it all depends on what is in the package. But if the cabinet is good also, then the system must cost considerably more than the working parts alone. The new package systems do. There are also distribution problems substantially more severe than for components only. Still, several of the best-known hi-fi equipment manufacturers have brought out package systems for the first time during the past year or so. It seems probable, however, that these will enjoy only a limited popularity, since they cannot possibly compete on a price basis with either component hi-fi or pseudo hi-fi package systems.

NOW, how much have we advanced technologically since 1952? So far as would have seemed incredible then. Perhaps the most logical place to begin on this subject would be with tape recorders.

Magnetic tape as a recording and reproducing medium was, practically speaking, only a few years old in 1952. Although there were some professional machines that were quite good even by today's standards, recorders within the means of the average person were unreliable and poor in performance. Since then recorder manufacturers have gained another five years of experience in making tape transport machinery and have pretty well exterminated electrical circuit bugs. Good narrow-gap playback heads are available and are no longer expensive. Result: we now have moderately priced machines that give excellent performance at 7½-ips speed. I am fairly sure that not very long from now—certainly by 1962—we shall be getting as good sound from even less expensive machines running at 3¾ ips. Since prices of both raw and recorded tape will drop also (they have already begun to do so), we shall have then a most interesting situation: tape will be competing with discs on the basis of price as well as quality and longevity.

To play recorded tapes there now are machines with playback functions only. This is a trend that will undoubtedly continue to gain momentum. Eventually, such machines should account for most of those sold for use in the home.

Tape is closely identified with stereo, and at the moment stereo is experiencing a sudden burst of popularity. Recorded stereo tapes are selling many times faster than monaural tapes. Tape machines with stereo playback facilities are being produced at a rate two to three times that of single-channel models. I have heard that stereo is only a fad, but I find this difficult to believe. At least two systems of single-groove disc stereo are in late stages

of development; if either or both are put into commercial use, stereo should receive another tremendous boost. Because a disc record still could be priced far below a stereo tape for equivalent playing times, stereo discs could give stereo tapes rather a difficult time, even if their quality were not equivalent. This would continue to be so after stereo tapes recorded at 3¾ ips become available. I am convinced that stereo—whether on tape, disc, or both—is here to stay. Many others hold the same opinion, to judge by the number of components designed to accommodate stereo being prepared in manufacturer's laboratories. There will even be stereo speaker systems from some of the larger companies.

It is difficult to draw a line between new methods of exploiting old techniques and radically new developments in loudspeaker systems, but I will risk a charge of arbitrariness by citing three of the latter produced commercially during the past five years. First, the acoustic suspension principle, by means of which linear deep-bass response was obtained (with a decrease in average acoustic efficiency) from a very small system for the first time. Second, the push-pull electrostatic speaker for the middle and high-frequency ranges. Third, the ionized-air tweeter. During the same period remarkable improvements in dynamic loudspeakers (and in enclosures for them) also have been made. Loudspeakers are still capable of much further development, however, and I expect that what we now have will appear primitive in 1962. In addition to further refinements in dynamic units, such as increased use of voice-coil feedback, we almost certainly shall have full-range electrostatics of moderate size, and possibly another massless transducer operating at much lower frequencies than the present ionized-air unit.

Tuners have in general become far more sensitive, easier to operate, and better able to reject interference than they were five years ago. There is still room for improvement here too, and it will come. Perhaps we shall have more than just a promise of FM multiplex stereo, and will actually get some use from those ubiquitous jacks marked "Mult Output" or something similar.

Preamp-control units, which are now quieter, far more distortion free, and actually better equipped to handle their nerve-center functions than they were in 1952, will probably go in two directions: they will be combined with tuners or power amplifiers in the simpler systems; they'll become still more versatile and more slanted toward tape reproduction, with more stereo control functions, in elaborate systems. Extensive use of transistors in tuners, tape playback amplifiers, and preamp-control units is inevitable.

Power amplifiers, of course, have become more powerful. They had to do so

Continued on page 156





by Herbert Kupferberg

THE BEST RECORDS OF 1957

*Praise Him with the sound of the trumpet;
Praise Him with the psaltery and harp.
Praise Him with the timbrel and dance;
Praise Him with stringed instruments and the organ.
Praise Him with the loud cymbals;
Praise Him with the high-sounding cymbals.*

— PSALM 150.

Praise Him, in short, with music. Of course, you don't have to take the Psalmist's advice. For Christmas you can give elephant guns, or shoe trees, or anchor chains. But the wonderful thing about music—on records—is the variety it offers, from the *Hammerklavier* Sonata to *Music for Moonlight Bathing*. With records, you can personalize your gifts, whether they're for Grandma or the pretty girl down the street. At least that's the assumption the record companies go by. All through 1957, and particularly in its last months, they have been striving mightily to devise something for everybody in the hope of a green Christmas.

So the question now is not what are the year's "bests," but who gets what? True, in records as in food, one man's meat is another man's *poisson*. But no one quibbles on Christmas morn, and a record under the tree is worth two in the bush.

Start up your list with Grandma, who is an opera lover, with broad tastes in repertory and high standards in singing. Being an old Metropolitan subscriber, she won't tolerate anything later than Richard Strauss. It's just as well for her, for one of the most spectacular albums of the year is Angel's *Der Rosenkavalier* (35492/5), with

Here are some suggestions for folk who want to make this a musical yuletide. More specialized guidance for devotees of jazz and stereophony will be found in The Best of Jazz and The Tape Deck.

Herbert von Karajan conducting and Elisabeth Schwarzkopf singing the most appealing recorded Marschallin since Lotte Lehmann's.

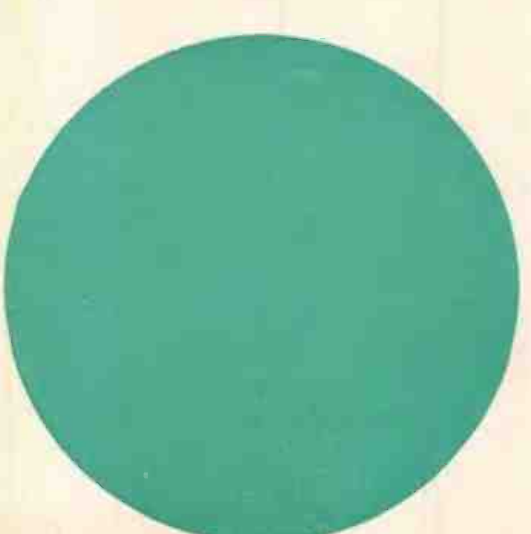
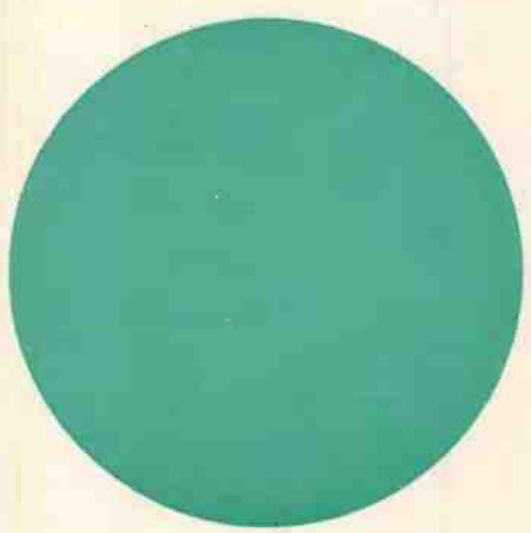
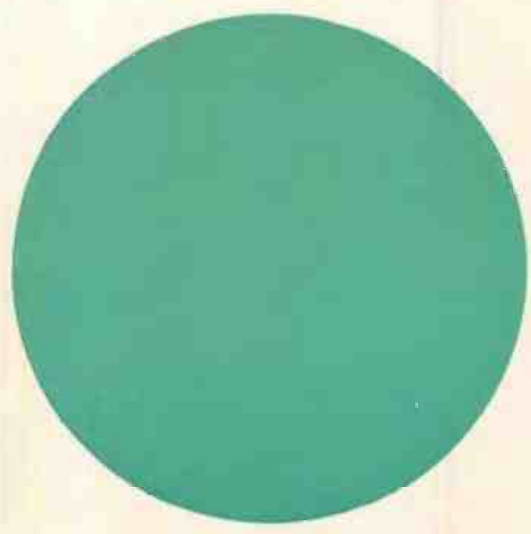
Since Grandma cherishes memories of Kirsten Flagstad's great days at the Met, she'll feel a little younger when she listens to Flagstad's fine recording of Gluck's *Alceste* (London A 4411), or to her uneven but still authentic *Götterdämmerung* (London A 4603). Flagstad, who is a grandma herself, has been a busy girl this year; among her other offerings are Grieg's *Haugvussa* song cycle (London LL 5290) and a Bach-Handel recital wherein she sings both the alto and soprano sections of "And he shall feed his flock" with breathtaking effect (London LL 5277).

How does Grandma stand on Maria Callas? That is an intriguing question, and the answer will determine how she responds to your proffer of Verdi's *Il Trovatore* (Angel 3554 5s/L) and/or *Masked Ball* (Angel 3557 C/L), to say nothing of the recently issued *La Sonnambula* (Angel 35535/7). Of these, the *Masked Ball* may be the safest, for its effectiveness stems from the all-around vigor of the performance led by Antonino Votto as much as from Callas' distinctively personal contributions.

Even Grandma probably won't admit to being old enough to have heard Toscanini conduct at the Metropolitan Opera, but that's no reason to deny her his recording of Verdi's *Aida* (RCA Victor LM 6132), which despite inferior vocalism remains the most vivid *Aida* on records by reason of its orchestral tautness and surge. Almost equally striking is *Verdi and Toscanini*, RCA Victor LM 6041, containing the fourth act of *Rigoletto*, the *Hymn to the Nations*, and several overtures. This was mostly recorded at Madison Square Garden during a wartime benefit, but Grandma was never one to worry about the height of the fidelity.

Let's next consider Sister Sue, who lives in the suburbs with three children, a dog, and a baby sitter (her husband, a commuter, is seldom home). Like Zuleika Dobson, Sue doesn't know much about music, but she knows what she likes. And what she likes most of all is to keep the phonograph going all day. It's for girls like Sue that automatic record changers are made. She asks of music that it be familiar and assuaging—which doesn't necessarily mean Mantovani. Give her Grieg's *Pearl and the Boy* music, played with sumptuous sound by Sir Thomas Beecham and the Royal Philharmonic (Angel 35445). If she absolutely insists on Tchaikovsky, make it the three-record set of the Fourth, Fifth, and Sixth Symphonies by the Leningrad Philharmonic (Decca DXE 142).

Sister Sue's husband, Tom, is a hi-fi addict—when he's home. If he didn't have the mortgage to worry about, he'd neglect the children and retire to tinker with what he likes to call his "rig." Since he is only an in-law and not altogether sane, you may not wish to encourage this sort of thing. But Christmas, after all, is the season of forgiveness. Present him with the Capitol record called *The Orchestra* (SAL 8385), on which Leopold Stokowski not only floats happily in the hi-fi stratosphere on the wings of Dukas, Richard Strauss, Vaughan Williams, and others, but gives full musical value as well. Tom's hi-fi setup will also quiver with delight to Vaughan Williams' Symphony No. 4 played by Mitropoulos and the New York Philharmonic (Columbia ML 5158); or Ravel's *Daphnis and Chloë* with Dorati and the Minneapolis Symphony (Mercury 50048); or Stravinsky's *Rite of Spring* (RCA Victor LM 2085) and *Pérouchka* (RCA Victor LM 2113), both by Monteux and the Orchestre du Conservatoire de Paris. *Continued on page 161*



Television Opera

Really Sends Italians—to Bed

by VINCENT SHEEAN

The trouble, the author finds, is not with Radio Italian's excellently staged productions, but with qualities inherent in opera — duration and incomprehensibility. Further, the viewers may feel a little like captives.

THE SINGLE-CHANNEL government-operated television system of Italy, so new that it has covered the whole country for less than a year, gives more and better opera performances than any other in the world. In this season of 1957-1958 (that is, up to the summer months) it has scheduled one a month, with an extra at Christmas.

This you might expect, as you would also expect Germany and Austria to be next in line: these are the opera countries, and it is natural that they should take the lead.

What you do not wholly expect is the amount of antagonism, as well as support, which the program evokes. Opera was born in Italy, of course, and developed further in Germany, but in both countries an enormous public would rather have none of it. The merits of opera as entertainment are controversial everywhere. One Italian woman of my acquaintance says, "When there is an opera on the television everybody in the family goes to the cinema." In Italy as everywhere else, those who actively cannot endure listening or looking at an opera performance outnumber those who enjoy it. A middle area, a public which can take it or leave it, depending on how good it is, is hard to find in a country where there is no choice of program. The main peculiarity of this musical form seems to be that its own public is fanatically devoted, whereas another and more massive public is bored and angry after the first five minutes.

The Italian television authorities have had to pick their way carefully through the difficulties, and with precious little help from the experience of others. Most television programs in Italy have relied heavily upon what can be learned from the United States, but in this respect there is not much to learn: the Italians have gone ahead on their own. And in spite of every obstacle presented by conflicts of taste, as well as numerous technical difficulties, the Italian television system has given no fewer than thirty-four evenings to what they call "serious opera" since April 23, 1954. (Not all of these are full-length, of course.)

"Serious opera," or *opera seria*, has a new definition in radio and television. It means anything with a claim to serious attention as music, whether it is "grand" or "comic" or anything else. The expression *opera seria* used to mean only the tragic works, originally classic in form. For the purposes of radio and television it includes everything you can reasonably call opera, from Menotti's *Medium* to Verdi's *Masked Ball*, from the glittering comedy of *Il Barbiere di Siviglia* to Bellini's sad, sweet legend of the *Sonnambula*. In fact the first "serious opera" ever given on the television network in Italy was *The Barber*, which in its own day was defined not as *seria* but as *buffa*.

The decisions that had to be made before work began were in some ways more difficult and numerous than they could be in the United States. The Italian opera public may be outnumbered among television viewers, but it is still very large and includes thousands of persons wielding great influence. Furthermore, it is fanatical, vocal in the extreme, quick to protest, swift to anger. The RAI, Italy's parent radio system, had to decide, right at the start, that opera would be performed, when or if it could be performed, exactly as written — the outcry would be too great otherwise. That in itself invited trouble, since practically every opera ever written is too long for television. If it cannot go on the screen until nine o'clock, it cannot get off the screen until midnight or afterwards, even with intermissions cut to a minimum, and the family, which is the television's unit of attention, rebels. That is probably why so many one-act operas have come into favor with the RAI administration.

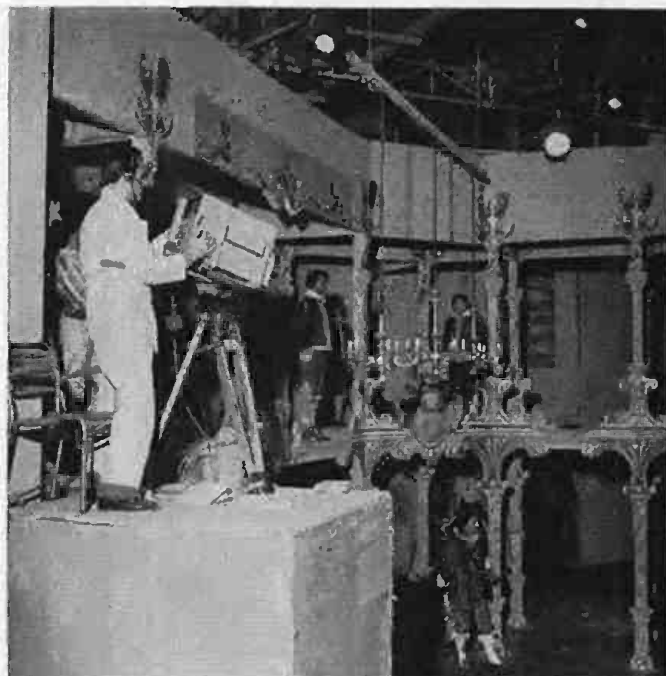
We could debate the questions involved in this decision, but just for the moment it stands. I, for one, think the decision will some day be changed. An opera which lasts three hours, or sometimes four, is an unbearable strain on the attention of persons who have never heard an opera before, which is the case with many listeners in the Italian villages. If they could turn to some other program after awhile it might be different, but here there is no choice:

they must listen to what the RAI gives them or go to bed. Clearly the RAI does its duty to Italian musical art (as well as forfending a rebellion on the part of opera enthusiasts) by giving every work uncut. Clearly, also, it is employing a form of force, to which persuasion is always preferable. For my own village, the one I know best, a single act of *Aida* from the stage of the Scala on its opening night last November was tremendously effective, whereas there would not have been a listener left if they put on the whole opera. I have thought of alternatives to the present system — “scenes from” this or that opera; or a single act on Monday, the next on Tuesday, and so on — but for the present moment the rule demands all or nothing.

In these three years of producing opera in the studio everybody has been able to see, of course, how much better it is than when it is taken from an actual stage performance. Stage performances suffer from a static quality visually, and various interruptions or delays aurally, which make them cumbersome on a television screen. For one thing, every great Italian opera theater has a tradition of very long intermissions, which makes the television audience restive no matter what substitute material may be put into the empty spaces. And big scenes between two or three persons (which, I think, television does far better than live opera) are almost intolerable on the screen when they are taken straight from the stage. People who simply stand up and sing, or alternatively sit down and sing, have no dramatic validity when they are transferred to the magic box in the family sitting room.

Therefore, the amount of opera taken direct from the stage is very small on Italian television and is likely to become smaller. The thirty-four television productions I have mentioned have all been made in the studio, according to principles which have had to be discovered as the work progressed. A whole opera can hardly be taken from the stage, physically speaking, because the time at the disposal of the Scala in Milan (with tremendous intervals between acts) goes on for five hours and more, until the television audience has long since been in bed. The only things taken from the stage direct, nowadays, after a few unfortunate experiences, are short works: a one-act opera or a single act of a long opera, or, occasionally, a ballet. Tchaikovsky's *Nutcracker Suite* (with Margot Fonteyn), which went out on New Year's night of this year from the stage of the Scala, was by good judges considered better on television than in the theater.

As mentioned, a single act (the second, with the triumphal scene) of *Aida* from the Scala was effective last November, and in the spring of 1957 there was a charming small opera — *Un Filosofo di campagna*, by Goldoni, set to music by Baldassare Galuppi and modernized by Wolff-Ferrari — sent out from the bandbox stage of the Pergola in Florence. These are exceptions. By and large, when we say television opera we mean opera specifically produced for television purposes at Studio 3 in the big RAI building in Milan. That is where every production has been made, since, for obvious reasons (the availability of so many singers and musicians being the chief) Milan is the logical capital for opera.



The TV opera stage in Milan. A Masked Ball is about to begin.



Plenty of soldiers and cigarette girls enliven RAI's Carmen.



Anyone for a hanging? Action is free in Fanciulla del West.



A Masked Ball: singers are Marcolla Pobbe, Nicola Filacuridi.

The productions in Studio 3 have been extremely effective on the whole, as I can testify, since I have seen most of them for two seasons. It is a big studio, twenty meters by thirty, with seven-and-a-half meters available vertically. When you see the thing, miles high and miles broad, these official dimensions seem an understatement; but of course the dimensions given only refer to the available stages, not to the huge wilderness in which they are contained. In this space it is easy to work with a dozen scenes or—as was done in the *Masked Ball*—with a long passage of continually changing and wonderfully convincing panorama.

The main preoccupation of opera production in television is, of course, to suit it to the small screen on which it will be seen and heard—to make it interesting and to make it fit. The orchestra, singers, and conductor are supposed to take care of the music, which in any case will not or should not be any different from what it is in a theater. The actual scenes, their performance as drama, the picture and its meaning—these are the job of television. In carrying out this task the directors have shown power and imagination many times, although they also exhibit a natural weakness for exploiting television's advantages—constantly shifting scenes, incessant movement, and so on. In *Manon Lescaut* (Puccini, not Massenet) which went on last winter, the soprano and tenor in their love scene ambled around the garden with such indefatigability that one actually almost missed the old-fashioned operatic custom of standing still to sing. *The Girl of the Golden West*, two years ago, was a riot of movement, human and equine, and even Studio 3, big as it is, was stretched.

As can be imagined, television's job with opera is more complicated and difficult than with any other form. Problem one, three years ago, was how to put it together. The solution found in the first successful production, *The Barber of Seville*, has been followed ever since and gives results: you tape the orchestral score on the preceding day, in the Park Theater nearby, which has excellent acous-

tics, and you do your live performance with the singers on stage the following evening, after ample rehearsal. The conductor—who already has done his work—is present, but subsidiary music masters watch over the score, give signals for "attack" by singers (music cues), and so on. Loudspeakers overhead are multiplied extravagantly for these performances, so that the music truly rains down upon the singers wherever they may be, and it is hardly possible for even the stupidest of them to go wrong. In opera houses singers often cannot hear the orchestra at all (Flagstad says she did not hear it for several years at the Metropolitan). In Studio 3 in Milan it is impossible for them not to hear it. The controls and mixers and so on, an imposing battery, take care of all this in accordance with the techniques of the case. I know little of these techniques, but can testify that the musical results are excellent on the ear, with a precision which, in most cases, surpasses what we get in opera houses.

Once you have solved the problem of how to mix the music, put it together properly, you have those subsequent difficulties of performers, action, and scene, which are common to all drama but worst in opera. In the choice of singers it is obvious that physical appearance and expression are far more vital in Studio 3 than in the big opera houses. Here every eyelash is seen and photographed; in the opera house most of the public can see the performers but dimly. Consequently there is a consistent effort to find singers who fit their roles, within reasonable approximations, for the eye as well as for the ear. This is not so difficult nowadays as it would have been only a decade or two ago, because the new generations in Italian opera have (perhaps because of films) learned new values. An opera soprano nowadays, if she is under forty, is quite likely to be very presentable in make-up and costume, with whatever additional advantages God has given her, and she has generally a pretty shrewd idea of how to indicate emotion. Sopranos who are very pretty on television, can act with conviction, and sing their notes properly are not at all rare: Clara Perrella and Anna Moffo come to mind at once.

Some singers, and amongst them the most famous, flatly refuse television engagements because they do not care for this microscopic revelation of their physiques. Mme. Maria Callas has had an enormous influence on other singers here in such respects—she looks like a ballerina on the stage and acts like the Duse—but will not enter Studio 3 except as a spectator. (I think she thinks her nose is too big.) Some of the other reigning artists, such as Mme. Tebaldi, are getting a bit plump. But without these glittering luminaries the workers in Studio 3 have done very well indeed, and probably with more balanced results than might otherwise have ensued. So far as the men are concerned, there are no visual problems; almost all the leading singers of today are quite presentable, and the beer barrels of yore are to be seen mostly in minor parts or in the chorus. Among tenors Mario del Monaco, and among baritones Rolando Panerai, are as handsome as film stars and act as well as is demanded in most operas.

Choose, then, a cast that will look moderately suited to the drama—one must not ask too much!—and there-

after the director can take over with some joy. His chances are numerous. Practically every opera yields to a scenic treatment in which the static limits of the square stage can be abandoned for long stretches at a time. This can be overdone; it is the temptation of all films; but it is a delight to see how flexible some of the "traditions" of a stiff, old-fashioned form can become under such treatment.

From almost two years' experience in observing the results, let me name a few successes. In my judgment Verdi's *Masked Ball* was outstanding among them, in that the sense of being tied down to a square, fixed stage was almost abolished. That opera, admired for its music and deplored for its libretto, got a really imaginative presentation on television last autumn. The second act will do for an example: it starts with "a solitary field on the outskirts of Boston," which you can interpret as you please, and passes next (Verdi's third act, here a second scene of the second act) to the house of Renato, the baritone. In the "solitary field," which was done as a wind-swept heath in the Shakespearean manner, with some quite eerie effects for the eye, the soprano and tenor have their rendezvous, a love scene, interrupted by Renato (the soprano's husband) and the conspirators. On discovering the identity of the lady whom he is to escort to safety, Renato is, of course, overwhelmed: it is his own wife, and between them there follows a long scene of terrible grief, anger, injured innocence, and other well-known emotions to which Verdi was always able to give a wonderful flood of tone.

In the television production there is no break between the wind-swept heath and the house. Renato takes the lady home, yes, but more or less by the hair of the head, through a gloomy and impressive panorama of desert rocks and inclement weather. They sing a great part of their scene en route, in other words, from Act II to Act III. The singers were Marcella Pobbe, a young soprano with an expressive and beautiful face, and Rolando Panerai, an extremely gifted young baritone. What they did with that long scene would have rejoiced Verdi's heart, I think. At its end I came to the conclusion (to which I had been coming anyhow) that these dramatic scenes between two persons, full of emotion and pathos, tone and action, are one precise place in which television opera is beyond comparison better than the real thing. You cannot get that much tension into a square, static stage by the music alone. Here we had the music (very well performed, too) along with a visual presentation impossible in a theater. And in all likelihood time will prove Verdi to be the best composer for television, since scenes of high emotion between two or three characters were his supreme achievements.

Conversely, the great triumphal scene in *Aida* cannot be treated in this manner on television and no effort has been made to do so. The big scene is far from static; as televised on the stage of the Scala it was most effective; but there is nothing you can do with it except let the chorus stand around the square, bring on your triumphal exhibits, one by one, and let the trumpets blare.

There were several particularly good cinematic touches in the studio productions—single bits—which no opera

house can achieve. As I said before, the *Manon Lescaut* had almost too much movement; the soprano and tenor, being young and good-looking, were kept in a state of peripatetic eroticism which made one nervous. But at the end of the first act, when he carries her off to Paris in a swift little calèche pulled by two real, live, genuine horses, we had our reward. Normally we see them get into a carriage (generally closed) and it jolts about five inches towards the wings and the curtain falls. Here they dashed out of the courtyard of that inn before you could say don't. And, moreover, as the music died away and we heard the excited cries from the courtyard, what we saw was two mighty fine horses galloping along a beautiful straight road into the horizon, while the happy young pair embraced recklessly. It might be the most ordinary of endings in a film, but in opera it seemed uncommonly lively and suitable.

The entrance of *Butterfly*, in the production made two years ago, was another memorable exploitation of scenic possibilities. In a theater the poor girl and her attendant sprites cannot move more than an inch or so at a time because Puccini has given them so much music to sing before they can be officially declared on-stage. They cannot sing it off-stage because it could not be properly heard, and anyhow they must see the conductor. What they do is creep on and stand there, occasionally waving a fan or making a minimal advance, often retracted next moment, but anyhow trying to suggest movement without in fact really moving.

In television the lady and her attendants really had some elbowroom—enough Japanese garden for Hirohito himself. They went over rustic bridges and paused under cherry trees, made flower patterns themselves and paused to admire others, until we began to wonder if they were going to join the gentlemen in time to get married. It was perhaps a little too extensive in the way of scenery, but it was a real entrance, and probably just about what Puccini had in mind when he wrote that music.

La Sonnambula, too, with the beautiful young American Anna Moffo singing it, was charming beyond easy credence as done on television. *Continued on page 157*

A very handsome hero is Rolando Panerai in A Masked Ball.



Tosca, Jeritza, and Me

by GUSTL BREUER

THE FIRST TIME I attended a performance of *Tosca*, Sarah Bernhardt played the title role which Sardou had written for her; this was at the Theater Sarah Bernhardt in Paris, immediately after World War I. It was a great event, for *Tosca* had by then been dropped from the Divine Sarah's repertoire and on this occasion had been revived only at the request of her insistent fans. It was quite a season for me, too; only two months earlier mother had taken me to Duse's *Dame aux Camélias* in Dresden. I behaved beautifully on that occasion, I am told.

At Sardou's *Tosca*, however, something happened during the "torture scene." Either Madame's performance of anguish was so overwhelming or (and I choose to believe the latter) I was so revolted by torture in general, and Cavardossi's torture in particular, that I kicked and rebelled to such a degree that my poor mother had to rush hastily out from the theater.

For a moment it looked as if I would make my own debut right then and there in Paris, which would have been very fashionable. But I suppose I sensed the deplorable standard of French hospital conditions and calmed down. I was born six weeks later in Vienna, right on schedule.

Tosca in Vienna, 1951: a blonde Floria sang from the floor.



METROPOLITAN OPERA NEWS

Because I had timed my arrival on a Sunday, however, I had to do it all by myself, for the famous Viennese gynecologist who had delivered my two older brothers had gone to the Sunday concert of the Vienna Philharmonic: not being able to tear himself away from a Mozart symphony, conducted by Felix von Weingartner, he arrived at our apartment when I was already a *fait accompli*.

My first violent reaction notwithstanding, I have loved *Tosca* ever since. My family, Mozart addicts all, consider this a rather vulgar taste, theatrical and uncivilized; but although I share their love for Wolfgang Amadeus, I continued to fight a tenacious and valiant (if completely unsuccessful) battle in behalf of this opera.

My first passionate encounter with *Tosca* took place when—at the age of twelve—I saw Maria Jeritza in the Puccini version of M. Sardou's play. This must have been in Vienna during the season 1929–30, at the zenith of Mme. Jeritza's career. I had, by then, been taken to the family box once a week; I had witnessed such offerings as *Hänsel und Gretel*, all the Mozart operas, *Freischütz*, *Fidelio*, and even *Rosenkavalier* (with Lehmann, Schumann, Mayr; Richard Strauss conducting), *Lobengrin* and *Tannhäuser*, (with Lehmann and the aging Slezak), and—great concession to taste—*Traviata* (starring Selma Kurz and Alfred Piccaver). My goddesses were Elisabeth Schumann in all her Mozart roles, as Sophie, and in her lieder recitals, and Lotte Lehmann in the more emotional parts, such as Agathe, Elsa, Elisabeth, and the Marschallin.

Then Jeritza happened to me!

I felt bewildered, delirious, and very much—so I fancied—as an opera-struck Cherubino. Perhaps, needless to say, no member of my family attended my first *Tosca*, and as they did not co-operate with tickets, I joined some fellow students of the Akademische Gymnasium. We had queued up at one o'clock in the afternoon, and had landed standing room tickets in the first row of the Stehparterre, directly under the former Kammerherren Loge, a center box reserved for government VIPs. It was just as well that I had a banister to lean on, (afforded only the lucky standees in the front row) for during Jeritza's performance my knees turned into jelly and I had to support myself with my clammy hands. Piccaver, that wonderful—if unreliable

tenor—was Cavaradossi, and Alfred Jerger, a singing-actor of enormous resources which made you forget his rather dry voice, was Scarpia.

It is difficult to explain the impact of *Tosca* via Jeritza. If, in American terms, a twelve-year-old boy were to encounter a combination of Ava Gardner, Eartha Kitt, and Tallulah Bankhead he might, perhaps, experience a fraction of the excitement that generated from that stage. Even Jeritza's jubilant voice, never approximated on her recordings, her genius as an actress, and her unforgettable personality alone could not have managed the havoc she caused with me. Although the phrase was not in any of the Gymnasium's dictionaries, her *Tosca* was my introduction to sex appeal. What better introduction could one hope for?

From that day on, (feeling terribly disloyal towards Mmes. Lehmann and Schumann) I attended every Jeritza performance. And these attendances increased in direct ratio to my decreasing marks in Latin. Finally it ended in a gentleman's agreement between my Latin professor and my shaken mother. He called her to his office and explained as gently as possible that I wasn't really stupid but that the shining example of my two older brothers—both of whom had breezed through the same institution of learning—rested so heavily on my scrawny shoulders that I didn't even make an *attempt* at studying Latin. The pact he offered was simple: he would pass me—if mother promised to take me out of the Gymnasium and off his hands. This was a humiliation which had not happened to a Breuer for generations! As my father had died when I was barely ten, poor mother had to shoulder the disgrace alone. She did not even scold me, which would have made my position so much easier. She was merely silent and sad. Still, like a dope addict, I continued to attend Jeritza performances; the only difference was that, as it was too late to improve my marks, I now no longer bothered to do my homework while sitting on my little folding stool in the opera queue.

To make things worse, I joined the legion of Jeritza fans who waited at the stage door on Operngasse after her performances. We would cheer, as she floated into her huge limousine, and then would race the short distance to Stallburg Gasse, her home, arriving just before the car drove up. Still intoxicated with the impact of the diva's performance, the Jeritza gang would cheer again as she entered her home and wait, like spaniels anticipating a midnight snack, until she opened her windows. Carelessly, yet majestically, she would tear apart the endless bouquets of the evening, scattering the flowers into the street. The reason my right thumb is much wider than my left is that while I was scampering for a long-stemmed rose on one of these occasions, a fellow enthusiast savagely stepped on that rapacious member.

This aspect of my operatic excursions really worried my mother, although I was not conscious of her concern at the time. One night, when I arrived at our home on Lobkowitz Platz, which lay directly between Jeritza's home and the Opera House, mother took courage. As I sneaked through the door she came to my room and said, "Look here, Gustl. It's none of my business, of course. You are, after all, fourteen now; but when you stay out till two in the morn-

ing I can't help worrying. Couldn't you tell me where you stay all night? If I knew, perhaps I could go to sleep. . . ."

I explained that "we" (the Jeritza Gang) always raced to our inamorata's home after a performance.

"Yes, I know," mother replied. "But *Tosca* isn't *Parsifal*. It's over at eleven."

I poured myself a glass of milk from the flask on the spindly Biedermeier night table and changed from my best blue suit into pajamas. "Of course not," I reasoned patiently, "but sometimes She doesn't go home right away and then we have to wait till She gets back." I added proudly, "A lot of parties are given in Her honor."

I shall never forget the relief that erased the look of maternal anxiety. "Of course. Now I understand." And, turning at the door, she said, "Now don't forget to brush your teeth."

It was as simple as that. From that night on, mother took an added interest in the Staatsoper's repertoire. When she saw a Jeritza performance coming up (and at that time there were at least two a week) she knew I would come home somehow . . . eventually. . . .

(Years later, in 1944, I again arrived at my family's flat at two a.m. I was by then an American corporal, visiting England courtesy of the U.S. Army. I was stationed in Manchester as part of a team which was to invade the Continent. I had tried to explain to my Major that I would like to visit my family who had moved to London, but this only confused him. It was difficult enough for an average Major to understand that he had, under his command, a corporal with a Viennese accent. To contemplate an American corporal with a Viennese accent whose family lived in England was too much. So he told me that I was top-secret hush-hush and could not see them. I decided to take a nice, two-days' AWOL weekend, boarded a train, and early one Saturday morning climbed through the bombed-out windows of my family's London flat. Aroused by my athletic efforts, one of my brothers—trained as a British paratrooper and appropriately alert—switched on the light, sat up in his bed,

With Giacomo Puccini, prime régisseur and polka-dot painter.
METROPOLITAN OPERA NEWS



and observed the intruder. We had not seen each other for four years; so the first thing George said, was "For Heavens' sake, Gustl, what's this melody: *dyam-dam dada-dadadada*. *Dyam-dam dadadadadada*?"

I picked up the tune immediately and said smugly, "Times certainly have changed, haven't they? You are singing *Tosca*, third act. When the firing squad come up the stairs . . ." Only then did we shake hands and mother and my brother Franzl, roused by so much gravel-canto, appeared and opened a bottle of champagne.)

Although such people as Richard Strauss, Gerhard Hauptmann, Von Hofmannsthal, Reinhardt, Selma Kurz, and Elisabeth Schumann were constant guests at my grandmother's house, I met Maria Jeritza-Seery only a few months ago. I phoned her, told her I would like to ask her about *Tosca*, and was immediately invited to a party. Never was I sorrier to decline an invitation. But I had—as I explained—a previous engagement which I couldn't break. Mme. Jeritza understood, talked to me for twenty minutes, and—*en passant*—mentioned that she was entertaining some forty-odd U.N. delegates that night.

"You mean, you have dinner for forty and you can find time to talk on the phone for half an hour?" I said in utter admiration.

"Oh, here in America, we do it all with electric buttons . . ." She laughed, in the only voice I know which (unlike Dietrich and Bankhead) is pure soprano but still spells total sex appeal.

We settled for a rendezvous at "tea intermission" during a Saturday afternoon performance of *Carmen*. The scene of our meeting was the Metropolitan Opera Club. Mme. Jeritza swept in: blond, majestic, and glamorous, trailing—in that order—a superb mink coat, a husband, two Monsignori of the Church, and a charming couple of definitely Viennese accent and descent. I introduced myself and was once more—fourteen.

With the ease that comes from being entertained and from having entertained royalty and such supermonarchs as Puccini, Strauss, and Von Hofmannsthal, Mme. Jeritza ordered tea and pastry; explained to the others that she had to give an interview and, while pouring tea with her right hand, opened a Manila envelope with her left. "Here are the *Tosca* photographs I promised. The one with Puccini has never been published," she said, concentrating on my questions.

"Did Puccini mind your playing the 'Bruna Floria' with your own blonde hair?" I was proud of being able to control my shaky voice.

"But he *insisted* on this," she said emphatically. "He told me I did not look well with a dark wig, pulled over my long hair. Besides, there are blonde Italian women, even Spaniards. Although they are, of course, exceptional. But then singers don't change the color of their eyes to suit a given role. Puccini never minded such details if it helped the end result."

"And about your . . ."

"I know, I know," she laughed, anticipating my next question. "About my singing '*Vissi d'arte*' from the floor. I've been asked this so often, I can only repeat again and again, how this happened." She was not bored at

having to explain it again; but I got a distinct feeling that she watched me as I took notes—so that, this time, perhaps it would be put down correctly.

"Puccini was not only a genius as a composer. He was the greatest *régisieur* I ever worked with."

"Including Reinhardt?" I countered. I knew she had sung Belle Hélène and Ariadne under Reinhardt's direction.

"Yes, including Reinhardt. Puccini was the ideal stage director for singers. He told me, Look here, *Carissima*. You must find something for this '*Vissi d'arte*.' Find something that will help this second act. It is dramatically so sound but then—poof!—I write this aria, and everything stops and we have a conventional opera.' 'Couldn't perhaps Scarpia. . .' I tried, but Puccini interrupted me, 'All Scarpia can do is look out of the window and leave Tosca to her meditation with God. Find something, so it won't remain an old-fashioned opera!'"

"So, you did?"

"Oh, not at first. I thought about it, and thought about it as rehearsals went on. We tried it kneeling, and from the sofa, and all kinds of ways . . . and nothing really worked. I mean," Jeritza interrupted herself, "it worked but without true motivation." She poured the second round of tea, ordered more pastries, smiled at her husband a smile which transformed the lemon wedges before us into exotic candied fruit, sighed an apologetic sigh into the general direction of her guests, and immediately was once more Tosca of Act II.

"Then, during the final rehearsal Alfred Jerger, the Scarpia, and I got so carried away, that he threw me to the floor with such force that I thought I had broken a few ribs. I lay there, knowing that in a few bars I had to sing "*Nur der Schönheit, weih't mein Leben*" (the German text of "*Vissi d'arte*"). I didn't know how I would get back on my feet, let alone have any breath—with my entire body hurting. Then Professor Arnold Rosé, the famous first violinist of the Vienna Philharmonic, started the first bars of the aria and I just began to sing. I didn't even bother to push back my dishevelled hair from my face. When I had finished I thought to myself, 'All right; now we will face the storm.' But instead, Puccini's voice came from the auditorium, '*Brava, brava, bella Carissima!* You have *done* it! I knew you would invent something . . . it is perfect!'"

Mme. Jeritza's face still mirrored the intense pleasure and surprise of a child who had been extremely naughty and, unaccountably, had been rewarded for her misbehavior.

The soft chimes announced cruelly that "tea intermission" was drawing to an end. "One more question," I said in a panic.

"Don't worry," Madame said calmly. "I can stay as long as you need me. I know how *Carmen* comes out."

The Monsignori and the Viennese couple excused themselves and returned to their seats. Mme. Jeritza sped them on their way and then she and her husband, Patrick Seery, settled back once more. "It won't be long," I explained to my host.

"Oh, that's all right. I'm used to this sort of thing," he said genially, and tactfully took himself off into a colloquy with the waiter. I proceeded: *Continued on page 159*

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THE FISHER

Model 90-R • FM-AM TUNER

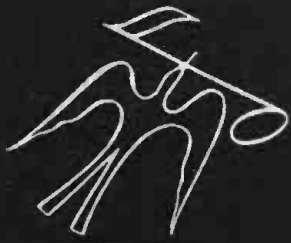
■ Combining engineering excellence and dazzling performance, THE FISHER 90-R is truly representative of the renowned FISHER tradition for quality. Providing both maximum sensitivity and maximum signal-to-noise ratio, without compromise, the 90-R may even bring in FM stations before you have connected the FM antenna! Incorporating the celebrated FISHER Gold Cascode RF amplifier, and companion circuitry, the 90-R has a rated sensitivity as low as 1 microvolt—with AM sensitivity better than 3 microvolts at full output. The exclusive, new Microbeam Tuning Indicator provides ease of tuning never before possible—and is more accurate on weak signals than a meter or conventional tuning eye. Still another FISHER exclusive, the new, three-position Push-Button FM Muting and AM Bandwidth Selector effectively eliminates both interstation noise and annoying on-station side-response distortion. The most advanced FM-AM tuner in the world today, THE FISHER 90-R is a superb, professional instrument.



■ Outstanding specifications of the 90-R include: ■ 1 microvolt FM sensitivity for 20 db of quieting; 1.6 microvolts for 30 db of quieting, using 72-ohm antenna. ■ FM sensitivity 2 microvolts for 20 db of quieting; 3.2 microvolts for 30 db of quieting, using 300-ohm antenna. ■ 12 tuned circuits, including 3 variable. ■ Gold Cascode RF Amplifier stage. ■ Entire front end features silver-plated shielding against undesirable noise, interference and radiation. ■ Special antenna input circuit on FM and AM accommodates five different kinds of antenna connections. ■ Four IF amplifier stages provide maximum bandwidth while maintaining maximum selectivity. ■ Dual Dynamic Limiters for instantaneous limiting of random and impulse-type noise. ■ Wide Band Ratio Detector. ■ High capture ratio eliminates co-channel interference. ■ Uniform frequency response from 20 to 20,000 cycles within 1 db. ■ Delayed AGC for constant audio output. ■ FM Dipole antenna included. ■ Antenna input accommodates 300-ohm or 72-ohm external antenna. ■ Separate AM front end with 9 tuned circuits, including 3 variable. ■ AM sensitivity better than 3 microvolts for full rated output. ■ Special antenna input designed for maximum signal-to-noise ratio. ■ Convenient antenna terminal and switch permits choice of ferrite loop or external antenna. ■ Tuned RF amplifier stage has constant bandwidth over tuning range for optimum fidelity-to-selectivity ratios. ■ Two IF amplifier stages featuring three-position push-button controlled adjustable bandwidth: ■ IF bandwidth 18 Kc in Broad, 11.5 Kc in Medium, and 6 Kc in Sharp positions. ■ AM Detector circuit incorporates separate diode and operates without distortion even on high-modulation broadcast signals. ■ Special Bridged-T circuit design of 10-Kc sharp cut-off filter assures complete suppression of undesirable adjacent-channel interference, or heterodyne "whistle." ■ Two low-impedance, high-level outputs, one for amplifier and one for recording. ■ Hum and Noise Level: 77 db below signal for 2 volts output. ■ Die-cast, three-dimensional brushed-brass escutcheon. ■ Large, brilliantly illuminated dial with logging scale. ■ Pin-point indicator lights for FM muting or AM bandwidth. ■ Smooth, fly-wheel tuning. ■ 12 tubes including Microbeam Tuning Indicator, plus 6 crystal diodes. ■ Size: 15½" wide x 10½" deep x 7" high. ■ Shipping Weight: 21 pounds.

Chassis, **\$199.50**

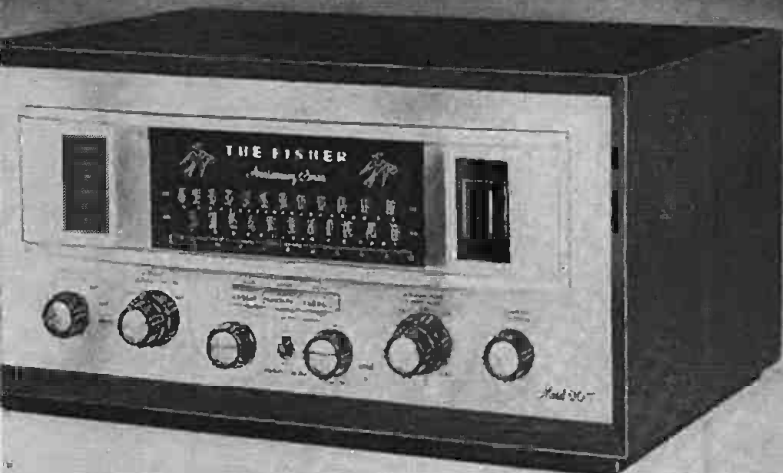
Mahogany or Blonde Cabinet, **\$19.95**



THE FISHER

Model 90-T • FM-AM TUNER

■ If any FM-AM tuner possibly can offer more in performance and engineering than the 90-R, it is the equally new, FISHER Model 90-T. Here is the identical, extreme-sensitivity FM-AM tuner as the 90-R—with the Gold Cascode RF amplifier, Microbeam Tuning and Push-Button FM Muting-AM Bandwidth Control—plus an audio control center incorporating stimulating new concepts in design and engineering. A new FISHER feature, the Presence Control, creates the concert-hall effect of emphasizing and bringing forward from the orchestra, instrumental and solo passages. A three-position, sharp cut-off Rumble Filter eliminates low-frequency noise with minimum possible loss of frequency response. A similar, three-position, sharp cut-off Noise Filter suppresses noise, interference and other annoying high-frequency effects such as static, record scratch and high-frequency distortion. The additional tuner specifications of the FISHER 90-T FM-AM tuner are identical to the new FISHER 90-R.



■ The four input jacks of the control center can accommodate a low-level magnetic phonograph cartridge and a tape playback head, plus a stereo channel, TV sound, a ceramic, crystal or FM cartridge, tape recorder or other high level signal source. ■ Two output jacks provide a low-impedance connection for use with an amplifier or separate signal for recording. ■ Less than 0.1% distortion for 3 volts output, with uniform frequency response from 25 to 40,000 cycles, within 1 db. ■ Hum and noise level better than 80 db below signal for 2 volts output. ■ High-gain, two-stage preamplifier for low-level phonograph cartridges and tape playback head. ■ Three-positions of equalization for all makes of recordings, plus standard NARTB tape equalization. ■ Individual bass and treble controls for complete, personal tonal adjustment. ■ Master Volume Control eliminates need for separate volume controls on associated equipment. ■ Four-position Loudness Contour Control accurately compensates for the natural loss in hearing sensitivity at low listening levels. ■ Die-cast, three-dimensional brushed-brass escutcheon. ■ Large, brilliantly illuminated dial with logging scale. ■ Pin-point channel indicator lights. ■ Smooth, fly-wheel tuning. ■ 15 tubes including Microbeam Tuning Indicator, plus 6 crystal diodes. ■ Size: 15½" wide x 10½" deep x 7" high. ■ Shipping Weight: 23 pounds.

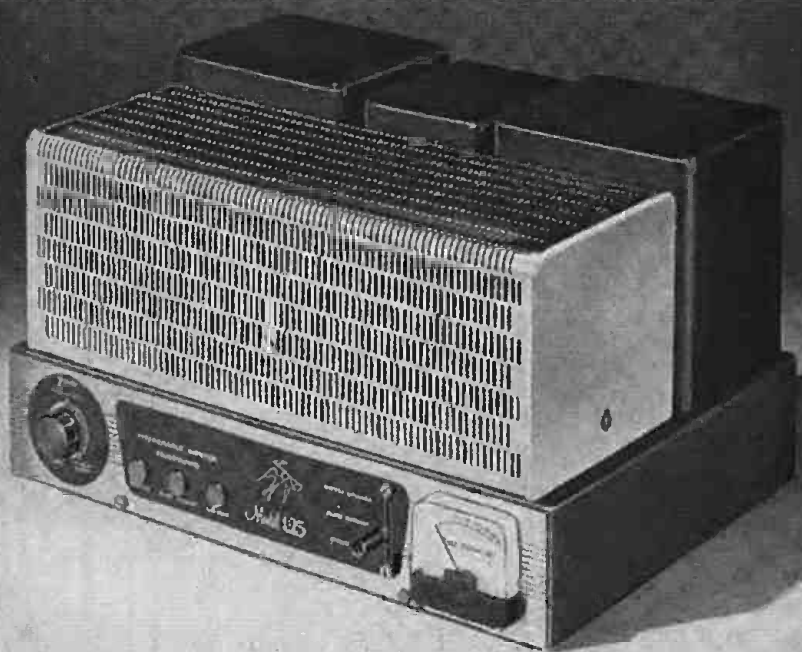
Chassis, **\$239.50**

Mahogany or Blonde Cabinet, \$19.95

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Model 125-AX Audio Amplifier

■ 125 Watts! THE FISHER Model 125-AX sets new standards for power amplifiers—from the standpoint of design, performance and reliability. Its exceptionally high power output and significantly low distortion provide the ideal combination for quality reproduction, with ample reserve power for every requirement of the music connoisseur or professional user. The 125-AX is ideal for use with the most critical recording and laboratory instruments, in addition to the newest, low-efficiency and cone-type speaker systems.



■ Outstanding specifications of the new FISHER Model 125-AX audio amplifier include: ■ 125 watts with normal program material. ■ 90 watts continuous sine wave duty. ■ Harmonic distortion less than 0.6% at 125 watts; less than 0.5% harmonic distortion at 90 watts. ■ Two separate power supplies, assuring optimum amplifier operation. ■ Unique, illuminated FISHER Performance Monitor meter indicates correct adjustment of output tube bias, screen voltage and output balance—and shows average power in watts. ■ Less than 1% IM distortion at 90 watts; less than 2% IM distortion at 125 watts (measured 60/3000 cycles at 4:1). ■ Frequency response within 0.25 db, 20 to 20,000 cycles. ■ Hum and noise better than 92 db below full output. ■ 4, 8 and 16-ohm speaker output impedances, plus 70.7-volt output at 90 watts. ■ Power socket supplies all necessary voltages for operation of unpowered, external components. ■ Exclusive FISHER Z-Matic, a variable damping factor control with three times the range of ordinary controls of this type, assures a perfect impedance match between the amplifier and speaker system. ■ Total of eight controls: Input Level, Speaker Impedance Switch, Meter Switch, Bias, Screen Voltage, Output Balance, Driver Balance, Z-Matic. ■ Tube Complement: Total of 12, including 2 neon regulators—1-12AU7, 1-12AX7, 4-EL34 (6CA7), 1-6Y6, 1-6AU6, 2-5R4GY, 2-NE16. ■ Size: 14" wide x 11½" deep x 8¾" high. ■ Shipping Weight: 55 pounds.

Model 125-AX, **\$229.50**

Model 125-A, with 8 and 16-ohm outputs only, \$219.50

This
is where
the music
begins



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* **New Transcription-Type Tone Arm Makes Collaro
World's First True High Fidelity Changer**

When you select your high fidelity system—an amplifier with low distortion and low noise level, a speaker capable of reproducing the entire audible range—you want to make certain you pick the right record player. Because that's where the music begins. That's why today's fine high fidelity systems require the all new Collaro—the turntable that changes records—featuring the revolutionary transcription-type tone arm.

The new arm is one-piece, counter-balanced and will take any standard cartridge. Resonances are below the audible level. Between the top and bottom of a stack of records there's a difference of less than 1 gram in the tracking weight as compared with 4 to 8 grams on conventional changers. This insures better performance for your precious records and longer life for your expensive styli.

It's worth noting that Collaro quality is so well recognized that leading American manufacturers of fine console units incorporate Collaro into their instruments in order to achieve the best possible performance in a record player.

In addition to the transcription-type arm, the Collaro Continental features:

Four speeds, manual switch that permits playing single record or portion of a record; jam proof mechanism, hold the arm in mid-cycle and it won't jam; automatic intermix, plays 7", 10"

or 12" records in any order; automatic shut-off after last record has been played; wow and flutter specifications, 1/4 (0.25%) RMS at 33 1/3 RPM, superior to any changer in the world; muting switch and pop filter to eliminate extraneous noises; extra heavy duty 4-pole induction motor; heavy rim-weighted, balanced turntable for fly wheel action; removable heavy rubber turntable mat; pre-wiring for easy installation; attractive two tone color scheme to fit any decor; factory custom-testing for wow, flutter, stylus pressure and correct set-down position. Reflecting their custom English craftsmanship Collaro changers are tropicalized to operate under adverse weather and humidity conditions. The base, in blond or mahogany, is optional at slightly extra cost and the Collaro mounts easily and quickly on a pre-cut mounting board or base.

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by  ROLAND GELATT

music makers

A NEW RECORD CLUB, sponsored jointly by RCA Victor and the Book-of-the-Month Club, will make its debut just after Christmas. This would seem to be a classic illustration of the precept "If you can't lick 'em, join 'em." When Columbia launched its mail-order record club in the summer of 1955, RCA viewed it as a serious encroachment on the local record dealer's rightful domain. A strong manifesto emanated from RCA Victor headquarters at that time assuring all and sundry that RCA had great faith in its dealers and entertained no intention of circumventing them. But events of the past two years have forced the Victor management to make one of those agonized reappraisals. Columbia's record club has been a howling success—and, despite it, the dealers are still in business and doing nicely. On the theory that principles must turn with the times, RCA Victor is now joining the parade.

The name of its club is to be the RCA Victor Society of Great Music, and it will purvey classical repertoire only. The Book-of-the-Month Club is to direct its operations. All mail-order clubs offer free merchandise to attract members, and the RCA-BOMC people promise "something very desirable" as bait. If I'm not greatly mistaken, that something will turn out to be Victor's album of the nine Beethoven symphonies conducted by Toscanini.

YURY BOUKOFF, the Bulgarian pianist, belongs to a handful of musicians who still find it feasible to commute professionally between Western and Communist countries. Recently there have been some musical exchanges on a semiofficial "international good will" basis, but very few artists cross the East-West boundaries these days in the course of ordinary concert giving. Those who have tried to divide their loyalties (Erich Kleiber was one) have usually run into trouble of one sort or another. Yury Boukoff, whose New York debut took place last

month, inhabits both worlds. He makes his home now in Paris, but he travels on a Bulgarian passport, and he is as likely to be playing a recital in Peking as in Peoria.

"I hope to keep it this way," he told me and Westminster's Claire Feit at lunch the other day. "Having a Bulgarian passport is costly: I seem to spend all my concert fees paying for visas. But it's tremendously stimulating to play for so many different kinds of audiences."

In his native Sofia, Boukoff says, only a small portion of tickets are put on public sale for his concerts. Most of them are reserved in blocks for various organizations—schools, unions, government bureaus, etc. One morning last year, Boukoff walked out of his hotel in Sofia and was stopped by a streetworker wielding a large pneumatic drill. "Mr. Boukoff," he asked, "what was the next to last encore at your recital last night?" The incident, Boukoff feels, is indicative of the widespread interest in music among Bul-



Bulgarian Boukoff inhabits two worlds.



*J. J. KOK
Hungarian Martzy likes to listen loud.*

garia's citizenry today. He reports, indeed, that musical enthusiasm runs high throughout the Communist world—even in China, where a huge new audience for Western classical music seems to be in the making.

Despite the stimulation of playing the Sofia-Peking circuit, Boukoff heartily prefers Paris as a place to live. He became a Parisian-by-adoption eleven years ago, when he won a scholarship to the Conservatoire at a competition conducted by the French Institute. After several years of study there with the late Yves Nat, as well as with Marguerite Long and Georges Enesco, Boukoff began amassing musical prizes, among them the coveted Prix Diémer and the Queen Elisabeth of Belgium Award. His first venture into the recording studio was as soloist in the Menotti Piano Concerto. Following this one-shot for French HMV, he made several recordings for Philips. Last year he joined the Westminster roster, and during his recent visit to New York taped a Chopin miscellany for that company.

THE DAY AFTER BOUKOFF'S debut, New York heard the Hungarian violinist Johanna Martzy for the first time, as soloist with the Philharmonic. Miss Martzy is another prize winner of no mean ability. In Hungary during the war she made off with the Prix Reményi and Prix Hubay, then proceeded to take top violin honors at Geneva's Concours International in 1947. (Geneva turned out to be a great place that year for talented young *musiciennes*; another prize winner at the 1947 Concours was Victoria de los Angeles.) Besides launching Miss Martzy on her career, the Geneva competition provided her with a new home. She had left Budapest when the bombing became heavy in 1944, got as far as the Austrian-Swiss border, and was finally admitted into Switzerland just too late for the 1946 Concours.

Continued on next page



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On the promise that she would participate in the next competition, she was allowed to remain for one year. Apparently Switzerland and Miss Martzy got on well together in those twelve months, for she lives there still, in a chalet at Ayer-Anniviers high in the Swiss-Italian alps.

When she is not climbing a nearby mountain, Johanna Martzy likes to listen to records. What is more remarkable, in view of her sex, she likes to listen to them *loud*. This I learned when I spoke to her briefly at the offices of Angel Records in New York. "Most people," she complained, "play their records far too softly. They say that an orchestra shouldn't sound as loud in a living room as it does on the concert platform. But I'm used to hearing orchestras on the concert platform, and at home I want an orchestra to sound like an orchestra." Miss Martzy is young. She is blond. She is pretty. The line forms on the left.

GOVERNMENT AID for the arts in the United States becomes increasingly necessary. Last month's editorial, "Who'll Pay the Fiddler?," surmises that it may not be too far off. Meanwhile, until Congress sees the light, private helping hands continue to improve the musician's lot.

For example, the American International Music Fund—with an assist from the Rockefeller Foundation and the blessings of James C. Petrillo—has recently announced a "recording guarantee" project to benefit the unrecorded composer. It works this way. A number of conductors and orchestras have agreed to designate one or two of their concerts early in 1958 as "International Music Fund Concerts" and to include on their programs certain commercially unrecorded compositions. Mr. Petrillo will allow tape recordings to be made of these performances, something ordinarily forbidden by the AFM. A jury is then supposed to listen to the tapes and choose two works as winners of the Recording Guarantee, whereupon "the two winning works will be commercially recorded under a financial agreement between the American International Music Fund and the recording company which may have the 'winning' orchestra under contract, or in other cases a recording company with which special arrangements can be made." As for the tapes of the nonwinning works, they will be copied and deposited in five major libraries for the edification

of "conductors who may wish to consider the compositions for further performances."

There's the rub, complains Alfred Frankenstein. "Conductors take great pride in introducing new compositions on every program," he says, "but having performed a new work once, they then disown it for good." Hence our own A.F. is establishing a Fund for Second Performances. He wants to see conductors repeat the music which they have so gloriously introduced, and to that end he "will personally pay \$100 to the conductor of the American symphony orchestra who, during the season of 1957-58, repeats the largest number of works, more than ten minutes in length, that he has performed for the first time during the last five seasons." If anyone wants to sweeten the kitty, Mr. Frankenstein will be delighted.

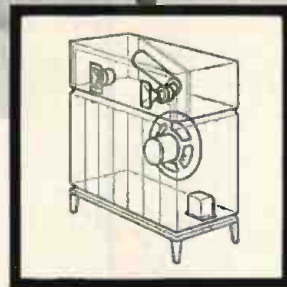
Finally, Jerry Newman of Stereo Sound Studios (formerly Esoteric) in New York has come up with a plan to aid the unknown performer in search of microgroove fame. One day each month, Mr. Newman will have open house at his recording studio for the purpose of making free audition tapes. Those tapes that seem to him to show promise will then be sent off to the musical directors of appropriate record companies. No strings attached, no agent's fee, Mr. Newman emphasizes. He merely wants to uncover some worthy talent.

AS AN AFTERMATH to the stereo disc demonstrations held in New York in October (and reported on here last month), rumors have been busting out all over. The consensus of the rumor mill has it that the Westrex disc already has been accepted as the preferable system by most major companies. Further, it is reported on good authority that Westrex cutters will shortly be delivered to RCA Victor, Decca, and Capitol. According to this same source, RCA's target date for its initial stereo disc release is July 1, 1958.

Could be. I'm merely passing on rumors. If they're true, a lot of stereo disc players will have to be manufactured in the next seven months.



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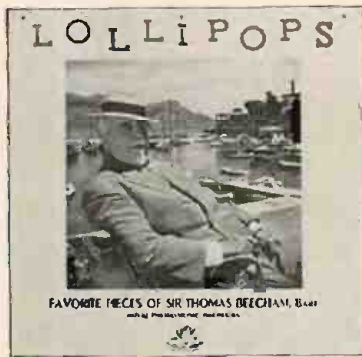
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Angel 35506

Cover: Photograph in color of Sir Thomas, taken summer 1957 at his villa on the Riviera.

ANGEL

Gala

Christmas List

(New Releases—Available Nov. 25, '57)



JULIE ANDREWS and MARTYN GREEN
in 'Tell It Again'

In this enchanting record of nursery rhymes, learning songs, lullabies, and other 'Songs of Sense and Nonsense' the star of *My Fair Lady* has slipped away from Spain where 'the rain stays mainly in the plain' to the Never-Never-Land where hurricanes *never* happen and where gardens grow silver bells and cats go to London to visit the Queen. Shedding Eliza Doolittle and her phonetic troubles, Julie Andrews has left all tongue-twisters (such as 'Betty Botter bought some butter') to Martyn Green and sings about Mary and her Lamb, Little Bo-Peep, and Miss Muffet. For children and grown-ups.

Angel Blue Label 65041

Cover: Color photograph of Julie Andrews. Notes plus text of songs.



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Angel 35530

Cover: Red and gold. Back: Complete texts.

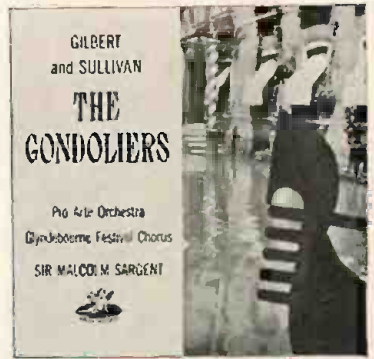


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Classical Music	67	Folk Music	96
Advertising Index	68	Music Between	97
Recitals and Miscellany	88	Fi Man's Fancy	98
Spoken Word	94	Best of Jazz	99

CLASSICAL

BACH: "Bach on the Biggest"

Toccatà and Fugue, in D minor, S. 565; Toccatà, Adagio, and Fugue, in C, S. 564; Chorale-Preludes on *Wachet auf!*, S. 645, and *In dulci jubilo*, S. 729.

Robert Elmore, organ.
MERCURY MG 50127. 12-in. \$3.98.

Mercury calls this record "Bach on the Biggest," the "biggest" in this case being the organ of the Atlantic City Convention Hall, the largest instrument of its kind in the world. The statistics are as hypnotic as those for a Cecil B. de Mille epic: It "contains seven manuals and 1,250 stops, and can produce the greatest volume of sound ever heard on a single instrument, equal to the combined volume of twenty-five brass bands. A total of 33,000 speaking pipes are connected to the console by means of electric wiring that could go around the earth five and one half times at the equator. The largest pipe in the organ is also the largest pipe in the world: the low 'C' of the 64-foot Diaphone Profunda. . . . It was cut from a 785-year-old Oregon fir tree," etc., etc.

All the racket that this behemoth can produce was picked up by one strategically placed microphone, and the results, all things taken into consideration, are miraculous in the sonority and clarity that are achieved. The amount of reverberation in the four-block long convention hall can be distinctly heard at resting points in the music, yet the engineering, aided by Mr. Elmore's crisp articulation, generally keeps sonic chaos at bay.

So, one might say, for a recording that is primarily a stunt, the technical results are striking. But that is putting the best face on it. The organ is burdened with a soggy, stringy sound and seems incapable

of the kind of pungent or simple registration best suited to Bach's music. In spite of Mr. Elmore's honorable efforts, the *Wachet auf!* lumbers along, and the more intricate works cannot help, eventually, ending up as tasteless musical hash.
R.E.

BACH: *Concerto for Two Violins and Orchestra, in D minor, S. 1043; Sonata for Violin and Clavier, No. 6, in G, S. 1019*

†Hindemith: *Sonata for Violin and Piano, in E flat, Op. 11, No. 1*

†Sarasate: *Navarra for Two Violins and Piano, Op. 33*

David and Igor Oistrakh, violins; Vladimir Yampolsky, piano; Orchestra, Rudolf Barshai, cond.

MONITOR MC 2009. 12-in. \$4.98.

The Bach Sonata, played by David Oistrakh, represents one of this violinist's more successful encounters on records with that master. This is a clean, straightforward performance, and not too sweet. In the Concerto, however, the sugar count rises; especially in the slow movement both soloists employ a type of tone much better suited to Sarasate than to Bach. The Hindemith, an early (published 1920) but by no means insignificant work, contains a wider range of dynamic nuance than it receives in this performance. Here and in the Bach pieces the sound is quite good on the whole, but in the Sarasate it is pre-hi-fi.

N.B.

BARTOK: *Concerto for Violin*

Yehudi Menuhin, violin; Minneapolis Symphony Orchestra, Antal Dorati, cond.
MERCURY MG 50140. 12-in. \$3.98.

The recording (made in Carnegie Hall last winter) is sensationally fine, the interpretation generally brilliant, sensitive, and penetrating. Menuhin insists, however, upon indulging in those creamy, *affettuoso* touches which are the heritage of violin-

istic romanticism. Tibor Varga gets along without them, and for that reason I think his recorded version of the concerto (for Decca) is superior.
A.F.

BARTOK: *Quartets (6)*

Parrenin String Quartet.
WESTMINSTER 18531/3. Three 12-in. \$3.98 each.

Bartók's reputation is uniquely a phenomenon of the LP age, his music owing more to the microgroove disc than that of any other composer in history—as witness, among other things, the fact that his quartets are almost always recorded in the complete cycle of six. Actually they have been recorded complete no less than three times, and only one of them, the third, is available in an isolated LP version.

The oldest recording of the cycle is that by the Juilliard Quarter on Columbia. Its general approach is severe, architectonic, lofty, and it has more power, punch, and penetration than the one by the Vegh Quarter on Angel. The interpretation by the Parrenin Quartet is more romantic in character, with a warmer, richer sonority overall, with stronger contrasts of light and shade and more capricious contrasts of tempo. I suspect this is not simply a difference between two interpretative groups but also signalizes a change in listeners' attitudes toward Bartók as we attain deeper perspective on his work and perceive more clearly its links with the romantic tradition. I personally prefer the Juilliard's tougher style, perhaps because I am used to it, but the Parrenin's point of view is also extremely eloquent. The recording is superb and is the first of the three really to bring out some of the special coloristic effects, such as the pizzicato bounced from the fingerboard, with which these works abound.

A.F.

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

Emil Gilels, piano; Philharmonia Orchestra, Leopold Ludwig, cond.
ANGEL 35476. 12-in. \$4.98 (or \$3.98).

The fifth pianist to record all of the canonical Beethoven five, Gilels' editions were completed last spring and will be released, one at a time, through the season. This is the second in the series to appear; the first (No. 3) has been in the catalogue several months.

Speed and brilliance are the distinctive features of this version, the style of which reveals the now familiar way in which Russians adapt Central European performance traditions to their temperament. Expressed in terms of exceptionally good recording, the result is quite good enough to cut the ground out from several older editions. The new Rubinstein is equally well engineered and now available in a stereo taping—as this may be in a few months. Choice between the two is largely a matter of personal inclination. Both are first rate; my preferences lie with Gilels by a narrow margin. Ludwig's accompaniment is outstanding. R.C.M.

✓ **BETHOVEN: *Symphony No. 5, in C minor, Op. 67; Egmont, Op. 84: Overture***

Sinfonia of London, Hans Swarowsky, cond.
LIBERTY SWL 15003. 12-in. \$3.98.

BETHOVEN: *Symphony No. 5, in C minor, Op. 67*

†Mozart: *Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")*

Berlin Philharmonic Orchestra, Karl Böhm, cond.

DECCA DL 9942. 12-in. \$3.98.

There are plenty of Beethoven Fiftths in the catalogue, but quite a few of them are old and several are badly marred in one way or another. Here is a pair of new ones that belong in the top bracket.

Swarowsky launches a new classical label with a winner. The connotations of "sinfonia" notwithstanding, he has a full-sized group of good men from London's pool of symphony players, and he gets results from them. This is not as fine an orchestra as the Philharmonia, heard in Klemperer's outstanding edition, but except for a few near-slips it's a fine ensemble. The performance is in the German style, paced to build powerfully rather than flash with intensity, and yet not lacking the freedom needed to reveal the beautiful melodic line of the second subject of the opening movement or the lyric elements of the slow movement that follows. Swarowsky's tempo for the first movement is slightly faster than Klemperer's, but both are within the range in which only a subtle shift is needed between the two principal subjects of the first movement.

Böhm starts fast and gives us the jarring effect of a slowdown when the second theme enters. The contrast is between his rather tightly circumscribed performance and those in which the demands of the phrase permit a greater ease of ebb and flow. Böhm's slow movement is effective, but its martial feeling reveals the material in a single, and somewhat limited, aspect. Swarowsky is closer to my idea of Beethoven. Both conductors conclude the score

with pages of great power, Böhm again offering greater intensity and drive.

Although the Liberty billing of "Spectra-Sonic Sound" causes one to fear the worst, the disc turns out to be well recorded and considerably more pleasant in quality than the Decca.

The second works on each record pretty much share the characteristics found in the larger score. *Egmont* is well played here; the Mozart is bright and tight, strongly accented, and almost bluntly straightforward.

R.C.M.

BETHOVEN: *Symphony No. 7, in A, Op. 92*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P 8398. 12-in. \$3.98.

One of Steinberg's finest efforts, this disc misses the highest praise because of the faulty balance that allows the strings to submerge the wood winds and horns. As a performance it is one of the few that invite comparison with the 1936 Toscanini edition, now available on RCA Camden. The Toscanini has more fire and bite, but if Steinberg's interpretation had been better engineered it would have offered an interesting alternate. R.C.M.

✓ **BETHOVEN: *Thirty-three variations on a Waltz by Diabelli, Op. 120***

Leonard Shure, piano.

EPIC LC 3382. 12-in. \$3.98.

Persons like myself, who are reckoned among the group Sir Thomas Beecham has described as "those poor devils who write music criticism," get to hear any number of piano recitals that, were the situation

different, we would certainly avoid. After listening to the same old popular favorites at practically weekly intervals all winter, it is not unreasonable that one should begin to ask how many pianists are really interested in cultivating the authentic masterpieces of keyboard music.

Such an artist is Leonard Shure, who has here achieved the distinction of being the first to record this sublime work twice — his original version having appeared both on 78s and as one of the first Vox long-play transfers. To put in the hours necessary to add such formidable — and, for the purposes of the average concert, impractical — work to one's repertory is itself highly meritorious. To play it with the sensitivity and polish revealed in this recording adds further laurels.

The *Diabelli Variations* were apparently written for one purpose and one purpose only: to make money. Early in 1823 music publisher Diabelli sent a Ländler-like waltz of his own composition to a group of "the foremost Tone-Poets and Virtuosi of Vienna" asking each to contribute a single variation. Beethoven, obviously fascinated with the possibilities of the banal theme — which he bluntly described as "a cobbler's patch" — and attracted by the prospect of earning eighty ducats, produced not one variation but a set requiring fifty minutes to play. When the composite opus was published it appeared as two volumes, Beethoven's variations comprising the first, and the second offering single variations by fifty other composers, among them a promising eleven-year-old named Franz Liszt.

The pieces of the second volume have been forgotten for over a century, but Beethoven's work remains not merely his supreme exploration of the variation form, but one of the finest of all compositions for the piano.

So rich in content are these variations that they deserve the widest possible audience. For many this admirable recording may serve as an introduction to their miracles. R.C.M.

BIZET: *L'Arlésienne: Suites Nos. 1 and 2; Patrie, Overture, Op. 19*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

ANGEL 35460. 12-in. \$4.98 (or \$3.98).

Sir Thomas has done it again! This master wizard has a way of breathing new life into old war horses and turning them into lively fillies. He did it not long ago with the *Nutcracker* Suite; now he has revived the two suites from *L'Arlésienne*, imparting to his performances new transparency of sound — carried to its completion by the engineers — and wonderful intensity of feeling, especially in the *Adagio* of the First Suite. Only the *Intermezzo* and concluding *Paradise* of the Second Suite emerge with less than ideal treatment, the former because it is too fast, the latter because it is too heavy-footed. Elsewhere everything is a complete delight.

The *Patrie* Overture represents Bizet in a more forceful light; orchestrally he makes his biggest noise here, a trifle pompous but often stirring. Beecham plays this music to the hilt, making of it the intensely patriotic,

Continued on page 70

ADVERTISING INDEX

Angel Records	66
Audio Fidelity Records	79, 87
Audiophile Records Inc.	109
Capitol Records	75, 95
Columbia Records	72, 73
Concord Record Corp.	111
Decca Records	77
Dexter Chemical Corp.	105
Dyer-Bennet Records	98
Elektra Records	112
Esoteric and Counterpoint Records	110
Experiences Anonymes	112
High Fidelity Recordings, Inc.	111
Leslie Creations	112
Livingston Audio Products Corp.	108
London Records	97, 99, 101
Louisville Philharmonic Society .	104
Mercury Records	69, 83, 107
Montilla	94
Music Box	111
Nuclear Products Co.	109
Period Music Co.	111
RCA Custom Division	71, 110
RCA Victor Division	85, 91
Record Market	112
Record Review Index	112
Schwann, W.	110
Smith, H. Royer, Co.	112
Sonotape Corp.	89
Stereophonic Music Society, Inc.	106
Urania Records	96
Vanguard Recording Society, Inc.	93
Vox Productions, Inc.	86
WFB Productions, Inc.	110
Westminster Recording Co.	102

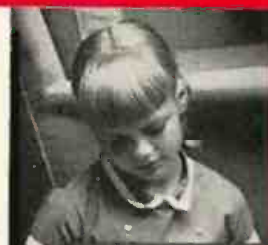


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nationalistic affair it was meant to be, yet all the while enunciating every passage with the utmost clarity.

No more satisfying performances of either the suites or the overture will be found on discs. P.A.

BOCCHERINI: *Quintets: Album 4: in C minor, Op. 18, No. 1; in F, Op. 13, No. 3*

Quintetto Boccherini.
ANGEL 45009. 12-in. \$3.98.

Two more of the astonishingly rich quintets in this fine series. The F major, in which two very fast and playful movements enclose a tragic Largo and a minuet full of sadness, is especially engrossing. As in all the other discs in the series, performance and recording are first-class. N.B.

COWELL: *Persian Set*
†Harrison: *Suite for Violin, Piano, and Small Orchestra*

Anahid Ajemian, violin; Maro Ajemian,

piano (in the Harrison); Chamber orchestra, Leopold Stokowski, cond.

COMPOSERS RECORDING CRI 114. 12-in. \$4.98.

Last year the State Department and the Rockefeller Foundation sent Henry Cowell around the world on a trip intended to establish two-way contacts with musicians in the Orient. The *Persian Set* is the first in a series of works to embody Cowell's observations; it is a kind of ambassador's report in four delightful movements. No actual Iranian material is used, but Iranian modes and rhythmic patterns are explored so far as Western instruments are capable of exploring them. The result is immensely zestful and entertaining. East and West here come together in a thoroughly plausible style.

Oriental influences, notably those of the Indonesian gamelan, also are strong in Harrison's Suite, but this piece is not a music-ethnic study. All this composer's work conveys a special gusto, and nowhere is that delight in making music more brilliantly expressed than in the suite recorded here.

The performances of both works are first rate, and so are the recordings. A.F.

DEBUSSY: *La Mer*
†Ravel: *Daphnis et Chloë: Symphonic Suite No. 2*

Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.
CAPITOL P 8395. 12-in. \$3.98.

This disc contains the twelfth version of both these works in the current record lists. The Debussy is very good, sensitively and vigorously performed, and well recorded, but Monteux's interpretation on RCA Victor remains the most authoritative. As to the Ravel, there is no point in attempting a rating. Everybody plays this suite well; there has never been a bad recorded performance of it by a professional conductor and a well-drilled orchestra. A.F.

FRANCK: *Three Chorals; Pièce héroïque, in B minor*

Edouard Commette, organ.
ANGEL 35369. 12-in. \$4.98 (or \$3.98).

Commette plays these, four of Franck's finest works for the organ, in the grand manner. His interpretations are eminently sincere and reverent; if their sound is a trifle grandiose and theatrical, especially in the *Chorals*, it may be due to the unusually long reverberation period in the Cathedral of Saint Jean in Lyon, where Commette has served as organist for more than half a century. That the music emerges with so much clarity and nobility is a distinct credit to organist and recording engineers alike. I still have a slight preference for Jeanne Demessieux's lucid, introspective version of the *Chorals* (London), but the present disc merits a high rank. P.A.

GESUALDO: *Madrigals (6)*—See Marrenzio: *Madrigals (6)*.

GLANVILLE-HICKS: *Concerto Romantico*

†Richter: *Aria and Toccata*
†Weber: *Rapsodie Concertante*

Walter Trampler, viola; M-G-M Orchestra, Carlos Surinach, cond. (in the Glanville-Hicks and Richter); Arthur Winograd, cond. (in the Weber).
M-G-M E 3559. 12-in. \$3.98.

Three pieces for viola and orchestra, all of them commissioned by M-G-M Records.

There is much fun to be had in comparing the composers' notes on two of these works. Miss Glanville-Hicks titles her composition *Concerto Romantico*, defines romanticism in terms of "the personal expressive urge," and relates this in her case to a dislike of dissonance and a distrust of compositional systems. Weber's piece, on the other hand, is in the twelve-tone idiom and therefore employs a "system." Like most twelve-tone music, it is completely dissonant from one end to the other—but Weber begins his notes on the *Rapsodie* by pointing out "its evident romantic and expressive content." One gathers that mutually exclusive techniques can attain the same or similar ends.

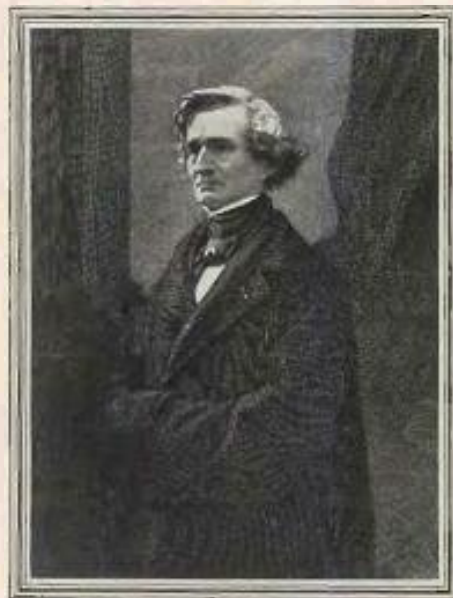
Miss Glanville-Hicks' concerto takes as its point of departure the rich, autumnal

An Infancy of Sweetness and Serenity

THE Paris audience that heard Berlioz's *The Infant Christ* for the first time on December 10, 1854, was completely and pleasantly startled that the man who had been writing outrageously loud and spectacular music for so long suddenly could create something of such quiet beauty. Though the composer resented somewhat this presumption of surprise, declaring that the public had overlooked the many quiet passages he had written previously, he must have been a little surprised himself. This was his first and was to be his only work on a Biblical subject, and it all grew out of a few sketches dashed off in a friend's autograph album. By the time he was through, it had grown into a three-part oratorio, a musical interpretation of *Herod's Dream, The Flight into Egypt, and The Arrival at Saïs*, for which Berlioz wrote his own text, a variation of the Gospel according to St. Matthew.

A mood of quiet mysticism pervades the entire score, yet Berlioz the dramatist is active all the time, setting a new scene with the subtlest changes of style. As is the case in *La Damnation de Faust*, as widely different a work as could come from the pen of the same composer, the scenic and dramatic effects evoked by the music alone are far more vivid than any which could be reproduced on the stage.

Munch, whose interpretations of Berlioz probably surpass anything else he does, has here another exquisite performance to his credit. He has managed to capture every bit of drama and tenderness in the score, and he has done it all gently, delicately, and smoothly. He has a quartet of superior soloists whose approach is thoroughly French, and he never allows the orchestra or chorus to rise above a *mezzo forte*. Among the high spots in this distinguished performance, reproduced with equal sensitivity, are the duet for Mary and Joseph at the end of Part I, sung by Florence Kopleff and Gerard Souzay, followed by the mysteriously beautiful off-stage chorus of an-



Hector Berlioz

gels; the trio of the Ishmaelite children, charmingly played by flutists Doriot Anthony Dwyer and James Pappoutsakis and harpist Bernard Zighera; and the final choral "Amen," which ends in a mere whisper.

The Cluytens recording for Vox was not at hand for comparison, but Scherman's reasonably good job on Columbia, issued three years ago, actually sounded coarse after the ethereal delicacy of the new set. In short, this latest addition to the growing Munch-Berlioz discography is most enthusiastically recommended. PAUL AFFELDER

BERLIOZ: *L'Enfance du Christ, Op. 25*

Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; Giorgio Tozzi, basso; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond.

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Continued on page 74



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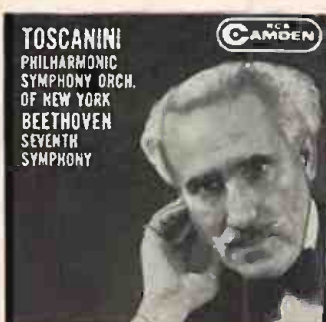
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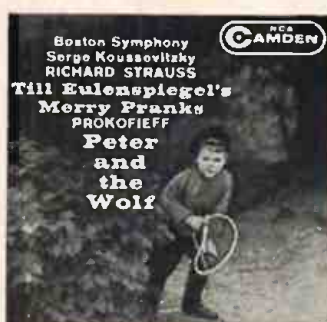
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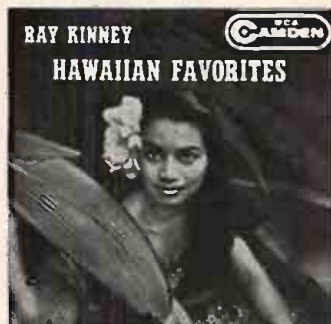
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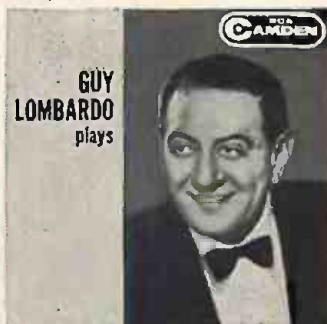
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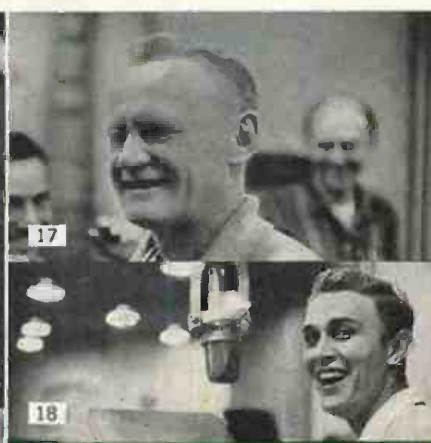
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Continued from page 70

color of the viola, and it leads her to create a work of a highly felicitous and attractive kind. The slow movement is especially beautiful, but the whole score is notable for its melodic and coloristic invention and its skillful marshaling of all its materials.

Weber's *Rapsodie Concertante* combines the lacy, open texture of the twelve-tone tradition with a firm, long, lyric line in the solo part. There is a certain austerity about the piece; it does not give itself at once, as does the *Concerto Romantico*, and for this reason one probably will return to it more often.

Miss Richter's short *Aria* and *Toccata* comes without benefit of comment by the composer. It is especially noteworthy for its toccata, wherein viola and orchestra indulge in a strenuous, exciting free-for-all, and everybody wins.

Trampler plays gorgeously, and he is well seconded by the conductors, the orchestra, and the recording engineers. A.F.

GRIEG: *Quartet for Strings, in G minor, Op. 27*

†**Sibelius:** *Quartet for Strings, in D minor, Op. 56 ("Voces Intimae")*

Budapest String Quartet.
COLUMBIA ML 5202. 12-in. \$3.98.

The Grieg Quartet is full of Norwegian folk idiom, and even has passages that recall peasant dances. It is closely bound together by a "motto," which occurs at the very opening, and all of its themes are warm, romantic, and singable. Not so the Sibelius. Like the late Finnish master's symphonies and tone poems, it is relatively somber, and speaks of nature and the barren Northland rather than of people and dancing. This, however, is not to imply that it is unapproachable by the average listener; on the contrary, it is one of Sibelius' most luminously logical compositions; its thematic statement and development are far more orthodox than those in many of his orchestral works.

No ensemble before the public today is better suited than the Budapest Quartet to perform these works, though the Guilets did rather handsomely by the Grieg a few years ago for M-G-M. The Sibelius, in particular, sounds as if it belongs to the Budapest musicians. It is a most difficult work to play, especially in its numerous unison passages, and it is here accorded an interpretation that both probes and moves deeply. The two quartets were recorded in the acoustically ideal chamber-music hall of the

Library of Congress on the Stradivarius instruments from the Gertrude Clarke Whittall Foundation's collection, and the sonic results are most felicitous. Altogether, a most happy union of music, musicians, and instruments. P.A.

HANDEL: *Messiah*

Adele Addison, soprano; Russell Oberlin, countertenor; David Lloyd, tenor; William Warfield, baritone; Westminster Choir; New York Philharmonic Orchestra, Leonard Bernstein, cond.

COLUMBIA M2L 242. Two 12-in. \$7.96.

Almost everybody who has had to direct a performance of the *Messiah* has tinkered with the score, from Handel himself down. The various manuscript versions that survive from Handel's time disagree in important respects, and even some of the specialists are not sure what should be retained in a "definitive" version. As for the orchestration, good arguments can be found against practically any solution to that problem so far presented, including Mozart's.

Mr. Bernstein, therefore, was on firm quicksand, so to speak, when he decided to do some rearranging too. I do not recall having encountered elsewhere so drastic a change, however. As he explains in the notes, the conductor has reasoned that the second half of Part II, being "joyful" in spirit, belongs with Part I, the Christmas section; and the first half of Part II, dealing with rejection and suffering, belongs with Part III, the Easter section. He has therefore split Part II between the other two parts. While he has done this very carefully, with an eye to maintaining Handelian key-relationships, the big difficulty (if you have no basic objection to the telescoping of Handel's three parts into two) is that much of the material transferred from Part II to Part I, while lively, is not really joyful. It is hard to see what movements like "Why do the nations so furiously rage" and "Let us break their bonds asunder" — not to mention the aria "Thou shalt break them with a rod of iron" — are doing in a Part that is supposed to extol the Prince of Peace.

Like many *Messiah* performances, this one has its good points and others that seem less laudable. Foremost among the former is the vitality of Bernstein's general approach. This is no stuffed-shirt, drearily "correct" reading. Sometimes, indeed, as in the *Pastoral* Symphony, it is perhaps too intensely expressive, but this does not seem as important as the fact that the soloists and chorus are imbued with controlled fervor and sing their lines as though they meant them. Outstanding among the soloists, to these ears, are Russell Oberlin and William Warfield. Oberlin's countertenor seems extraordinarily right in this music, and Warfield's intelligence and innate musicality always seem to triumph over any technical limitations his voice may have. Miss Addison's voice has an attractive and pure quality, and aside from an uncertain moment in "I know that my Redeemer liveth" she uses it well. Lloyd's breath control is equal to Handel's longest phrases, but there is a slight but pervading un-

The Creativity of a Lively Octogenarian

WE are not astounded when an octogenarian conductor gives us a superlative interpretation: the brain still learns as it ages. With instrumental performers there is a difference. Even so magnificent a pianist as Moritz Rosenthal had great difficulty in playing all the notes when he was seventy-eight. But here is Ernő — or Ernst von — Dohnányi, who was eighty last July, dashing through two of his own works with the technique and tone of a man half his age.

To imply that Dohnányi now is the dazzling pianist he was in the Twenties would be more than misleading. Nevertheless, it was only four years ago that I heard him play the first New York performance of the *Second Concerto* with Leon Barzin and the National Orchestral Association. The experience was unforgettable. A wiry figure with flashing eyes strode onto the stage and proceeded to give a truly virtuosic performance of a virtuoso's concerto with flawless technique and a tone big enough practically to drown out the orchestra.

Dohnányi's presentation here of both the amusing *Variations* and the tuneful, showy, but well-constructed *Concerto* again needs no apologies. His interpretation is forceful, often very brilliant; and if occasionally a run lacks smoothness or there is a rhythmic imbalance between soloist and orchestra, these lapses are relatively unimportant in the glowing light of the whole. As to the music itself, the concerto, composed in 1946, is fairly modern without being contemporary in feeling, and one hears in it echoes not only of earlier Dohnányi — the final fugal section is reminiscent of the finale of the *Variations* — but also of Brahms, Tchaikovsky, Bartók, and Kodály.

Boult makes no condescensions in his full-bodied accompaniments, which set off

the solo passages admirably. Any possible complaint could be only that the reproduction of the piano tone might have been a bit more faithful. Simply as an almost unbelievable document of a fascinating artist who, at eighty, is still very much alive and youthful in his approach to music, this record is worth owning. Standing on its own merits, creative and re-creative, it can well hold its own against competition.

PAUL AFFELDER

DOHNANYI: *Concerto for Piano and Orchestra, No. 2, in B minor, Op. 42; Variations on a Nursery Song, Op. 25*

Ernő Dohnányi, piano; Royal Philharmonic Orchestra, Sir Adrian Boult, cond.

ANGEL 35538. 12-in. \$4.98 (or \$3.98).



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Ernő Dohnányi

Continued on page 76



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steadiness. This is not one of the Westminster Choir's greatest triumphs. The tenors and altos are weak, and the former tend in moments of stress, as in "Lift up your heads," to become shouty. N.B.

HARRISON: *Suite for Violin, Piano, and Small Orchestra*—See Cowell: *Persian Set*.

HAYDN: *Symphony No. 96, in D* ("Miracle")

†Mozart: *Symphony No. 35, in D, K. 385* ("Haffner")

Detroit Symphony Orchestra, Paul Paray, cond.

MERCURY MG 50129. 12-in. \$3.98.

The orchestra sounds rather large for this music, but it is quite flexible and on the whole well balanced (though the flute is weak in one or two spots in the Haydn). The general treatment of both works is elegant, and combines warmth with precision. If other conductors have pulled Haydn's rabbits out of the hat with greater éclat in that master's tricky finale, Paray does full justice to the Beethovenian intensity of the *Minore* in the slow movement. In both works there is in the violin sound a slight coarseness, not generally characteristic in recordings by this orchestra. N.B.

HAYDN: *Symphony No. 101, in D* ("Clock")—See Wagner: *Lohengrin: Preludes to Acts I and III; Götterdämmerung: Dawn; Siegfried's Rhine Journey*.

HAYDN: *Trios (6) for Flute, Violin, and Viola, Op. 36, Nos. 1-6*

Poul Birkeland, flute; Arne Katecki, violin; Alf Petersen, cello.

VANGUARD VRS 1008. 12-in. \$4.98.

The fact that there's a lot of prime quality Haydn still to be recorded is well documented by this première microgroove edition of six exquisite miniatures from his chamber music. Written in the 1780s as the transfiguration of dinner music for wealthy Austrians, these trios (or divertimentos) run through as wide a range of content as any but the final symphonies, sometimes moving from pathos to the familiar Haydn humor in the space of a half dozen bars. It's not likely that you know these works, and you'll enjoy them if you do. This edition seems an ideal introduction. R.C.M.

HINDEMITH: *Sonata for Violin and Piano, in E flat, Op. 11, No. 1*—See Bach: *Concerto for Two Violins and Orchestra, in D minor, S. 1043*.

JOLIVET: *Concerto for Ondes Martenot and Orchestra; Concerto for Harp and Chamber Orchestra*

Ginette Martenot, ondes Martenot; Lily Laskine, harp; Orchestre du Théâtre National de l'Opéra, André Jolivet, cond.

WESTMINSTER XWN 18360. 12-in. \$3.98.

"Was not fear of silence the human motive for the birth of music?" asks André Jolivet in notes printed on the sleeve of this record.

The answer is "Perhaps," but one thing is certain: anyone who has heard both these concertos need never fear silence again.

A.F.



Kreisler: Druian captured the style.

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Rafael Druian, violin; John Simms, piano. MERCURY MG 50119. 12-in. \$3.98.

This collection is divided into two parts. The first side is devoted to six of Kreisler's "great deceptions," pieces in the seventeenth- and eighteenth-century style which he originally attributed to such composers as Pugnani, Couperin, Martini, and Francoeur, only to admit some twenty years ago that he had written them all himself. The seven remaining works are old Kreisler favorites, mostly in the Viennese tradition. In these performances Druian attempts with considerable success to capture the style that Kreisler himself employed. His tone is rich and silken, and his phrasing, especially in the pseudobaroque pieces, has great breadth and flexibility. Simms's accompaniments are tasteful, and the reproduction is faithful and admirably balanced.

P.A.

LASSUS: *Missa VIII toni* ("Puisque j'ai perdu"); *Latin Motets (8)*

Aachener Domsingkaaben and Domchor, Theodor B. Rehmann, cond.

ARCHIVE ARC 3077. 12-in. \$5.98.

LASSUS: *Neue teutsche Lieder; Chansons, Madrigals, Villanelle*

Singgemeinschaft Rudolf Lamy, Rudolf Lamy, cond.

ARCHIVE ARC 3076. 12-in. \$5.98.

While both Lassus and Palestrina excelled in sacred music, Lassus, unlike his Italian colleague, also was intensively concerned with secular music. Although he worked for most of his mature life in Munich, he was as at home in French chansons and Italian madrigals as he was in German

lieder. ARC 3076 presents a splendid collection of ten German songs, seven French ones, two madrigals, two *villanelle*, and two miscellaneous Italian works. The lieder are mostly comic or drinking songs, set by Lassus with a good deal of relish; no matter how trivial the texts may be the music is always shaped with the skill and ingenuity of a master. The chansons are, as might be expected, love songs, and include the affecting *Je l'ayme bien* and the charming little *Sçais tu dire l'avé?* The performances are, on the whole, first-class. Mr. Lamy's ensemble sings with style and precision, with good intonation, a pleasant tone, and a wide range of dynamics. Its enunciation of the text is not quite as good in French and Italian as in German (the ensemble records in Munich), but it is entirely acceptable.

It is in his motets, however, that Lassus is most impressive. Every one of those included on ARC 3077 (*Tristis est anima mea; Justorum animae; Venite ad me omnes; Miserere mei, Domine; Domine convertere; Improperium expectavit; Super flumina Babylonis; Tui sunt coeli*) is a magnificent work. The chorus here, performing in the Cathedral at Aachen, is considerably larger than Lamy's. Its intonation is not always impeccable. There is an effect of cathedral spaciousness, which is achieved at the expense of some clarity in the polyphony. The tempos are not always convincing: sections of the *Tristis est anima mea*, for example, seem a little fast. Nevertheless, it is better to have the previously unrecorded motets in less than perfect performances than not to have them at all. The Mass is one of the finer ones by Lassus, but with some fifty of his Masses not yet recorded, it seems too bad that Archive should have picked the one already on discs. Aside from a ragged attack on the *Et resurrexerit*, it is adequately sung. Original texts and English translations are supplied for both discs. N.B.

LISZT: Piano Music

Mephisto Waltz No. 1; Jeux d'eau à la Villa d'Este; Valse oubliée No. 1; Polonaise from Eugene Onegin; Rapsodie Espagnole; Valse impromptu; Gnomenreigen; Grand galop chromatique.

Gyorgy Cziffra, piano.

ANGEL 35528. 12-in. \$4.98 (or \$3.98).

Cziffra's one previous disc was devoted to Liszt works for piano and orchestra. Now we can get an idea of him as a soloist. He is an interesting, rather anarchistic pianist. Personality he has, but also a lack of musical discipline. He seldom maintains a steady rhythmic pulse, speeding up and slowing down to suit himself. In his rush to get on with the matter at hand he completely ignores rests marked into the music (as in the *Mephisto Waltz*, where he passes over a three-measure hold). Textual purity does not seem to mean much to him; he plays a heavily doctored-up *Rhapsodie Espagnole*, presumably his own revision, and elsewhere also he touches up the music a bit. Often the playing is jerky, and never is it particularly subtle. Yet with his virtuoso instincts and his massive type of tonal production, Cziffra can be exciting in a

Continued on page 78

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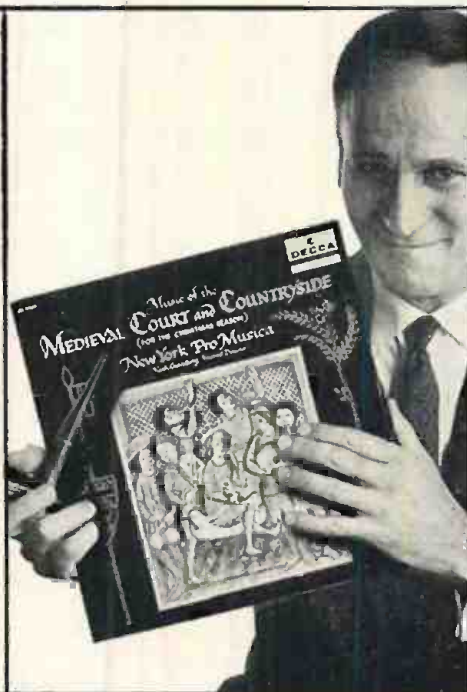


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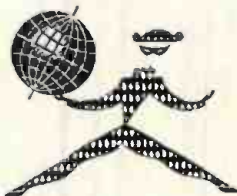


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Billy Graham-ish sort of way. He is a pianist easy to find fault with and somewhat harder to dismiss. For despite all the things that will not pass muster, he has a big sweep and a grand style, and he manages to make the music exciting.

His choice of repertoire on this disc is interesting. The *Eugene Onegin* transcription and the *Grand galop chromatique* appear to be first recordings. The latter was one of Liszt's big showpieces in his youth, intended *épater le bourgeois*, which it did. It is a terrible piece of music—and ever so much fun. *Jeux d'eau* is the prototype of all "fountain pieces," Debussy and Ravel included, and is one of Liszt's most impressionistic piano works. The *Valse oubliée*, *Gnomesreigen*, and *Mephisto Waltz* are, of course, standard concert-hall offerings; the salonlike *Valse impromptu* used to be, but has fallen from favor in recent years, to the regret of nobody but old Lisztians like me. H.C.S.

LORA: *Concerto for Piano and Orchestra*

†Weiss: *Theme and Variations for Orchestra*

Eva Wollman, piano (in the Lora); Vienna Orchestra, F. Charles Adler, cond.

COMPOSERS RECORDINGS CRI 113. 12-in. \$4.98.

The American composers Antonio Lora and Adolph Weiss make their debuts on discs with this release. The Lora is a tuneful, old-fashioned, grand-style concerto that says little not to be found in the concertos of Schumann, Grieg, and Tchaikovsky, but it rehearses its influences with skill and point. Its performance, at least so far as the solo is concerned, is very brilliant, but the recording is brash and tiny.

Weiss is a pupil of Schoenberg and a master of the twelve-tone style. His *Theme and Variations* are connected, in their general emotional tenor, with Whitman's *When Lilacs Last in the Dooryard Bloomed*, and they provide a fitting musical commentary on that greatest of American elegies. I know of no American twelve-tone piece, at least on records, that is as moving and eloquent as this. Adler's performance provides a fine effect. Recorded sound could be better, but since this is the only disc version of the music we should be grateful for it. A.F.

MARENZIO: *Madrigals* (6)

†Gesualdo: *Madrigals* (6)

Sioggemeinschaft Rudolf Lamy, Rudolf Lamy, cond.

ARCHIVE ARC 3073. 12-in. \$5.98.

The Marenzio pieces are all gems, but at least three of them are absolute masterpieces, by any standards. The lovely grace of line in *Vezzosi augelli*, the poetic intensity of *Abi, dispietate morte*, and the heavenly tranquillity of *Scalor'il sol* are some of the qualities that render these Renaissance pieces as soul-satisfying as the finest lyric poems or the most beautiful small paintings of their time. With Marenzio's contemporary, Gesualdo, the situation is somewhat different. The chromaticism in this death-haunted composer can be very moving, but there are passages where his progressions startle but do not convince.

Some listeners prefer madrigals done with only one singer on a part. I thought I did, too, until Mr. Lamy's group of twenty-four to thirty-two singers came along and proved that an ensemble of that size can be thoroughly enjoyable—provided that it has the flexibility of this group and that its tone, intonation, and balance are as fine. The Italian texts and English translation are provided. N.B.

MESSIAEN: *Vingt Regards sur l'Enfant-Jésus*

Yvonne Loriod, piano.

WESTMINSTER XWN 18469/70. Two 12-in. \$3.98 each.

The music of Olivier Messiaen always sounds exactly like the literary texts from which it takes its inspiration. Here he deals with "Contemplation of the Child-God of the Crib and the Glances which fall on Him, from the inexpressible Glance of God the Father to the multiple Glance of the Church of Joy, through the tender Glance of the Virgin, then the Angels, the Wise Men, and the immaterial or symbolic creatures (Time, the Heights, Silence, the Star, the Cross)." The idea, we are told, comes from the writings of Don Columba Marmion and Maurice Toesca. Messiaen has added sixteen more Glances, partly inspired by "the songs of the birds, bells, spirals, stalactites, galaxies, photons," and "the texts of St. Thomas, St. John of the Cross, St. Theresa of Lisieux, the Gospels, and the Missal," in addition to the sources already mentioned. And so on. And on. And on. And on.

The performance presumably is altogether authoritative and the recording is excellent. A.F.

MOZART: *Concerto for Violin and Orchestra, No. 3, in G, K. 216*

†Prokofiev: *Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63*

Leonid Kogan, violin; Philharmonia Orchestra, Otto Ackermann, cond. (in the Mozart); London Symphony Orchestra, Basil Cameron, cond. (in the Prokofiev). ANGEL 35344. 12-in. \$4.98 (or \$3.98).

On a magic night in Carnegie Hall years ago the muted violins began the heavenly Adagio of the Mozart concerto over the murmuring pulsations of the middle strings, and then the solo violin took up the melody and poured forth its hushed, ecstatic reverie with an eloquence that transmuted all life, for the moment, into sheer poetry. It was Fritz Kreisler playing. Every performance of the work that I have heard since has had to face the competition of that vivid memory.

Mr. Kogan plays very well indeed. His only trouble is that he is no Fritz Kreisler—at least, not yet. Just the same, he does a first-class job with the Prokofiev, which is better recorded than was his performance of the same work with a Soviet orchestra. It is the orchestral contribution that is weak here, in the same sense that the soloist is permitted to outweigh the ensemble even when the latter's role is more important. It is not always clear what is theme and what is countermelody; and in the finale the muted trumpets are perfect gentlemen, commenting so discreetly as to be practi-

cally inaudible when they should be snarling nastily. N.B.

MOZART: *Quartets for Flute and Strings; in D, K. 285; in G, K. 285a; in C, K. 285b; in A, K. 298*

Poul Birkelund, flute; Arne Karecki, violin; Herman Holm Anderson, viola; Alf Petersen, cello.

VANGUARD VRS 1006. 12-in. \$4.98.

Right on the heels of the excellent performance of these quartets by a Dutch ensemble for Epic comes the present equally satisfactory one by a Danish group. The quality of the flute playing, the balance among the instruments, the recording itself, are fine in both editions. If the Vanguard has a slightly mellow tone in its favor, the Epic has the advantage of bands between movements. Otherwise, you can't go wrong with either disc. N.B.

MOZART: *Quintet for Strings, in C, K. 515*

Amadeus Quarter; Cecil Aronwitz, second viola.

ANGEL 45020. 12-in. \$3.98.

This is in almost every respect a splendid performance. The tempos seem absolutely right, the ensemble is perfect, the balance excellent, the players employ imaginatively a wide range of dynamics. What, then, is wrong? Nothing, if you do not mind the tone of the first violin—a tone that is just a shade too sweet, that especially in sustained passages seems to hover about the pitch and seldom lands on it in dead center. Admittedly, this is a subjective reaction, and many listeners who do not find this type of tone objectionable would undoubtedly greatly enjoy this recording. One objective statement, however, must be made: the very fine recent recording of this quintet by the Budapests includes the G minor Quintet for the same price. N.B.

MOZART: *Sacred Music*

Vesperae solennes de confessore, K. 339; Exsultate, jubilate, K. 165; Offertorium, K. 117.

Erna Berger, soprano; Marga Höffgen, contralto; Horst Wilhelm, tenor; Ferdinand Frantz, bass; Choir of St. Hedwig's Cathedral (Berlin); Berlin Philharmonic Orchestra, Karl Forster, cond. ANGEL 35409. 12-in. \$4.98 (or \$3.98).

A most welcome record, which gives us whole works instead of familiar snippets. We can now hear what surrounds the lovely *Laudate Dominum* in the Vespers, as well as what leads up—literally, without a break—to the famous Alleluia of K. 165. K. 339 contains some fine choruses, whose rococo dress covers some sinewy part-writing. It is fascinating to see with what assurance the twenty-four-year-old Mozart handles his choral masses, how skillfully he provides that each part shall have something of interest to sing. The other two works, which are considerably earlier, are less important, but the *Exsultate, jubilate* is still worth an occasional hearing. Erna Berger, the soloist in this motet for soprano and orchestra and in one movement of each

Continued on page 80

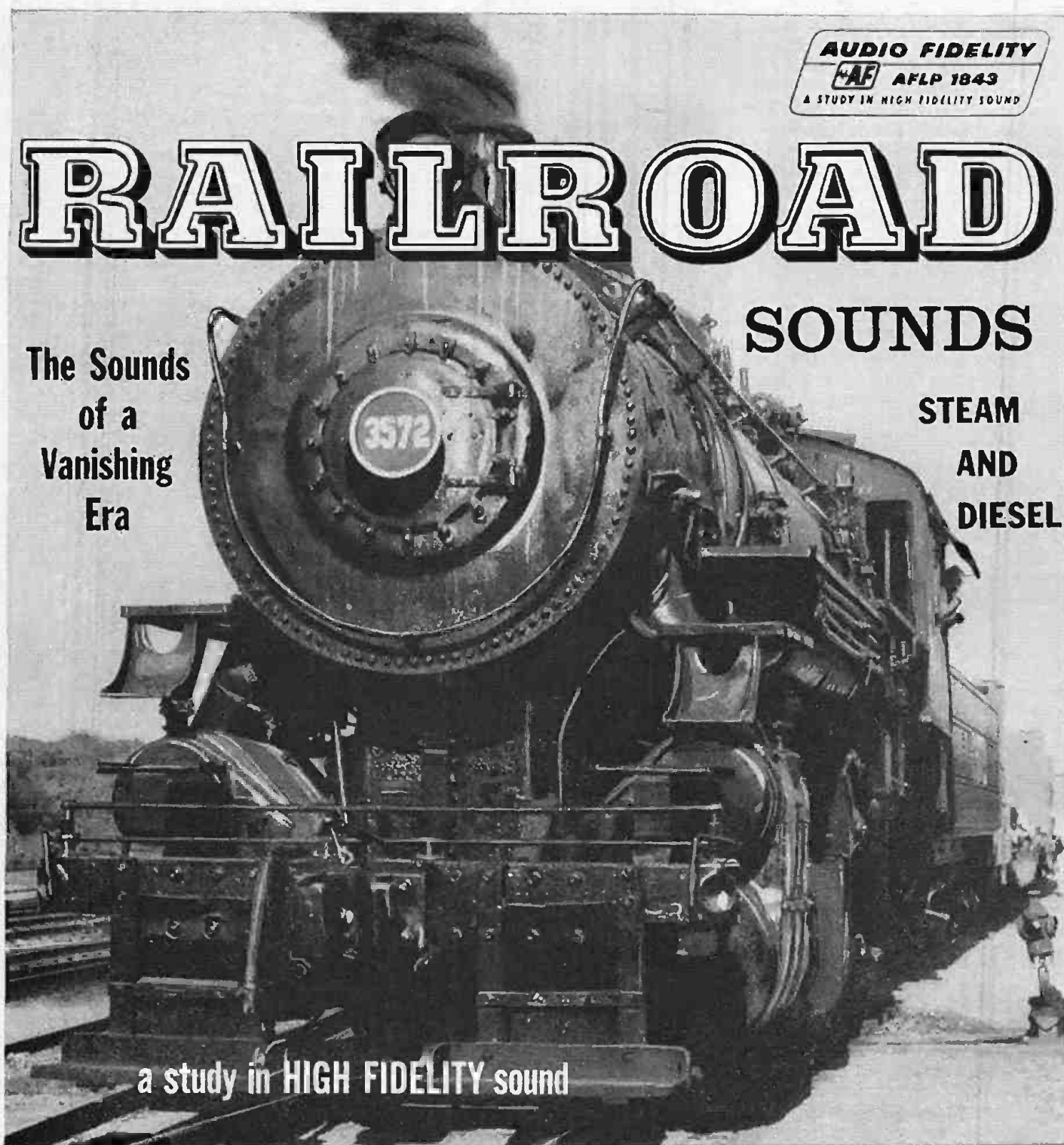
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of the other works, sings with her accustomed ease and skill, the chorus has an attractive tone and good balance, and the recording is excellent. N.B.

MOZART: *Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")*—See Beethoven: *Symphony No. 5, in C minor, Op. 67.*

MOZART: *Symphony No. 35, in D, K. 385 ("Haffner")*—See Haydn: *Symphony No. 96, in D ("Miracle").*

ORFF: *Carmina burana*

Sylvia Strahlman, soprano; John Ferrante, tenor; Morley Meredith, baritone; Hartford Symphony Chorale, Hartford Symphony Orchestra, Fritz Mahler, cond. VANGUARD VRS 1007. 12-in. \$4.98.

When everything is calculated for immediate effect, nothing is left for ultimate effect. This is the tragedy of Carl Orff, and it explains why, after one has heard his *Carmina burana* numerous times, one feels no urgency to listen to the latest version. The performance by Mr. Mahler and his collaborators turns out to be remarkably fresh, however; they romp through these extravagantly tuneful settings of medieval poetry like a college glee club giving its first home concert after winning a prize. The satiric and ironic aspects of the score are not emphasized to the same degree as in the recorded versions of Jochum (Decca) and Sawallisch (Angel), but the interpretation has a most attractive youthful zest and energy. The sound is good, but by no means sensationally so. A.F.

POULENC: *Stabat Mater; Le Bal masqué*

Jacqueline Brumaire, soprano; Chorale de l'Alauda; Orchestra de l'Association des Concerts Colonne, Louis Frémaux, cond. (in *Stabat Mater*). Pierre Bernac, baritone; Francis Poulenc, piano; Instrumental Ensemble of Orchestre du Théâtre National de l'Opéra, Louis Frémaux, cond. (in *Le Bal masqué*). WESTMINSTER XWN 18422. 12-in. \$3.98.

Le Bal masqué, composed in 1932, is one of the masterpieces of Poulenc's early style. It is a cantata in six short movements, three for the instruments alone, three for baritone and ensemble on surrealist texts by Max Jacob. Not more than six instruments are employed, and they are handled in brilliant virtuoso style. The music reflects ragtime, popular songs, and "Parisian folk lore" in the approved tradition established by The Six many years earlier, and Jacob's in-souciant nonsense is set in a flamboyant, ironic, buffoonish manner much like that of Poulenc's notorious opera *Les Mamelles de Tirésias*.

The *Stabat Mater*, composed in 1950, is altogether different. It is still the work of a melodist, but light effects give way to massive ones, "Parisian folk lore" gives way to medieval polyphony and Bach, and complex rhythms are superseded by a marching relentlessness which inspired the writer's wife to speak of Poulenc as a "first-beat-of-the-measure man." If *Le Bal masqué* recalls *Les Mamelles de Tirésias*, the *Stabat Mater* looks forward even more strik-



Francis Poulenc

ingly to Poulenc's second opera, *Les Dialogues des Carmélites*.

The performance of *Le Bal masqué* is magnificent, that of the *Stabat Mater* very good, although Brumaire wobbles a bit in her solos. Both works have been splendidly recorded. A.F.

PROKOFIEV: *Cinderella, Op. 87*

Covent Garden Orchestra, Hugo Rignold, cond. RCA VICTOR LM 2135. 12-in. \$3.98.

Cinderella was a huge, lavish, full-evening ballet first performed at the Bolshoi Theater in 1945. It has been overshadowed by the earlier *Romeo and Juliet*; this is the first extensive selection from its score to be recorded and the only one recorded in the original orchestral setting. The style is light, as befits the subject, but very rich and subtly tuneful; it sounds like a kind of cross between *Romeo and Juliet* and *Peter and the Wolf*. Rignold's version is one that was cut by Frederick Ashton for the Royal Ballet. It is very nicely performed and beautifully recorded. A.F.

PROKOFIEV: *Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63*—See Mozart: *Concerto for Violin and Orchestra, No. 3, in G, K. 216.*

PROKOFIEV: *Visions fugitives, Op. 22*—See Ravel: *Gaspard de la nuit.*

PUCCHINI: *Tosca*

Zinka Milanov (s), Tosca; Giovanni Bianchini (boy s), A Young Shepherd; Jussi Bjoerling (t), Cavaradossi; Mario Carlin (t), Spoletta; Leonard Warren (b), Scarpia; Fernando Corena (bs), Sacristan; Leonardo Montele (bs), Angelotti; Nestore Catalani (bs), Sciarrone; Vincenzo Preziosa (bs), A Jailor; Chorus and Orchestra of the Rome Opera, Giuseppe Conca, chorus master, Erich Leinsdorf, cond. RCA VICTOR LM 6052. Two 12-in. \$7.96.

If the latest recording of *Tosca* becomes a classic, it will do so for having preserved a permanent image of Bjoerling's Cavaradossi, both the finest performance of that role on records and, at the same time, the

best recording of Bjoerling's voice. This is no small matter; unfortunately, almost everything else about the album, including, to my ear, the opera itself, is undistinguished.

Milano and Warren have their splendid moments, but for the most part they produce lots of large, unfocused, shaky sound, unleavened by much dramatic perception. Corena is a disappointing Sacristan, and Carlin lets one of the juiciest small roles in the entire repertory get right by him. The rather surprising choice of Leinsdorf as conductor pays off in terms of a reading of precision, concentration, and power, but the price of these virtues is some stiff and unidiomatic phrasing. The Roman chorus and orchestra are excellent, and all the incidental shots and crowd noises are exceptionally well attended to.

All this still leaves Caniglia as the undisputed queen of Toscas (RCA Victor LCT 6004, now to be withdrawn); Gobbi's Scarpia (Angel) is likewise out of reach of all competition. There is something to be said for all the available versions, but even upon considering the Bjoerling marvel (and Gigli, Di Stefano, and Campora are, in quite another style, anything but second class), there is rather less to be said for this edition than for the others. C.M.S.

RAVEL: *Daphnis et Chloë: Symphonic Suite No. 2*—See Debussy: *La Mer.*

RAVEL: *Gaspard de la nuit* †Prokofiev: *Visions fugitives, Op. 22*

André Tchaikowsky, piano. RCA VICTOR LM 2145. 12-in. \$3.98.

André Tchaikowsky, who made his American debut with the New York Philharmonic last October comes to this country as first medalist of the Paris Conservatoire (1950), a prizewinner in the 1956 Queen Elisabeth Competition in Brussels, and bearer of the seal of approval of Artur Schnabel ("He is a wonderful musician"). Tchaikowsky is a Polish-born boy who escaped to Paris during the war, returned to Warsaw in 1945, and has recently started his concert career. This recording was made in Paris. I am not too happy with it, and could name a good dozen pianists in America alone who could do better work. On the basis of this disc, Tchaikowsky impresses me as a thumper who has a good way to go before he can assume the responsibilities of real artistry.

His is a muscular, hard style of playing that lacks repose, and while he seems to have a respectable technique, it is not really on a big order. In the Ravel cycle of three pieces, he plays *Ondine* as though it were hard water and fissionable. It would be cruel to compare his performance with Gieseking's; and yet a record is a permanent document that invites comparison of this sort. Tchaikowsky does not begin to show an equivalent feeling for color and nuance. He captures little of the mood of *Le Gibet*, and in the concluding *Scarbo* he blithely ignores most of Ravel's carefully written dynamic indications. An especially glaring instance concerns the long trill on C in the bass, about three-quarters through the work, where Ravel has written a triple pianissimo which Tchaikowsky simply bangs out.



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Continued from page 81

completely free from affectation. Furthermore she is capable of getting a good deal of warm, round tone (at times) from her instrument. But there is something tentative, not to say scared, about her phrasing which does not inspire confidence. Perhaps the trouble is that her technical resources, which are very substantial (*vide* her recordings of the Bach unaccompanied violin sonatas), stand in her way in music as transparently simple as this—which means, I suppose, that she is not yet a great violinist.

Her partner, Jean Antoniotti, is a little too assertive. Alberti bases ought always to be played pianissimo, no matter what the score says. The recorded sound has a prose-worthy depth and intimacy. D.J.

✓ **SCHUBERT: Symphonies: No. 2, in B flat; No. 6, in C**

Bamberg Symphony, Marcel Couraud, cond. VOX FL 10240. 12-in. \$4.98.

If you are among those listeners who lump the first six Schubert symphonies together as "early and derivative" you are depriving yourself of some precious musical experiences. The First, for instance, as soon as it emerges from its Haydnesque slow introduction, speaks the Schubertian idiom with a clarity unmistakable. Each of the succeeding symphonies adds new glories to that idiom, but it was there, Pallas-like, full-formed from the beginning.

The Second Symphony is the greatest orchestral work ever written by a teen-ager—which says more than it appears to say if one thinks for a moment about Mendelssohn and Mozart (not to mention a host of others). There is no depth in it, no hint of sophisticated perspective. It has instead the naïve perfection, the unerring rightness of a Cimabue or a Sassera. Even the bit of blatant brass-band music that breaks into the rollicking dance of the finale belongs, is part of the wonderful youthful scheme. The arrogant, gesturing minuet might have been written by Haydn if Haydn were Franz Schubert, and the five variations of the slow movement, each experimenting with different orchestral timbres, are miracles of form, color, and balance. The "Little C Major" is not so good a work, but it is much better than its maligners would have us believe. The notion that Schubert was trying here to capitalize on the Rossini vogue is sheer nonsense. The only alien element in the symphony is its scherzo, a remarkable (and highly successful) reworking of the scherzo from Beethoven's First Symphony.

✓ Marcel Couraud, whom I had known before only as a vocal conductor, gives these works first-rate readings. His main concern is with clarity of detail. The strings' articulation is very clean and there is a fine balance between the orchestral choirs. He drives his men unmercifully in the B flat symphony, but it's the way the work ought to go. To the Sixth he gives a suitable broadness and lyricism. Beecham's readings (No. 2 for Columbia, No. 6 for Angel) are more suave and he has a greater orchestra (the Royal Philharmonic). But somehow Couraud and the Bambergers come closer to the spirit of this music. The recorded sound is stunning.

D.J.

SCHUMANN: Lieder

Freisinn, Op. 25, No. 2; *Schneeglöckchen*, Op. 79, No. 26; *Ständchen*, Op. 36, No. 2; *Venetianisches Lieder*, Op. 25, Nos. 17, 18; *Des Senners Abschied*, Op. 79, No. 22; *Talismano*, Op. 25, No. 8; *Zwölf Gedächtnis*, Op. 35; *Lust der Sturmnacht*; *Sirb, Lieb und Freud*; *Wanderlied*; *Erstes Grün*; *Sehnsucht nach der Waldgegend*; *Auf das Trinkglas eines verstorbenen Freundes*; *Wanderung*; *Stille Liebe*; *Frage*; *Stille Tränen*; *Wer machte dich so krank?*; *Alle Laute*.

Dietrich Fischer-Dieskau, baritone; Günther Weissenborn, piano.

DECCA DL 9935. 12-in. \$3.98.

Recording all the opus 35, twelve songs to poems by Justinus Kerner, was a happy idea, and I hope it establishes a precedent in future Schumann recitals. Schumann did not group his songs haphazardly into opus numbers; he intended them as artistic entities, to be sung in a carefully arranged order and without omissions. In a sense all of his lieder output consists of song cycles, from the first *Liederkreis* group (opus 24) to the *Gedächtnis der Königin Maria Stuart* (opus 142).

The Kerner songs—most of them discoveries for me—have a delicate relationship one with the other, a masterly shading from mood to mood which one rarely finds in a group of lieder left to the singer's own selection. The last five songs are especially closely related, from the piano postlude of *Stille Liebe* to the quiet close of the cycle. Their music is startlingly reminiscent of *Tristan*: indeed, *Stille Tränen* seems almost as much a study for the second act love music as Wagner's own *Träume*. It is a glorious song, but of formidable difficulty, opening out in one long swelling line that adds ardor upon ardor.

And Fischer-Dieskau's singing of *Stille Tränen* is characteristic of his singing throughout this recital: a miracle of planning which yet appears all spontaneous and glowing. This fine artist takes a little getting used to, however. His frankly emotional, sometimes erratic approach to the art song is rather disconcerting, coming as it does from a baritone. One somehow associates his delicacy of perception and flexibility of vocal coloring with women rather than with men. I, at least, have always felt in other fine baritone lieder singers a certain restraint, a consciousness of baritone decorum which is in itself a kind of beauty but yet sometimes leaves half the song unsung, half the emotion unrealized. I often find myself "checking back" to a recording of Sophie Bressan or Elisabeth Schumann after hearing a baritone sing a familiar lieder. With Fischer-Dieskau I may be startled, sometimes a little annoyed at first. But by the third hearing I generally have quite forgotten about checking back. His seems to be the only possible interpretation.

The accompanist, Günther Weissenborn, is adequate and occasionally exciting, although he stubs a finger once or twice. The sound is good if you keep down the volume.

D.J.

SIBELIUS: *Quartet for Strings, in D minor, Op. 56* ("Voces Intimae")—See Grieg: *Quartet for Strings, in G minor, Op. 27*.

SIBELIUS: *Tapiola, Op. 112*; *The Swan of Tuonela, Op. 22, No. 3*; *Karelia Suite, Op. 11*; *Festivo, Op. 25, No. 3*

Berlin Philharmonic Orchestra, Hans Rosbaud, cond.

DECCA DL 9938. 12-in. \$3.98.

After hearing Hans Rosbaud's performance of these Sibelius pieces, one is led to wonder why he has been hiding this particular light under a bushel. His approach to the late Finnish master's works is businesslike without being the least bit prosaic. He believes in letting the music speak simply but eloquently for itself. This is most evident in his poised handling of the *Karelia Suite*, where both the *Intermezzo* and *Alla marcia* are delivered with considerable statelyness, and in the bolero-rhythmed *Festivo* from the first set of *Scènes historiques*, unquestionably one of the brightest works to come from Sibelius' pen. Some may prefer the faster, more dynamic interpretation of the *Karelia* movements by Thomas Jensen (London) and the more deliberate treatment of *Festivo* by Beecham (Columbia), though there is something mighty satisfying about the way Rosbaud plays both these compositions. This is less true of *The Swan of Tuonela*, but *Tapiola* is played with fine dramatic sweep and restless urgency, making it comparable to the now discontinued recording by Koussevitzky, with the added benefit of clear, resonant reproduction. P.A.

STRAVINSKY: *Pétrouchka*; *Fire Bird*: *Suite*

Orchestre de la Société des Concerts du Conservatoire de Paris, Pierre Monteux, cond. RCA VICTOR LM 2113. 12-in. \$3.98.

Beautiful sounds, but extremely cautious tempos, especially in *Pétrouchka*. Not one of the old master's finest records. A.F.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*

José Iturbi, piano; Orchestre des Concerts Colonne, José Iturbi, cond. ANGEL 35477. 12-in. \$4.98 (or \$3.98).

Iturbi has evidently set out here to solve a problem: how dizzily dare one dash through the whole concerto? Perhaps no other pianist except Horowitz is better equipped for the experiment. His ten capable fingers punch the keyboard with all the adroitness of well-engineered pistons. Everything is sacrificed to their efficiency: phrasing, legato playing, dynamics, sensitivity, musicianship, good taste. The Paris Colonne Orchestra, which accompanies Iturbi in his Sputnik-like flight, is unhappily not a virtuoso ensemble. They can't keep up with him. Indeed, they have only the roughest notions of how to keep up with one another, their captain being so frequently busy at the piano, and it soon becomes obvious that this is not a concerto in which the soloist can indulge himself by doubling as conductor. The interplay between piano and orchestra is rhythmically tricky and demands a careful timekeeper and cue giver, not to mention a sensitive molder of melodic line.

The sound is the best thing, or, if you

Continued on page 86



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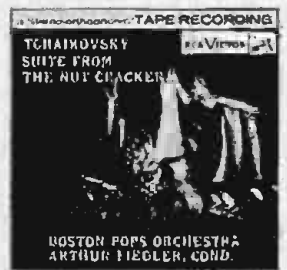
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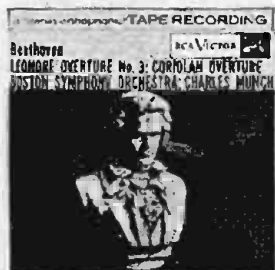
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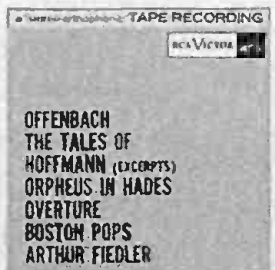
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will, the worst thing about this recording. Its mirrorlike perfection reflects with painful fidelity all the shortcomings of the performance. D.J.

WAGNER: *Lobengrin: Preludes to Acts I and III; Götterdämmerung: Dawn; Siegfried's Rhine Journey*
†**Haydn:** *Symphony No. 101, in D ("Clock")*

New York Philharmonic Orchestra, Arturo Toscanini, cond.
RCA CAMDEN CAL 375. 12-in. \$1.98.

The effect of this record is of an exceptionally good 78-rpm pressing heard through critical equipment. There is some rumble, highs are veiled and extreme highs

are missing, and one or two breaks between sides can be detected. In spite of this, the Grail has never appeared with more shattering impact, nor has the middle section of the third act prelude moved with a more sensitively shaped line in the wind and brass. The *Götterdämmerung* music is here played *auf Deutsch* with solid granite chords and slow-paced, powerfully shaped phrases that surpass those of the Maestro's two later recordings of the score.

The Wagner recordings are from 1936. The 1929 Haydn betrays its age, but the slow movement in a relaxed and yet beautifully molded statement such as this is an enduring marvel. R.C.M.

WEBER: *Rapsodie Concertante* — See Glanville-Hicks: *Concerto Romantico*

WEISS: *Theme and Variations for Orchestra* — See Lora: *Concerto for Piano and Orchestra*.

More Briefly Noted

Albéniz: *Iberia* (with Falla: *Interlude and Dance from La Vida breve*). Mercury MG 50146.

Anral Dorati's performance, with the Minneapolis Symphony Orchestra, of the Arbós suite from *Iberia* is heavy and brassy, with fussy changes of tempo. Mitropoulos' and Ansermet's are much superior versions of the Falla. Sound bass-heavy, muddy and weak in the middle registers.

Bach: *English Suite No. 6, in D minor, S. 811; French Suite No. 5, in G, S. 816; Well-Tempered Clavier: Preludes and Fugues in G, Bk. I, No. 15, Bk. II, No. 39.* London LL 1638.

The French Suite seems to have held Backhaus' attention better than the other works, which give the impression that the pianist's mind was elsewhere. A disappointing disc.

Bach: *Organ Works, Vol. 3.* Epic LC 3367. As in other volumes in this series, Anton Heiller's performances suffer from a choice of registrations that blurs the music. Neither in interpretation nor sound does this compare with the Walcha and Weinrich versions.

Bach: *Organ Works, Vol. 6.* Westminster XWN 18499.

The sixth volume of Westminster's complete organ works by Carl Weinrich; his playing here is rather uneven. The A minor Prelude, for instance, is unimaginative; the D minor beautifully conveyed. The average is high, however, and the recording excellent.

Bartók: *The Miraculous Mandarin: Suite* (with Stravinsky: *Fire Bird: Suite; Fire-works*). Angel 3550.

Particularly in this nervous, jumpy version by the Royal Philharmonic under Fernando Previtali, Bartók's music fails to redeem the crassly sensational libretto about a prostitute and her client. Stravinsky's *Fire Bird* is the most colorless of the sixteen currently available editions.

Brahms: *Symphony No. 2, in D, Op. 73.* Angel 35218.

No better recording of Brahms's Second, *qua* recording, exists than this one by Karajan and the Philharmonia. For communication of genuine musical meaning, listen to Toscanini, Walter, or Boult.

Casanovas: *Invitatory and Six Responsories from the Office of Matins for Christmas.* London LL 1617.

Highly melodic and florid music written by an eighteenth-century Spanish monk under the influence of the then-dominant Italian school. The final effect is of a third-rate Pergolesi. The performance, by the Choir of the Monastery at Montserrat with an orchestra under Dom Ireneo Segarra, is equally indifferent.

Continued on page 88

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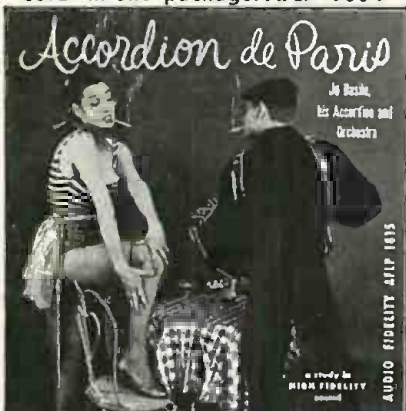
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AUDIO FIDELITY, Inc., 770 Eleventh Ave., New York

Chaikín: Concerto for Accordion (with Shishakov: Concerto for Balalaika; Gorodovskaya: Suite for Orchestra of Folk Instruments; Vitolyñ: *Village Polka*). Westminster XWN 18464.

If this is typical of the people's music of the U.S.S.R., God help the people. The Chaikín concerto is the worst; the Shishakov, while less pretentious, is extremely trivial (café society is café society even if its members don't wear mink). The Gorodovskaya derives directly from Rimsky-Korsakov. The *Village Polka* is nice, but very short. Excellent recording of the Symphony Orchestra of the Moscow Region and the State Radio Orchestra of Folk Instruments of the U.S.S.R.

Chopin: Etudes (12), Op. 25; *Trois nouvelles études*. Angel 35414.

A splendid technique, on the part of Claudio Arrau, put to no valid emotional use. As long as the pianist keeps his agile fingers in motion, he is alright; as soon as he pauses for reflection, he seems not to know what to do in this music.

Couperín: First Tenebrae Service; Motet: *Audite Omnes*; *Air Sérieux*; *La Pastorelle* (2 versions); *Les Solitaires*. Concord 4005.

A reissue of the warmly received Allegro release of some years ago. Fine performances of religious and secular music, with Hugues Cuenod, tenor, and excellent instrumentalists. Sound still perfectly acceptable.

Kapalevsky: Piano Music for Children. M-G-M B 3322.

Ledore Engdahl capably performs these pleasant, tuneful pieces, and the recording is brilliant.

Mozart: Cassations: No. 1, in G, K. 63; No. 2, in B flat, K. 99. M-G-M B 3340. Gets by a thirteen-year-old composer, K. 63, full of charm, K. 99 already showing the passion always to be related to this key in Mozart's mind. Arthur Winograd, leading the M-G-M Orchestra, goes in for tempos a bit fast, but the sound here is brighter than on the Sacher disc for Epic.

Mozart: Fantasia in F minor, K. 608; Adagio and Allegro in F minor, K. 594 (with Bach: Prelude and Fugue in E flat, S. 552). Overture 14.

Even splendid music becomes wearisome when it is embedded in a jelly of reverberation, as it is here in Marcel Dupré's playing of the organ in what seems to be a large church with bad acoustics.

Rósza: *Kipling's "Jungle Book"*; *Thief of Bagdad*: Suite. RCA Victor LM 2118.

Leo Glenn, narrator, and the Frankland State Symphony Orchestra under composer Miklos Rósza demonstrate the Hollywood technique of mickeymousing. But Rósza knows how to score for the sound track, and the recording is wonderfully bright.

Schumann: Fantasia in C, Op. 17 (with Franck: *Prélude, Chorale, et Fugue*). Capitol P 8397.

Both these works need a soaring lyricism, which Leonard Pennario lacks, in spite of ample technique. Rubinstein's is currently the best version of the Franck piece; there

is no thoroughly satisfactory one of the Schumann, though Curzon's is the best available.

Spendiarov: *Almas*: Orchestral Excerpts (with Sarian: *Melotch*: Orchestral Scenes). Westminster XWN 18487.

Spendiarov, an Armenian composer, owes much to Rimsky-Korsakov and something to Borodin. The most interesting aspect of his work, however, is its foreshadowing of Khachaturian. The excerpts from Sarian's film comedy *Melotch* have little interest. Mikhail Malunian conducts the Armenian Philharmonic Symphony in spirited, if unpolished, performances.

Strauss, Johann II: *Die Fladlermaus und Der Zigeunerbaron* (selections). RCA Victor LM 2130.

The present disc offers an arrangement of the overture and a group of other pieces arranged by Strauss himself from the operetta music for concert purposes. Fiedler leads the Boston Pops with gusto, if without the *Gemütlichkeit* from which the overtures and polkas would have benefited. Recorded sound clear and bright.

Tchaikovsky: Symphony No. 5, in E minor, Op. 64. RCA Camden CAL 374. Brilliant sound, apt solo playing, and deceptively fine ensemble work from the not really good Toronto Symphony, under Sir Ernest MacMillan. Actually every passage roars at the top of its voice, tempos are erratic, and the brass section is brutally obtrusive. Here is really an instance of "Beware the bargain."

Vivaldi: *The Seasons*. Vox PL 9520.

Extracts from the complete Opus 8, played by the Pro Musica String Orchestra (Stuttgart) under Rolf Reinhardt, with Reinhold Barchet, violin. Not up to the Angel or RCA Victor versions, it has clean, lively playing and a lusty spirit.

RECITALS AND MISCELLANY

ATAULFO ARGENTA: "*España, Vol. 2*"

Rimsky-Korsakov: *Capriccio español*, Op. 34. Granados: *Spanish Dance* No. 5, in E minor, Op. 37 (*Andaluza*). Chabrier: *España*. Moszkowski: *Spanish Dances*, Book 1, Op. 12.

London Symphony Orchestra, Aulfo Argenta, cond.

LONDON LL 1682. 12-in. \$3.98.

For the first time on LP, this non-Spanish music about Spain is interpreted by a Spaniard. What this means in terms of effective performance is especially apparent in the very opening *Alborada* of the *Capriccio español*, where the rhythms are strongly marked and the music assumes an unwonted earthiness. Though this is the most arresting portion of the entire record, the remainder of the Rimsky-Korsakov work is notable for its virility and excitement, making it just about the best version on discs. The Chabrier rhapsody is clear

and straightforward, while in the Moszkowski dances Argenta recognizes the predominant influence not of Spain but of the composer's Polish ancestry. P.A.

THE HOFFNUNG MUSIC FESTIVAL CONCERT

Gerard Hoffnung and associates.

ANGEL 35500. 12-in. \$4.98 (or \$3.98).

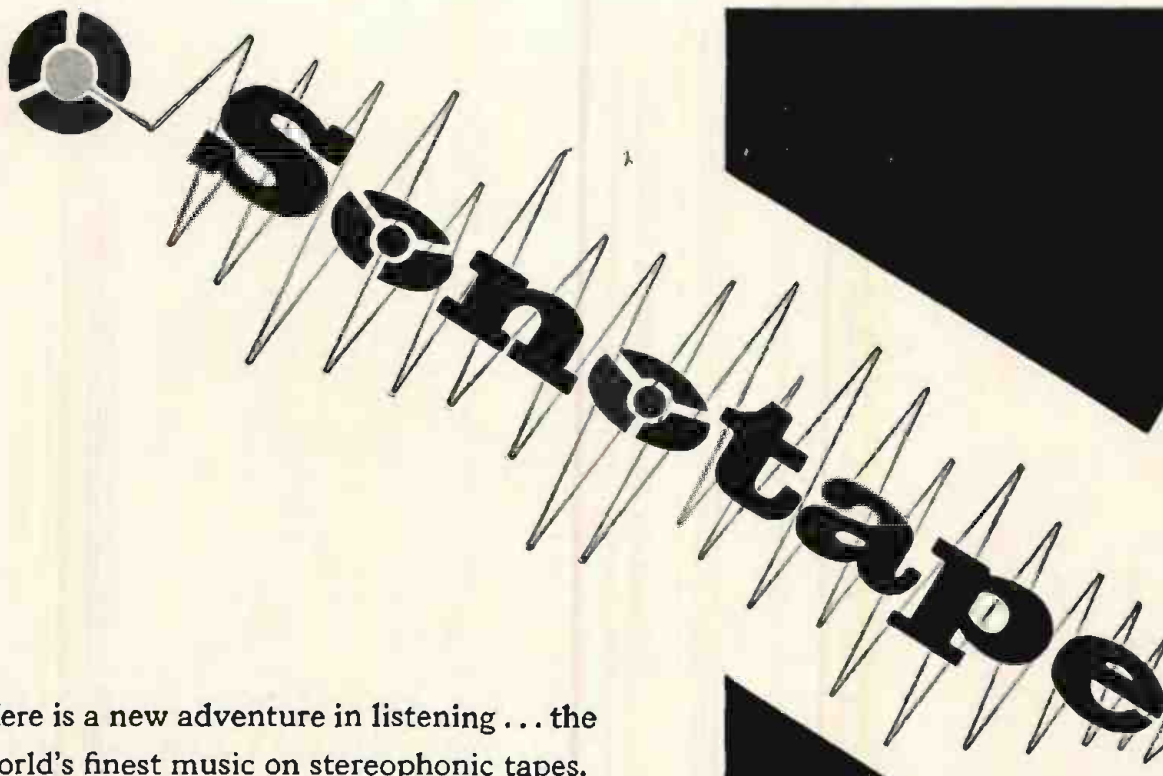
Gerard Hoffnung is a British cartoonist who has done some wonderfully outrageous line drawings of musicians in impossible postures playing impossible instruments. He himself, judging from his photograph on the album, looks like a stout, pipe-smoking, truculent pixie. It seems that he plays the tuba—the bass tuba, yet—and is an enthusiastic music lover. It also seems that he created a book of musical cartoons and decided to bring the book to life. The birth took place at the Royal Festival Hall, in London, on November 13, 1956. It was designated "Crazy Night." EMI engineers were on hand to record the happy event. Here it is.

One reads the liner notes with great expectations of a hilarious hour. Here is Malcolm Arnold's *A Grand Grand Overture*, scored for orchestra, organ, rifles, three Hoover vacuum cleaners, and an electric floor polisher: two of the vacuums upright in B flat, the other horizontal with detachable sucker in C (the score is dedicated to President Hoover). Here is the late Dennis Brain playing a movement from Leopold Mozart's *Alphorn Concerto*, only playing it on a length of rubber garden hose with a brass mouthpiece (it sounds like a posthorn played under water). Here is Franz Reizenstein's *Concerto Popolare* (a piano concerto to end all piano concertos, says its subtitle). Chopin's little A minor Mazurka (Op. 68, No. 2) is played by a quartet of tubas; Mr. Hoffnung, naturally, is one of the quartet. Here, too, is Humphrey Searle's *Lochimvar*, for speakers and percussion (and the omnipresent Mr. Hoffnung is one of the speakers). The grand finale is a set of variations on *Annie Laurie*, orchestrated by Gordon Jacob for heckelphone, contrabass clarinet, contrabassoons, hurdy-gurdy, serpent, contrabass serpent, subcontrabass tuba, harmonium—and two piccolos. Participating in this madhouse are BBC musicians, the Morley College Symphony Orchestra, and a group of musicians and conductors too numerous to list.

And when T. E. Bean, the manager of the Royal Festival Hall, makes his introduction on stage and sorrowfully states: "I have to ask your indulgence . . . Owing to circumstances over which the L.C.C. [London County Council] and the management of the hall have no control, tonight's program will be given exactly as advertised," one gets ready for the world to be turned upside down.

But somehow the world remains remarkably stable, and at the end of the disc one has the feeling of having attended a session of rather earnest slapstick rather than wit. Perhaps the event was more engaging visually than it is on the black, closed surface of a disc. Certainly the audience sounds enraptured (who says the British can't laugh?) and the musicians obviously are having the time of their lives. H.C.S.

Continued on page 90



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LOTTE LEHMANN: *Recital*

Brahms: *Das Mädchen spricht*, Op. 107, No. 3; *Mein Mädel hat einen Rosenmund*; *Botschaft*, Op. 47, No. 1. Wolf: *In dem Schatten meiner Locken*; *Anakreons Grab*; *Auf ein altes Bild*; *Auch kleine dinge*; *Peregrina* No. 1. Pfitzner: *Gretel*, Op. 11, No. 5. Beethoven: *Ich Liebe Dich*. Marx: *Selige Nacht*. Jensen: *Lehn' deine Wang' an meine Wang*, Op. 1, No. 1. Schubert: *Die Männer sind méchant*, Op. 95, No. 3; *Der Erlkönig*, Op. 1; *Au die Musik*, Op. 88, No. 4.

Lotte Lehmann, soprano; Erno Balogh, piano; Paul Ulanowsky, piano.
RCA CAMDEN CAL 378. 12-in. \$1.98.

If you are very young and this is your first acquaintance with the singer, perhaps you will be disappointed in these recordings made when she was no longer at her vocal peak. My advice: keep listening.

Lehmann's voice was never big, and she always had the habit of gulping in a lungful of breath at disconcertingly inopportune moments. The *Erlkönig*, recorded when she was sixty, is really distressing to hear, with its gasps and wheezings and absolute halts while the singer recovers from some particularly taxing phrase. Another thing likely to put the earnest young lieder enthusiast off is the preponderance of coquettish songs in the present collection. Lehmann dearly loved a song in which she could be sly and girlish and winning, and she had a genius for the genre. But sometimes she was coquettish in songs where coquetry has no part—*Botschaft*, for instance—and at other times she could absolutely smother a song in coyness. Pfitzner's *Gretel* gets the full treatment, including a painful little screech at the end.

But how she makes up for it! Here is her marvelous *Mein Mädel hat einen Rosenmund*, with its sudden change from innocent bragging in the first two stanzas to hushed tenderness in the third; the satiric nasal twang of *Die Männer sind méchant*, the virtuoso subtleties of *In den Schatten meiner Locken* with its thrice-repeated "Weck ich ihn nun auf? Ach nein!" ("Shall I wake him up? Oh, no!"), each repetition, though sung to the same music, quite different in effect from the others. And when dignity is demanded, Lehmann can supply it generously. If *Auf ein altes Bild* is disappointing, largely because it has been boosted up a major third and lies too high for her voice, *Anakreons Grab*, *Peregrina* No. 1 (in which her chest tones remind one that she originated the role of Barak's wife in *Die Frau ohne Schatten*), the grave, classic simplicity of Beethoven's *Ich Liebe Dich* are not easy to forget. These are performances to grow intimate with and to cherish; in them a unique artist discloses herself. We may not see her like again.

As to the sound, there's—to borrow again from *Hamlet*—the rub. No particular pains were taken with the dubbing; some of the original 78s sound considerably more lively and spacious. The pianists (especially Balogh) also suffer a good deal; the tone of the instrument is consistently thin and unreverberant. And the familiar 78 background roar is much in evidence. Let's hope for better engineering in future releases in the series. D.J.

LOIS MARSHALL: *Oratorio Arias*

Handel: *Jephtha*: Farewell, ye limpid springs and floods; Solomon: *Bless'd the day*; *With thee th' unsheltered moor I'd tread*; Judas Maccabeus: *So shall the lute and harp*; Samson: *Let the brights Seraphim*. Haydn: *The Seasons*: *O how pleasing to the senses*; *The Creation*: *With verdure clad*. Mendelssohn: *Elijah*: *Hear ye, Israel*.

Lois Marshall, soprano; London Symphony Orchestra, Anthony Bernard, cond.
ANGEL 35531. 12-in. \$4.98 (or \$3.98).

"Delightful to the ravish'd sense," Lois Marshall sings at one point, and I can think of no more apt phrase to describe this superb recording. Blessed with a handsome voice, completely schooled in matters of technique and style, the young Canadian soprano has one quality that sets her apart from most other oratorio singers—a conviction about what she is singing that dramatizes the words without ever violating the purity of the vocal line. In the *Jephtha* aria there is a subtle difference in the color of the voice in the section beginning "Farewell, farewell" and that beginning "Brighter scenes I seek above." Partly this is the result of Handel's genius as a composer, but it also stems from a slight change of vocal attack on Miss Marshall's part, shifting in mood from sad resignation to serenity of spirit. And in the Mendelssohn aria she allows herself a more outspoken expressivity which is not only stylistically right but gives immediacy and freshness to this well-worn work. Exemplary collaboration is provided by the orchestra and Anthony Bernard. R.E.



Ponselle: America's finest female voice.

ROSA PONSELLE: "The Art of Rosa Ponselle"

Spontini: *La Vestale*: *Tu che invoco*; *O nume tutelare*. Verdi: *Ernani*: *Ernani, involami*. *Aida*: *Par ti riveggo*; *La ira foreste vergini* (with Martinelli). Ponchielli: *Gioconda*: *Suicidiol*. Meyerbeer: *L'Africana*: *In grembo a me*. Bellini: *Norma*: *Casta Diva*; *Mira, o Norma* (with Telva). Verdi: *La Forza del destino*: *La Vergine degl' Angeli* (with Pinza); *Pace, mio Dio!*; Act IV Finale (with Martinelli and Pinza). Fontenailles: *A l'Amé*. Tosti: *Si tu le voulais*. Rimsky-Korsakov: *The Nightingale and the Rose*. Arensky: *On Wings of Dreams*. Kahn: *Ave Maria*. Tosti: *Serenata*; *Good-*

Bye; *A Vucchella*; *Luna d'Estate*. Massenet: *Élégie*. Charles: *When I have sung my Song*.

Rosa Ponselle, soprano.
RCA CAMDEN CBL 100. Two 12-in. \$3.98.

The fascination Rosa Ponselle exercised over the public of her day, and its amazing continuation twenty years after her retirement, is due to a voice of rare opulence, served by a sophisticated technique and characterized by an earthiness no amount of refining was able to dispel. RCA has acknowledged these facts in presenting this superb two-disc set. It contains the bulk of Rosa Ponselle's recordings, made during the very height of her career at the Metropolitan.

Undoubtedly the possessor of the greatest female voice wholly developed on this side of the Atlantic, Ponselle made her debut without fanfare or previous operatic experience in the Metropolitan's première of *Forza del destino*, on November 15, 1918. When she sang in *La Vestale* on November 12, 1925, the dark, velvety tones had been lightened and refined and what Huoecker referred to as the "seamless scale of Rosa Ponselle" was now placed within the frame of a severe and classic style. An apex was reached in Bellini's *Norma* and Verdi's *Traviata*.

Ponselle's technical trumps included the best trill by any singer of her day or since; the swelling and diminishing on a single tone (*massa di voce*), and the accurate and meaningful encompassing of rapid scale passages. Examples of this technique can be heard in the arias from *Ernani* and *L'Africana*, in the present set, while breadth of style will be best noted in the *Norma* and *Vestale* examples. For my taste, the *Vestale* discs are among the greatest legacies of vocal art on records.

Camden has done a splendid and responsible job (including correct pitch), so it seems almost cavalier to express the wish that Ponselle's magnificent electrical *Ritorna Vincitor* from *Aida* might have been chosen rather than Tosti's *Serenata* (in English!) or *Good-Bye*. There are also a couple of incorrect dates. The arias from *Forza* and *Ernani* are not, as listed, of January 1924 (the acoustical era), but were actually recorded electrically during January 1928.

There have been other LP collections of Ponselle, but this is by far the most comprehensive, the most representative of a very great singer, who is still idolized by a multitude of followers.

MAX DE SCHAUENSEE

A RECITAL OF ENGLISH CATCHES: "The Restoration Sophisticate"

Roger Lewis and Syd Alexander, tenors; Sanford Walker, baritone; Peter Warmis, bass.

CONCORD 4003. 12-in. \$4.98.

Although the sixteen catches in this collection represent a much larger period in English history than the Restoration, they all reflect the bawdy humor of that era, when catches were most in vogue. Catches are simply rounds (e.g. "Row, row, row your boat"); but in these the words and tunes are so ingeniously contrived that,

Continued on page 92



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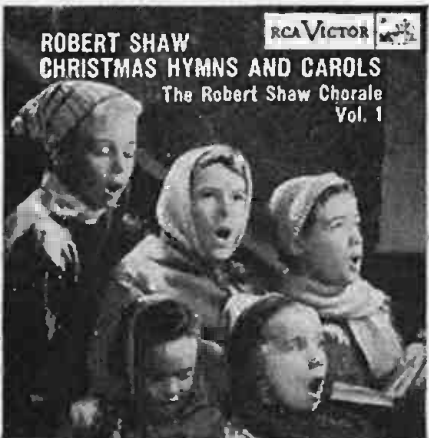
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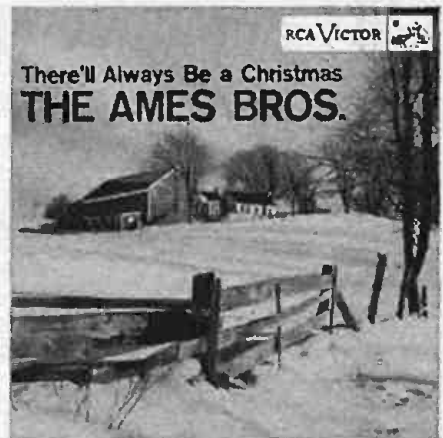
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when all the voices are participating, innocent phrases, words, and syllables are juxtaposed so as to have a less-than-innocent meaning. One cannot help admiring the composers' extraordinary cleverness, but today's sophisticated listener is liable to find the ribald jokes somewhat crude.

Since the catches usually were written for amateurs, these performances quite properly have a nonprofessional air, and the four singers take care to see that every syllable can be understood readily. The record is a reissue of an early Allegro disc. R.E.

SADLER'S WELLS BALLET: "A Silver Jubilee Tribute"

Purcell-Lambert: Overture and Minuet from *Comus*. Boyce-Lambert: Fugue in D, from the *Prospect Before Us*. Couperin-Jacob: *Allegro*, from *Harlequin in the Street*. Mendelssohn-Jacob: *Agitato and Allegro vivace*, from *Lord of Burleigh*.

Auber-Lambert: *Allegro non troppo and Allegro*, from *Les Rendezvous*. Gordon: *Sarabande and Orgy*, from *The Rake's Progress*. Liszt-Lambert: *Consolation and Galop*, from *Horoscope*. Berners: *Tango and Waltz*, from *Wedding Bouquet*. Bliss: *Dance of Summer*, from *Adam Zero*. Prokofiev: *Waltz and Midnight*, from *Cinderella*.

Royal Opera House Orchestra (Covent Garden), Robert Irving, cond.

ANGEL 35521. 12-in. \$4.98 (or \$3.98).

This disc is a little behind the times. There is no longer such an organization as the Sadler's Wells Ballet; it is now the Royal Ballet, and has been since January. In all fairness to Angel, they have informed us of that fact by a little insert on the cover of the disc and a sentence in the liner notes. One gathers that the disc was made in 1956 to celebrate the twenty-fifth anniversary of the company. It contains snippets of music, mostly arranged music,

taken from ballets that have been associated with the Sadler's-Royal Ballet since its inception in 1931. Conceivably the contents would interest those who have grown up with the company, or balletomanes who must have everything. Most Americans, however, will find little of interest here. Many of the ballets represented on this disc are either unknown in this country or out of the Royal Ballet's American repertory. In no case is a full ballet given, and the succession of excerpts is not strong enough musically to prevent a good case of boredom long before the disc has run its course. ROSALYN KROKOVER

LEOPOLD STOKOWSKI: "Landmarks of a Distinguished Career"

Bach-Stokowski: *Toccatà and Fugue*, in D minor. Debussy-Stokowski: *Clair de lune*. J. Strauss, II: *On The Beautiful Blue Danube*. Sibelius: *The Swan of Tuonela*, Op. 22, No. 3; *Finlandia*. Op. 26. Debussy: *Prélude à l'après-midi d'un faune*.

Symphony orchestra, Leopold Stokowski, cond.

CAPITOL P 8399. 12-in. \$3.98.

This disc is directly a tribute to the magnetism of Leopold Stokowski; but according to the jacket notes and the repertoire itself, Capitol also is paying indirect tribute to RCA Victor, for the six selections here represent six of Stokowski's all-time best-selling Victor 78-rpm records.

Stokowski's old tonal magic is still very much in evidence here in the rich and polished sound he draws from a hand-picked orchestra; but the old mannerisms are here, too. Particularly objectionable are the distorted tempos and rhythms of *Finlandia* and the strung-together phrases of the *Toccatà and Fugue*. The Bach, in fact, comes off far less successfully or forcefully than it has in the past, possibly because it has less incisiveness.

Yet what exquisite sounds emerge from *The Swan of Tuonela*, with its haunting English horn solo so beautifully played by Robert Bloom, and from *The Afternoon of a Faun*, highlighted not only by Julius Baker's limpid flute passages but also by some typically subtle and sensitive Stokowskian oboe phrasing. As to the other Debussy piece, it is a characteristically lush but tasteful transcription by the conductor. And the *Blue Danube* benefits from the unhurried spaciousness of LP which allows it to be performed uncut and with all repeats.

Stokowski has always been a stickler for sound quality on his discs, but it is doubtful if he has ever enjoyed anything as natural as the orchestral tone in this collection. P.A.

More Briefly Noted

Mischa Elman: "Encores." London LL 1629.

Among both familiar and off-beat violin encores Elman (accompanied by Joseph Seiger) offers high-styled interpretations of Kreisler's *Liebesleid*, Smetana's *From My Homeland* No. 2, Charles Miller's *Cuban-aise*, and his own *Tango*.

Continued on page 94

Anyone for a Gnother Gnu?



ANGEL RECORDS

The mixture was by no means confused.

EARLY this year, a two-character musical charade entitled *At the Drop of a Hat* eased itself into London's Fortune Theatre, and immediately established itself as a smash hit, and the brightest spot in an otherwise rather dull theatrical season. Written, composed, performed, and produced by the two-man team of Michael Flanders and Donald Swann, long highly successful and prolific purveyors of material to many of London's intimate revues, it represents a sort of author-composer do-it-yourself project. Dispensing with the usual scenery, chorus, supporting artists, and orchestra, and using only the basic necessities—in this case, the stage, a piano, and a wheel chair for the partly paralyzed Flanders—they offer a revue that is surely the most "intimate" on record.

"Farrago" is Flanders' description for the presentation, a word defined in my dictionary as a "confused mixture," which this most definitely is not. It is instead a skillfully organized, knowingly paced mélange of clever, humorous, satirical numbers, interspersed with disarmingly funny monologues, delivered with a maximum of point and relish by two very talented artists. Their satirical barbs are hurled in all directions, and at all subjects, from the horrors of contemporary house furnishings and today's popular songs to the inclemencies of English weather and the inconveniences of

the London omnibus. In more gentle vein are two animal songs, and though *Hippopotamus* has achieved a certain amount of popularity in England, I greatly prefer the A. A. Milne-flavored humor of *A Gnu* (particularly when the second of the species becomes "a ganother ganu"). In *Misalliance* the singers expose the frustration of two climbing vines, foiled by the inexorable law of nature from consummating a love affair. Actually there's a little more to the song than that, but what, I leave you to discover. With *A Song of Reproduction* the performers have their day at the expense of high fidelity, explaining its evolution from the little gramophone that had to be "wound round and round" to the day when it can induce "flutter on the bottom," if the mechanics are not handled properly. It is a gay and laughable dig at the current craze.

I myself fail to appreciate the humors of *The Reluctant Cannibal*, and all I can hear in *Madeira*, *M'Dear* are echoes of Lily Morris singing a vastly more amusing song "Don't have any more, Mrs. Moore," to almost the same melody. Response to comedy, however, is pretty much a matter of personal taste. The recording, made during an actual performance, is quite good, even though, as sometimes happens, some of Flanders' words seem partially to elude the microphone. The reaction of the audience appears to be thoroughly spontaneous; certainly they, as well as the performers, are completely enjoying themselves. I know I enjoyed the record, I think you will too.

J. F. INDCOX

AT THE DROP OF A HAT

A Transport of Delight; Song of Reproduction; A Gnu; Design for Living; Je suis le Ténébreux; Songs for our Times (Philological Waltz; Satellite Moon; A Happy Song); A Song of the Weather; The Reluctant Cannibal; Greensleeves; Misalliance; Kokoraki . . . A Greek Song; Madeira, M'Dear; Hippopotamus.

Michael Flanders and Donald Swann.

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English Singers: Madrigals, Ballers, and Folk Songs. Angel 35461.

Apparently a different group from the ensemble that performed under the same name some years ago, the English Singers give agreeable and pleasant performances of four centuries of song from Byrd to Vaughan Williams.

"Four Orchestral Favorites." Decca DL 9936.

Hans Rosbaud's strong, straightforward reading (with the Berlin Philharmonic) of *Finlandia* is the best of the presentations here. Fritz Lehmann's Debussy *Afternoon of a Faun* is acceptable; Fricisay's *Boléro* (played by the RIAS Symphony) lacks ex-

citement, and Leopold Ludwig's Liszt *Préludes* is an overly fast run-through.

Hollywood Bowl Symphony Orchestra: Music of Christmas. Capitol P 8393. Carmen Dragon gives thirteen of the most familiar Christmas carols and hymns the full Hollywood treatment. Suave performances brilliantly reproduced.

Reginald Kell: "Clarinet Encores." Decca DL 9926.

Of these selections, including music by Handel, Beethoven, Corelli, Ravel, Benjamin, *et al.*, only Debussy's *Petite Pièce* was originally written for clarinet. Perhaps for this reason they do not quite come off, in

spite of Kell's impeccable playing. Brooks Smith is the piano accompanist.

Efrem Kurtz: "Pavlova Ballet Favorites." Angel 35544.

Once Pavlova's own conductor, Efrem Kurtz here directs the Philharmonia Orchestra in a program of "light classics" to which the great ballerina danced. Musically speaking, this repertoire — which includes outrageous orchestrations of Chopin pieces, along with Tchaikovsky, Glazunov, Saint-Saëns, *etc.* — leaves much to be desired.

New York Philharmonic Brass Ensemble. Golden Crest CR 4003.

Magnificent recording given to the totally unimportant Symphony for Five-Parr Brass Choir of one V. Ewald (filling one side of the disc), the spirited *Five Miniatures* of R. Starer, and the finale of Robert Sanders' fine brass quintet — the last available complete on a Unicorn release. The players are so busy demonstrating the subtleties of their instruments that their performances lack vitality.

Leonard Pennario: "Keyboard Fantasies." Capitol P 8391.

Chopin's *Fantasy-Impromptu* is the only genuine fantasy on this record. The other ten selections include pieces from Mendelssohn, Debussy, Shostakovich, and others (plus the pianist's own *Moonlight on the Cliffs*), played with formidable technique but not much musical penetration.

Tower Music. Golden Crest CR 4008.

An (unnamed) chamber brass ensemble performs Johann Pezel's jolly seventeenth-century "sonatas," written "for blowing at ten o'clock in the morning in Leipzig," together with his Suites I and II and music of Reiche, Scheidt, and Bach. Lively tunes and rhythms.

Roger Wagner Chorale: "Starlight Chorale." Capitol P 8390.

Choruses from *Aida*, *Trovaire*, *Tannhäuser*, *Lohengrin*, *Faust*, *Carmen*, and *Butterfly* briskly and expertly sung with spacious sound given to the chorus and Hollywood Bowl Symphony.

West Point Cadet Glee Club. Vox vx 25390.

Unusually disciplined singing of mainly conventional male-glee-club offerings by the West Point cadets under Frederic Boots. Though lightweight in tone, the group is remarkable for clarity of diction and a precision of phrasing mistaken in Tchaikovsky's *Pilgrim Song* but elsewhere wholly admirable. Audience laughter and applause and somewhat constricted sound.

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THE SPOKEN WORD

THE PSALMS

Selections in Hebrew and in English, read by Morris Carnovsky.
EXPERIENCES ANONYMES EA 0025. 12-in. \$4.98.

In this reading of the Psalms, the distinguished actor Morris Carnovsky reads each

first in English and then in Hebrew, an arrangement which avoids the obvious difficulties of prolonged listening to Hebrew, although one of the features of this record deserving special mention is the reading of the original. Few of us are expert Hebraists. But those whose knowledge of this ancient tongue is faulty may find themselves amazed at how much of what is read they are able to follow, and even listeners who have not studied it at all will be interested and possibly thrilled at the rhythm and linguistic music that Carnovsky has succeeded in conveying.

It is a notable characteristic of Hebrew poetry that, although it neither rhymes nor scans, its musical quality consists in its repetition of ideas variously expressed. As a friend of mine put it, Hebrew poets rhymed their ideas instead of their sounds, in, for instance, "The ox knoweth his owner, and the ass his master's crib: but Israel doth not know, my people doth not consider." This sort of couplet, as we might call it, combined with the alliteration and lift that is so characteristic of ancient literature in general, gives the Psalms an outward and audible beauty which partly expresses the greatness and wonder of their theme.

With regard to the English readings, Carnovsky, whose fine bass voice is well known, reads with dramatic power and a considerable amount of religious feeling. He is apt, however, to be more solemn than triumphant. And his habitual tone is inclined to be better suited to such words as "By the waters of Bablyon we sat down and wept" than to "Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come." But on the whole, this is a reading beautifully done. WALTER B. WRIGHT, S.T.B.

ANNA RUSSELL: "In Darkest Africa"
Hamletto; Backwards With The Folk Song; How To Enjoy Your Bagpipe.

COLUMBIA ML 5195. 12-in. \$3.98.

Anna Russell's latest anthology was recorded, "live" as they say, at the Johannesburg Music Festival, which explains the title. Its contents have about as much relation to Africa as the good will tours of sundry politicians.

Hamletto, a musical play à la Russell, is the feature attraction. The audience kept erupting with a tremendous noise which I could only take to be laughter; I was left singularly unmoved.

This may well be too harsh a judgment. But I must say that as Miss Russell labored through some very strained lyrics parodying the shopworn bits in *Hamlet*, I could not help feeling that if you have heard one of her comic operas you have heard them all. Perhaps the real problem is that it is no longer possible to do a parody of *Hamlet*—too many serious actors have exhausted all the possibilities.

There is a brighter side to this record—the one containing Miss Russell singing her "contemporary" folk songs and her little dissertation on the bagpipes. They are both amusing. But it still adds up to second-rate Russell—which may be good but not for the rest of us.

R. H. HOOPES, JR.

WALLACE STEVENS

Selections from the verse of Wallace Stevens, read by the poet.
CAEDMON TC 1068. 12-in. \$5.95.

Writing of the early poetry of the late Wallace Stevens, R.P. Blackmur once said that "... generally, you need only the dictionary and familiarity with the poem in question to clear up a good part of Mr. Stevens' obscurities." Unfortunately the ear cannot so conveniently pause in its listening as the eye in its perusal of the page. While there are some very lovely things on this record (including, notably, *The Idea of Order at Key West* and *Looking Across the Fields and Watching the Birds Fly*), this is poetry of a highly cerebral kind, so densely packed in its attempt to impose order on the chaos of experience that immediate emotional apprehension is unlikely.

Persons who have lived long with Stevens' work may take some pleasure in hearing the poet's own voice; others, I am afraid, will not find that the reading of these poems, together with two brief prose notes on "The Theory of Poetry" and "The Life of the Poet," offers much illumination. In fact I am not sure that the release is not a disservice to the poet. Its listeners may find themselves recalling that "The poem must resist the intelligence / Almost successfully" without giving due weight to the ambiguity which the writer surely intended in that statement. J.G.

ROBERT LOUIS STEVENSON: A
Child's Garden of Verses

Read by Judith Anderson.
CAEDMON TC 1077. 12-in. \$5.95.

A cool gray Sunday with the bare trees making patterns against the sky seemed an apt setting for a journey back to my nursery days. So I asked my favorite stuffed bear who has accompanied me through many years of things if he would like to hear *A Child's Garden of Verses* again—a mechanical version this time. He "howled as he would, so we both squeezed ourselves into the old winged chair and waited—"Oh dear," he sighed as he started to squirm, "must we sit through this? . . . What a hollow voice and how very unnatural the poems sound . . . She must have been practicing and practicing, and practicing to sound 'exactly right' . . . It's all too careful—we never heard things like that."

I'm afraid that I had to agree with him. Miss Anderson (to hear) has no childlike quality at all but a very sophisticated, controlled voice which in itself is quite musical (if a little guttural for me) but with no lightness, no fun.

Why must we have dramatic actresses and actors reading children's stories and poems? To be sure, to their own children they sound fine—for those children are used to their accents and dramatic ways of speaking. But to the average child it's affected and unreal. Further what is the idea of a whole "fat" record, as my bear put it, being devoted to R. L. Stevenson poems? It's the kind of thing one likes to hear one, two, three (or possibly four) of at a time but not twenty-five. Of course an adult could always remove the needle but could

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2 CHANNEL — 7½ IPS — FOR IN-LINE HEADS

a child? It seems he'd be stuck with a half hour of this till Mumny came up from the kitchen where she'd been cooking dinner.

The recording is really excellent and I am only sorry that Miss Anderson's considerable talents could not have been used where one could say "brilliant."

MIRIAM D. MANNING

FOLK MUSIC

by Edward L. Randal

FOREMOST among the month's releases is Richard Dyer-Bennet's third recital under

his own label, *Richard Dyer-Bennet on High Fidelity No. 3* (DYB 3000). Once again the famous tenor follows his custom of presenting a wide variety of traditional ballads—ranging here from the Jacobite song *Charlie is my Darling* to the spiritual *Go Down Moses*—in concert arrangement. Dyer-Bennet is in top form; warmth, understanding, and a pervasive attention to nuance distinguish his performances.

Technically, the disc seems to be a cut below the near-perfection of its two predecessors. For example, a slight tape hiss is audible on one band and the vocalist hits an undeniable clunker on another; there is a modicum of distortion elsewhere. However, measured against the total accomplishment, these are quibbles. The record is a

magnificent achievement and is enthusiastically recommended.

The renowned counter-tenor Alfred Deller leads his Deller Consort in *Tavern Songs* (BG 561) on the Vanguard label. Here, perpetuated in superb sound, is a full measure of the wit, ribaldry, tragedy, and artistry that informed music during the English Restoration. Henry Purcell is well represented with a group of some nine catches; the fifteenth-century William Cornyshe also contributes a brace of songs, one of which—*Haydn, Jolly Rusterkin*—furnished Vaughan Williams with one of his *Five Tudor Portraits*. Happily, all of the songs are sung in their lusty, unexpurgated texts. The four members of the Consort acquit themselves nobly in weaving the intricate vocal fabric of the catches and glees, and the record is a joy both to the ear and to the intellect.

A little-tapped vein of melody is heard on Folkways' *Songs of Denmark* (FW 6857). Danish-born Dan Haugaard, who accompanies himself on the guitar, has a simple uncluttered style, and the songs of his homeland are as fresh as a breeze. Texts and translations are provided. Worthy of an audition.

Vox adds another spectacular Central European item to its catalogue with *Gypsy Strings* (VX 25-220). Yoska Nemeth and his Gypsy Orchestra are in the great line of Hungarian gypsy musicians, and they are afforded splendid recorded sound. The czardas are pure fun, and the love songs are pure heartbreak. Another mid-European dance—the polka—has taken firm root among the merry burghers of Pennsylvania and points west. On a Tops release, *Polka Party* (L 1578), George Poole and his Polka Dots serve up thirteen assorted toe-tappers that should sate even the polka's most ardent admirers. Tubbiness in the bass detracts from otherwise good sound.

Sumptuous engineering marks London's *Brother John Sellers in London* (LL 1705), an admirable cross section of Sellers' art in all its facets—blues, ballads, and spirituals. Sellers is out of Mississippi by way of Chicago, where the great Mahalia Jackson influenced his style. With his big voice and free-swinging delivery, Sellers is heard at his best in the blues numbers. In traditional ballads he occasionally tends to vitiate a song's inherent power with a superfluity of vocal adornment. An English instrumental combo supports him stoutly throughout.

A divergent tradition of Southern song has an effective inning on Folkways' *Favorite Gospel Songs* (FA 2357), sung by Harry and Jeanie West with a variety of stringed accompaniments. Derived from fundamentalist religious concepts and laden with apocalyptic overtones, this type of song has enjoyed a revival of sorts at the hands of Southern radio singers. The Wests are thoroughly at home with the material, and nearly balanced sound enhances their efforts.

The Mike on the Burroom Floor (Westminster WP 6056) is a highly original "documentary"—for want of a better term—that will tickle the risibilities of any frequenter of a neighborhood tavern, past or present. Serenely uninhibited by producer Ben Hall's tape recorder, the "Regulars" of

Continued on page 98

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The Music Between

by Murray Schumach

FEW industries can combine the sacred and profane aspects of Christmas as tidily as record makers. During this season they can be in good taste with a choice that covers centuries and continents, that ranges from the church to the jukebox and from naïve piety to near-Rabelaisian merry-making. They can bring the rebec to the microphone or the microphone to the carillon. Their outpouring of Christmas long-playing discs should solve many problems for those who hesitate to risk a friendship on the color of a tie, or on the texture of a cashmere scarf.

This year American record companies have ranged far afield in their search for Christmas music. There is a batch of eight LPs from Capitol, for example, sampling yuletide tunes from Sweden, Holland, Spain, Mexico, France, Germany, Italy, and England.

My favorite was *Christmas in Spain* (T 10094), which brings the most unusual Christmas music I have ever heard. It has at times the fire of flamenco, the drive of a jota. Often marked by rhythms similar to a tarantella, these songs call, without any impropriety, upon a sort of gypsy singer, a guitar, a tambourine. Even in *Silent Night, Holy Night*, the women's voices have a dark, eerie quality.

An entirely different flavor emerged from *Christmas in Sweden* (T 10079). Here we have the honey, cheerful songs and dances we associate with Scandinavia. Adults and children are joined in chorus, and the entire record—though it must have been produced with great care—exudes a delightfully casual atmosphere that suggests everything indigenous to the Northland but the taste of aquavit.

A more solemn phase of Christmas is caught on *Christmas in Holland* (T 10096). Here the Amsterdam Choir, featuring a fine boy soprano, is bolstered by a reverberating organ and the Carillon of Delft. The French contribution, *Christmas in France* (T 10108), is a delight in restrained sweetness. The Child Singers of Versailles have an overpowering innocence and a measured pace quite in keeping with the French tradition that has Père Noël arriving on a careful donkey instead of a sled drawn by breakneck reindeer. The Mexican chapter, *Christmas in Mexico* (T 10092), stands up well as long as it uses *posada* singers—the equivalent of our carolers—and their music. Its weakness is that it occasionally resorts to commercial arrangements of songs that seem little related to Christmas.

As might be expected, some big-name singers make their Christmas obeisance on records. One of these is Frank Sinatra, who is represented by *Christmas Dreaming* (Columbia CL 1032). As usual, Mr. Sinatra knows instinctively how to handle his mate-

rial. The delivery is simple, stressing the beauty of melody and words of such traditional hymns as *It Came Upon the Midnight Clear* and *Silent Night, Holy Night*. The orchestra is unobtrusive and the chorus is heard only when necessary. Just to show that he hasn't lost his flair for a rhythm number, Mr. Sinatra does a cheery *Let It Snow! Let It Snow! Let It Snow!*

Much as I admire Mr. Sinatra, I think he has been topped this Christmas by Gisele MacKenzie, who has done *Christmas with Gisele* (Vik LX 1099). She brings clarity and tenderness to *Dans Cette Etable*, touching warmth to *Les Anges dans nos Campagnes*, exquisite restraint to *We Three Kings of Orient Are*. For *Good King Wenceslas* she releases a special reservoir of mirth.

But the finest Christmas record I have heard this year is least likely to break sales records. It is *Music of the Medieval Court and Countryside* (For the Christmas Season), recorded by the New York Pro Musica Antiqua (Decca DL 9400). Only the integrity and musicianship of such a group, and the superb direction of Noah Greenberg, could have produced this magnificent recording of vocal and instrumental music from the Middle Ages which conveys the spirit of innocent faith so perfectly.

ON THE BROADWAY stage, *West Side Story*, is impressive mainly because of its dancing and the music that propels its action. On Columbia's original-cast recording (OL 5230), the music still projects excitement, but it has to contend with some insurmountable weaknesses. Not even the tingling score can convey the power of the breathtaking opening ballet; the fire of the settlement house dance; the savagery and animal beauty of the knife fight. Moreover, on the record the worst weaknesses of the show—its singers—are even more apparent without the camouflage of dancers and sets. Mr. Bernstein wrote for singers and not crooners. This is, then, a record to be relished by those who enjoyed the show. Without Jerome Robbins' choreography, *West Side Story* is a weak tale that needs more than a diamond needle.

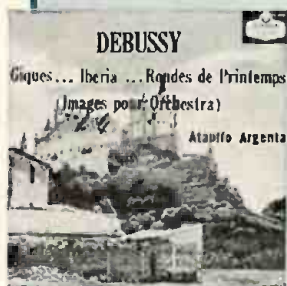
THE MOVIES this month have produced a better singer than Broadway. From the sound track of *The Helen Morgan Story*, RCA Victor has culled an excellent record (LOC 1030). Actually it amounts to a recital by Gogi Grant, who dubbed the songs for the movie. With a warm, full voice, a sense of dramatic values, and a feeling for lyrics as well as melody, she proves that she is worthy of such songs as *Why Was I Born?* or *Someone To Watch Over Me*. Not only can she sing, she captures the frail essence of Helen Morgan—and with, I think, a better voice.

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Richard Dyer-Bennet 3 (DYB 3000) Includes: Lilli Bulerio, Go down Moses, Dinah and Villikens, Charlie is my darling, The lady who loved a swine, The lass from the low country, The house carpenter, Napoleon's retreat from Moscow, Willie Taylor, others.

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Richard Dyer-Bennet 2 (DYB 2000) includes: Cock Robin, Blow the candles out, The beggar man, The garden where the braetles grow, Cockleshell, Jan Minner, Eggs and marrowbone, Turkish Revelry, Can rigs are bonnie, Wamon! Go homel, others.

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Richard Dyer-Bennet 1 (DYB 1000) includes: Lonesome valley, Vicar of Bray, The joys of love, Down by the Sally Gardens, The bold Fenian Men, Molly Brannigan, Down in the valley, Three lishers, Oh! In the still night, The Earl of Morey, others.

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McCarthy's Bar and Grill—a New York drinkery—sing, recite, and refresh themselves "at the end of a long winter's Sunday afternoon when spirits were high (and still flowing)." The soloists are flatter than last night's beer and the choral efforts boast as many keys as they do members; but there is a patina here, a camaraderie of good humor, that shines through. The record is very funny and at times, by implication, it is a little sad. At all times it is warmly human. Off-beat and recommended.

FI MAN'S FANCY

by Philip C. Geraci

"Ann Leaf at the Mighty Wurlitzer."
Westminster WP 6064.

Organs have become prime targets these days for record companies contemplating sonic extravaganzas. Westminster falls into line here in pitting diminutive (she stands under five feet) Ann Leaf against the mighty console of the Byrd Theater Wurlitzer in Richmond, Virginia. It's a happy pairing. Miss Leaf has been fingering organ keys for radio listeners since way back when, and her art has not faded. She commands, and the instrument obeys with a voice which, even on records, speaks to be noticed. Some of the most impressive, almost subsonic rumblings on records today give firm body to the echoing clatterings of the midrange pipes. If the Byrd Theater is not huge, Westminster has succeeded in convincing listeners that it is, with microphoning which sacrifices nothing.

The Band of the Coldstream Guards.
RCA Victor LPM 1480.

This is one of the first band recordings that generates sufficient energy in the bass region. The sound of the ensemble leads one to believe that it was recorded in a moderately large hall with a fairly long reverberation time, yet the sound is not muddled by an undue amount of echo, and the full strength of fortissimos pounds ears satisfyingly without undue overemphasis. Marches are played exclusively, and played well; *Anchors Aweigh*, *National Emblem*, and *Radetsky March* are the most familiar. The excellent balance of sound, in which cymbals have been pulled down where they belong and bass and rhythm instruments raised to a realistic level, puts this disc head and shoulders above most of its competitors in the band field.

"Bernie Green Plays More Than You Can Stand in Hi-fi." San Francisco
Records M 33015.

This is a hilariously delightful sequel to *Hi Fi Music for Howls* by the same company. Bernie Green's orchestra—it really is an orchestra—plays as if the members are having a wonderful time, and the arrangements are uproarious. Imagine, if you can, a running scale passage from Liszt's *Hungarian Rhapsody* No. 2 played on one kettledrum; or the *Minute Waltz* arranged for saxophone quintet; or a *Concerto for Calliope*. The sound is excellent, but it is Bernie's clever musical joshing that appeals the most.

"Breaking the Sound Barrier, Vol. 1—Percussion." American Percussion Society, Paul Price, cond. Urania UX 106
"Conflict, A Study in Hi-Fidelity Percussion." Paul Kraus, cond. Golden Crest CR 4004.

Next to organs, locomotives, and jet aircraft, drums and percussive fellow travelers stand high on the list of sounds used for demonstration purposes on high-fidelity equipment. Here are two miscellanies of pieces written especially for percussion.

The Urania record includes: *Ionisation*, by Edgar Varèse; *Canticle No. 3*, by Lou Harrison; *Four Holidays*, by Harry Bartlett; *Introduction and Allegro*, by Jack McKenzie; and *Three Brothers*, by Michael Colgrass. Forty-five (they're listed) different instruments are used at one time or another, and the sounds they produce, at times weird and unrealistic, will if one listens long and intently enough convey something that undoubtedly has meaning. The recording of each work is excellent. Reverberation has been held quite low for maximum clarity, yet body and roundness have not been sacrificed.

The Golden Crest record includes: *Conflict*, by Douglas R. Allen; *Three Brothers*, by Michael Colgrass; *Nonet*, and *Three Dances*, by Jack McKenzie. It appears to have been recorded in a much deader locale, with a resultant aid to clarity and separation between instruments.

Both records are extremely well done, and will hold interest not only from a sonic point of view. Aside from a choice of program material, selection must be based on whether you prefer the dry, crisp sound of the Crest version, or the mellower but less transparent treatment by Urania.

"Hi-fi Music for Children." Russ Garcia and his orchestra. Liberty LRP 3065.

Most of the songs on this record are old-time childhood favorites (*Twinkle, Twinkle Little Star* and *Mary Had a Little Lamb*) but a few newcomers (*Mickey Mouse March* and *Davy Crockett*) adapt it to the modern generation of youngsters. True and familiar as some of the songs are, they appear here with new freshness in imaginative arrangements. The recording has ultra-wide dynamic contrast, and excellent microphoning perfectly balances the close-up solos with full orchestra passages. Although the pieces are short and continuity presents a problem, it is amazing to see what can be done with nursery tunes when skillful orchestration and artful recording are combined.

"Paul and the Calliope." Golden Crest CR 4005.

Paul Jourd, who manipulates the controls of the Deansboro [New York] Musical Museum instrument, is an orchestra leader who directs a group at an Adirondack night spot. Basically, he is a pianist and organist, but the calliope appears to present no great difficulty to one so versed. As a result, he handles the tiny contrivance with dexterity. The instrument here recorded is not the mammoth, steam-driven monstrosity associated with mental pictures of the pre-jukebox era, but a smaller, self-wheeling version about the size of an upright piano. Consequently, it has an off-key merry-ground sound distinctly reminiscent of typi-

cal community carnivals. Paul manages to make marches, polkas, and waltzes sound as ludicrous here as they do (or did) in an authentic ferris-wheel milieu, and the perfectly dry, out-of-doorsy sound fits the mood perfectly.

THE BEST OF JAZZ

by John S. Wilson

THE BROTHERS CANDOLI DOT 3062. \$3.98.

Pete and Conte Candoli, veterans of the modern big-band jazz scene, pair off in brilliantly brassy duets and chases, interspersed by short solos. Pete's arrangements keep the group (two trumpets, three rhythm) working together all the time, avoiding long, lonesome solo excursions. An excellently recorded and imaginatively conceived display of polished jazz brass.

TEDDY CHARLES: *Vibe-Rant* ELEKTRA 136. \$4.98.

Somewhat obscured in the arranged precincts of *Olio*, Charles lets down his jazz hair and really relaxes in the freedom of an out-and-out blowing session here, a session highlighted by his own gracious vibraphone work and the full-voiced, soaring, occasionally erratic trumpet of Idrees Sulieman.

LOU DONALDSON QUINTET: *Wailing with Lou* BLUE NOTE 1545. \$4.98.

Donaldson, an alto saxophonist, combines a warm, full tone, remarkable dexterity, and a roaring sense of swing. He soars off at amazingly fast tempos with casual fluency, precise execution, and neatly organized ideas, a combination of qualities almost never found in other neo-Parkerites. What's more, he plays a ballad (*There Is No Greater Love*) with real feeling. The blend of polish and heart that he reveals on this disc is, at times, overwhelming. Trumpeter Donald Byrd, possibly benefiting from the association, is more fluid, more sensitive than one has come to expect. The weakest element is the rhythm section (Herman Foster, piano; Peck Morrison, bass; Art Taylor, drums), but Donaldson himself has such assurance and strength that he could sweep along almost any rhythm section.

DOC EVANS AND HIS BAND: *Classics of the '20s* AUDIOPHILE AP-50. \$5.95.

Evans continues to be the warmest, most sensitive, and unghoulish digger in the dear dead days of jazz. On one side of this graceful, unhurried disc, he pairs his cornet with that of Bob Gruenfelder in clear, crisp duets in the Armstrong-Oliver style (*Frog-i-More*, *Snake Rag*, *Sweet Lovin' Man*, *New Orleans Stomp* are the tunes). On the other side he leads his usual line-up through equally fine material — *Perdido Street Blues*, *Sidewalk Blues* (complete with J. R. Morton's vaudeville opening and klaxon break), *Wild Man*

Blues, *Buffalo Blues*, *Chicago Breakdown*. Dick Pendleton is an increasingly assured and keen-edged clarinetist, and Hal Runyan's trombone is delightfully strong and burry. Evans himself plays with casual magnificence.

TAL FARLOW: *The Swinging Guitar* VERVE 8201. \$4.98.

The clangor of Farlow's colorless, steely guitar rings through most of this disc, but there are occasional refreshingly sunny breakthroughs by Eddie Costa's hot-blooded, wallopingly percussive piano.

ELLA FITZGERALD AND LOUIS ARMSTRONG: *Ella and Louis Again* VERVE 4006-2. Two 12-in. \$9.96.

The sequel jinx hits again. These two discs lack the impact of the original *Ella and Louis*, although there's a rollicking, loose-jointed *Stompin' at the Savoy* that belongs with their best. Several of the selections this time are solos by either Miss Fitzgerald or Armstrong, none especially notable and one — Armstrong's *Let's Do It* — positively deadening. The completely joint efforts — both voices plus Armstrong's trumpet — are generally more satisfactory than the solo ventures.

STAN GETZ: *Intimate Portrait* AMERICAN RECORDING SOCIETY 428. By subscription.

Getz leads a quartet made up, aside from himself, of Swedish musicians. One of the Swedes is Bengt Hallberg, the pianist, who has little trouble stealing the set from Getz whenever he is given a solo opportunity. However, Getz has most of the space, playing his tenor saxophone with a dark, fudgy tone that has more body than his earlier wispy style and suggesting occasionally that he is acquiring a more forceful attack. In contrast to Getz's tentativeness, Hallberg is assertive, assured, and brimming with expressive ideas.

DIZZY GILLESPIE AND HIS ORCHESTRA: *Dizzy in Greece* VERVE 8017. \$4.98.

There's a good display of the scope of Gillespie's band here — novelty (*School Days*), blues (*Cool Breeze*, *Hey Pete*), ballad (*Yesterdays*), Afro-Cuban (*Tin Tin Deo*), bop classic (*Groovin' High*), classical invasion (*Annie's Dance*). This band has a free-wheeling ensemble swing that the usually more highly regarded Basie band lacks at present. The soloists on this disc — notably Gillespie, trombonist Frank Rehak, and alto saxophonist Phil Woods — have richer individual voices than any of Basie's men. The high point is a well-developed version of *Yesterdays*, on which a warm, singing Woods emerges brilliantly from the Parker forest.

CHICO HAMILTON QUINTET: *Sweet Smell of Success* DECCA 8614. \$3.98.

Hamilton's remade quintet (with Paul Horn replacing Buddy Collette on reeds and flute, John Pisano in for Jim Hall on guitar) reaches a recording peak on this disc that surpasses anything done by the

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earlier quintet. The particular high point is *Goodbye Baby*, a blues theme from the film, *Sweet Smell of Success*, a polished and well-nigh perfect jazz gem. The structure of the piece and the solos by alto and guitar are excellent, but the record is most fascinating when Fred Katz demonstrates how movingly the natural mournfulness of the cello's tone can evoke the blues. One side of the disc, which includes this selection, is made up of pieces played by the Quintet on the sound track of the film—a generally intriguing group of numbers. The other side is a long, extemporized "con-

certo" developed from these same themes, an experiment in extended improvisation which has its moments but rarely matches the best of the individual treatments of the themes.

TED HEATH: *Spotlight on Sidemen*
LONDON LL 1721. \$3.98.

Freed from the sometimes stifling arrangements that Heath carries, his sidemen are an impressive and varied set of individuals. Each man gets a crack at a solo showpiece on this disc. As might be expected, Bobby

Pratt, Heath's most brilliant soloist, produces an exhilarating mixture of virtuoso trumpet work and strong jazz flavor. Less expected, thus even more welcome, are pianist Frank Horrox, usually heard in "pretty" solos, digging into *Love for Sale* with muscular assertiveness, and also saxophonist Leslie Gilbert, whose clarity and style often get lost in the Heath shuffle.

AL HIRT'S JAZZ BAND BALL
VERVE 1012. \$4.98.

One of the most beautiful jazz performances ever recorded is on this disc: clarinetist Pete Fountain's soft and sensitive development of *Tin Roof Blues*. It is an impressively clean and logical conception, flawlessly played. Fountain enlivens every track, once (on *Washington and Lee Swing*) unleashing a jabbing, rawboned version of the normally pastel-toned New Orleans tenor saxophone. Trombonist Bob Havens, a relatively recent convert to Dixieland, is filling out in interesting fashion, apparently influenced by Abe Lincoln's broad, brash attack. Hirt, a trumpeter, has a slapdash style effective in ensembles but unpredictable on solos. The session that produced this disc was a valedictory of sorts for Fountain. A week later he joined Lawrence Welk.

JOHNNY KEATING AND HIS ALL-STARS: *Swinging Scots*
DOT 3068. \$3.98.

Add jazz to usquebaugh, scones, and shortbread as an eminent product of Scotland. Keating, a Ted Heath arranger, has assembled twenty Scotsmen who are among Britain's best jazzmen, split them into groups of varying size, and drawn from them direct, swinging performances that sit solidly in the current mainstream of jazz. The ensembles bite lustily, the solos are generally meaty, and the spirit is fresh and vital.

MOE KOFFMAN SEPTET: *Cool and Hot Sax*
JUBILEE 1037. \$4.98.

These Canadians play an able brand of loose, swinging modern jazz scarcely distinguishable from the work of many other groups which work the same fashionable territory. Koffman hits hard on the alto saxophone and Ed Bickert is a guitarist with an appealingly low-down tone, but the rest of the group fails to rise out of anonymity.

YUSEF LATEEF QUINTET: *Jazz Mood*
SAVOY 12103. \$4.98.

Though these exercises in funky exoticism involve the one-stringed rabat, the flutelike argol, the scraper, and finger cymbals as well as trombone, saxophone, flute, bass, and drums, they stay soundly within the realm of jazz in feeling and rhythm. The odd instruments are used mostly as accents, as mood setters, and the bulk of the playing is by Lateef's strong, flowing tenor saxophone, his visceral flute, and the trombone of Curtis Fuller, easier and more fluent in these steamy surroundings than he was in the arid reaches of his recent Blue Note disc. This is jazz with long, supple roots, dressed out in unusual and quite becoming Arabian finery.

Advice to the Christmas Jazz-Shopper

WHEN you come to the jazz fans on your Christmas list, it is well to remember that tastes, as well as taste, are ruling factors in making a proper choice of records. It won't do simply to put them down for just any "good" jazz record because it's doubtful if any jazz devotee's enthusiasm actually embraces the entire spectrum of jazz. The traditionalist may tolerate modern jazz, and vice versa, but each knows where his heart is. In between the two lies the swing-bred buff who may find occasional things to glow about in both camps but is happiest with the loping, melodious style that centered around Benny Goodman.

But how is one to distinguish these types? The direct method is to approach the prospective recipient and murmur, "Bird?" If his eyes light up with a fanatic gleam and he breathes, "The most!" buy modern. If he shudders, move to the other ear and whisper, "Jelly Roll?" An ecstatic groan would indicate that you have a traditionalist. A pained shrug could imply either that your beneficiary is a swing man or that you'd better think of something other than a jazz record.

A traditionalist ought to be able to live in a protracted state of euphoria from Christmas until Easter with *Classics of the '20s* by Doc Evans and His Band (Audiophile AP 50)—warm, loving, and carefully recorded evocations of Morton, Oliver, and early Armstrong—including four selections on which Evans and Bob Gruenfelder tangle in some brilliant corner duets. As an alternative, there's *Music To Listen to Don Ewell By* (Good Time Jazz L 12021), a mixture of period piano solos by Ewell and delightfully Mortonish trio works in which he is joined by clarinetist Darnell Howard and drummer Minor Hall. If your pocketbook is heavy and your list includes so rabid a traditionalist that he wants the real stuff—foggy old-fashioned recording and all—get the lushly packaged, five-disc *History of Classic Jazz* (Riverside SDP 11), a magnificent summation of early jazz.

The swing fancier should relish *Bruff!* (Epic LN 3377), on which the mellow, reflective trumpeter of Ruby Bruff pores over nostalgic tunes with such admirable helpers as Coleman Hawkins, Freddie Green, and Dave McKenna. For a broader interpretation of swing, one

that works in the polyphonic concepts of traditional jazz along with well-digested modern influence, it would be hard to surpass *The Gerry Mulligan Quartet* (Pacific Jazz PJ 1228). The best recent exemplification of the big swing-band comes, not surprisingly, from Sweden, where a fascination with swing lives sturdily on. It's played by Harold Arnold's Swedish orchestra, disguised as *The Jazztone Mystery Band* (Jazztone 1270, now, with others of this company's records, available at record shops as well as by subscription).

In the modern area, *The Modern Jazz Quartet* (Atlantic 1265) is the best one-disc collection produced by this pace setter among modern chamber groups. And in the farther reaches of experimental jazz, the iconoclastic Thelonious Monk expresses himself with provocative clarity as a vinegary composer, arranger for a small group, and piano soloist on *Brilliant Corners* (Riverside RLP 12-226).

Another experimental facet of jazz, extended composition, reaches an unusually successful level of sound development in works by J. J. Johnson and John Lewis, played by The Brass Ensemble of the Jazz and Classical Music Society on *Music for Brass* (Columbia CL 941), while that ageless master, Duke Ellington, is in his best form in a decade in a bright and amusing long piece, *Such Sweet Thunder* (Columbia CL 941).

For those who like their jazz accompanied by lyrics, the latter rarely have been sung with more authority or plaintive enthusiasm than Jimmy Rushing brings to *The Jazz Odyssey of James Rushing, Esq.* (Columbia CL 963). In the keyboard line, there's something a little different and thoroughly superior in *Les Strand Plays Jazz* (Fantasy 3242) for Strand is that rarity, an organist with a subtle and sensitive feeling for jazz.

Finally, for desperation cases which refuse to fall into any of the above pigeonholes, there is a solution: *The Big Challenge* (Jazztone, 1268) wherein some monumental jazz figures—trumpeters Cootie Williams and Rex Stewart, trombonists J. C. Higginbotham and Lawrence Brown, saxophonists Coleman Hawkins and Bud Freeman—urge each other on to a display of rich, nourishing jazz that should appeal to any reasonable taste. JOHN S. WILSON

MUNDELL LOWE: *A Grand Night for Swinging*
RIVERSIDE 12-238. \$4.98.

Both guitarist Lowe and pianist Billy Taylor, who have neglected the full-blooded, swinging side of their talents on recent discs, set out to correct the balance on this one. Lowe seems to have little trouble reverting to an early style, but Taylor finds it a bit harder to shake his ingrained delicacy (but *Crazy Rhythm* shows that he can do it). Alto saxophonist Gene Quill is present on three of the seven bands with his predictable, bland Parkerisms.

OPUS IN SWING
SAVOY 12085. \$4.98.

Frank Wess's flute and Kenny Burrell's guitar, backed by a rhythm section of Freddie Green, Eddie Jones, and Kenny Clarke, bring back memories of the lithe grace of the old Basie-bred Kansas City Six. Aside from a trite *Over the Rainbow* (baldly billed in the liner notes as a throw-in for squares), everything has a delightfully easy-breezy quality, spun out over Green's buoyant rhythm guitar.

KNOCKY PARKER: *Old Rags*
AUDIOPHILE AP 49. \$5.95.

Everything here is not a rag (Waller's *Bond Street* and *Alligator Crawl* and Morton's *The Pearls* are included), but Parker has consistently heeded ragmaster Scott Joplin's imprecation against playing fast. Parker's rags are light, delicate, and gently melodic, not at all the zippy, whippy, tinkle-tankle performances heard too often. There are times when he seems to carry the easy approach too far—a cakewalk like *At a Georgia Camp Meeting* scarcely sounds right as a lullaby. But there is style and a fine feeling for form in most of Parker's quiet explorations. He has been excellently recorded—with breadth, depth, and height.

BILL PERKINS-RICHIE KAMUCA:
Tenors Head-On
LIBERTY 3051. \$3.98.

Eight lightly airspun tenor saxophone duets by two of the most able descendants of Lester Young. The most probing passages are the soaring, vinelike intertwining of the two horns in the opening and closing sections of each tune, a form of ensemble improvisation practiced all too infrequently these days. Their solos are erratic—sometimes luminous, at other times lackadaisical. Pete Jolly has several charging piano solos and, with Red Mitchell and Stan Levey, maintains a floating, pulsing support.

SAMMY PRICE AND HIS ROMPIN' STOMPERS: *The Price Is Right*
JAZZTONE 1260. By subscription.

There is nothing subtle about Price's traditional group. Much of their playing is rough unto the borders of crudity. But they have a heartiness that carries them through the bad moments, and when things jell properly (usually when Emmett Berry's trumpeter is to the fore) their jazz bristles with excitement.

JOHNNY RICHARDS AND HIS ORCHESTRA: *Wide Range*
CAPITOL T 885. \$3.98.

Richards' past inclination to write in a constantly ear-shattering blast is held in check this time so that his feeling for melody and his sensitive ensembles can be heard properly. This is an ably chosen collection of Richards' arrangements played with obvious relish by a sure-footed, aggressive band. Unusually good big-band jazz.

BROTHER JOHN SELLERS: *In London*
LONDON LL 1705. \$3.98.

Brother John is a gospel singer who has strayed. He includes a pair of church songs on this disc but spends most of his time exploring the blues, including Bessie Smith's masterly *Backwater Blues* and Leroy Carr's *In the Evening*. He has a strong feeling for his material and a lusty approach that might have been conditioned by his friend, Bill Broonzy. His only real flaw is a voice too smooth, too sophisticated for what should be rough-grained, rawly stated performances. He gets well-designed support from a group of English jazz musicians, especially from Wally Fawkes's billowing, Bechet-like clarinet.

LAWRENCE WELK AND HIS DIXIELAND BOYS: *Lawrence Welk Plays Dixieland*
CORAL 57146. \$3.98.

Clarinetist Pete Fountain, the brightest jewel of latter-day New Orleans, has succumbed to the lure of Welk's gold and is now head boy in Welk's Dixieland Boys. It should come as no surprise that Welk's concept of Dixieland involves the use of a doctored, tinny piano, but despite this and in the face of stiff ensembles and a plodding beat, Fountain's playing remains warm and compelling. An unbilled trumpeter (George Thow?) and a trombonist get in a few good licks, too. But Fountain is simply marking time in these surroundings.

RANDY WESTON: *The Modern Art of Jazz, Vol. 3*
DAWN 1116. \$3.98.

Leading both a trio and a sextet, Weston makes clear on this disc that his playing is most effective when he is working in a Monkish idiom. The best of the eight selections in this group are a trio performance of *Loose Wig*, a Weston original that owes a bit to Horace Silver and even more to Monk, and a sextet version of a Monk composition, *You Needn't*. Weston tries several other things in the course of the disc—a bright calypso, a slow ballad, etc.—but his best vein is the Monk type of "funk." His sextet includes Ray Copeland, a capable trumpeter, and Cecil Payne, a pale and watery baritone saxophonist who proves to be vastly better on alto when he switches instruments on *You Needn't*.

CLAUDE WILLIAMSON'S TRIO: *Round Midnight*
BETHLEHEM 69. \$4.98.

There is more variety in this set than Williamson, a pianist, has shown in the past, although he can't quite bring himself to cut the silver cord that binds him to the clichés of the glib school of single-note pianists.

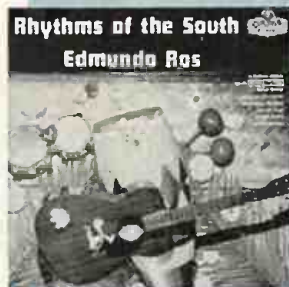
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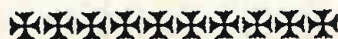
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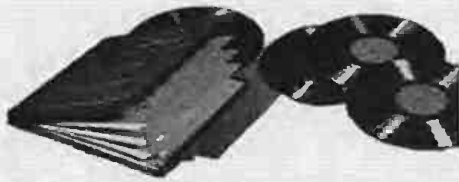
by HAROLD C. SCHONBERG

WHEREAS a good portion of Schumann's piano music seems to be as popular with recitalists as it ever was, the orchestral and chamber music (always excepting the Piano Concerto and the Piano Quintet) has been slipping. It is true that each of the symphonies gets an occasional hearing, but none of them could be considered among The Fifty Pieces. Nor do we often hear them as the composer conceived the scores. Schumann was a notoriously poor orchestrator, and most conductors touch up the orchestral music a little or a good deal, depending on the outlook of the conductor. In concert I have heard Munch present a D minor Symphony that was all but unrecognizable, what with instrumental reinforcements and actual rewritings. Toscanini, on the other hand, in the *Manfred* Overture contented himself with a few modest doublings, and Kletzki, in the same work, also hews pretty close to the original.

There is no denying that the orchestral music, as it stands in the original score, is not the most colorful sound that the romantic age produced. And yet what beauties there are in the music! As in most Schumann, the writing is intensely personal, always intensely melodic, and filled with that species of romanticism peculiar to Schumann and to Schumann alone. The symphonies of

Mendelssohn, composed at about the same time, roughly speaking, are formally much superior specimens than the flawed Schumann ones, but I would not trade the pretty, prissy five of Mendelssohn for any one of the Schumanns. In the four Schumann symphonies are a depth and a flaming, unquenchable belief that none of the romantics approached; and when I hear the music I see and feel the man. The same is true, though to a lesser extent, of the chamber music. Even the last two trios, among Schumann's weakest works (he was a very sick man when he composed them), breathe the dedication of a life's devotion to music.

Only currently available Schumann discs are discussed below, unless specifically noted otherwise. Both of the widely read catalogues list many Schumann discs that have long been discontinued. About ten versions of the Cello Concerto, for instance, and about fifteen of the Piano Concerto, are listed; but half of these can be located only by a detective agency. Both catalogues also list versions of the symphonies that have been missing for several years. All records cited here are single twelve-inch discs, unless otherwise stated. The second and subsequent references to the same recording are listed in abbreviated form.



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CONCERTOS

CONCERTO FOR CELLO AND ORCHESTRA, IN A MINOR, OP. 129 (5 Editions)

A mournful quality pervades this concerto, which is predominantly in the minor key, and even the major sections of the extraordinarily lyric slow movement (although the concerto is in one long movement, it has well-defined areas corresponding to "movements") have a feeling of the minor tonality. It takes a great cellist to convey the lyricism of the music. Much of the solo writing is ungrateful, with emphasis on the lower strings, and too many instrumentalists find themselves groaning along without relief. Of those who have recorded the work, Gendron achieves most success. His immense tone never loses quality, his phrasing has an altogether patrician elegance, and his left hand seems to be infallible. Of his generation of cellists, only Starker has this kind of exactitude of pitch. Ansermet here is collaborator rather than accompanist. Fournier comes close to approximating the essential style. His performance, true, is rather tricky—full of unexpected nuances, reverse accents, and a great deal of vibrato. With all that, a romantic outlook pervades his work and, in the slow movement, a really aristocratic conception enabling one to forget a few mannerisms that mar his playing. On hearing the Casals performance, on the other hand, one is conscious first of mannerism. This Casals disc has been a great puzzlement to his admirers; it comes close to being anarchistic. The conductor, unnamed on the record, is Eugene Ormandy.

Shafran's performance is interesting. The young (b. 1923) Russian gives the concerto an extremely virtuoso and not very subtle reading. He has a big style reminiscent of the early Piatigorsky, colorful tonal characteristics, and a vibrato that throbs just this side of vulgarity. Schuster's performance is able but his tone is a bit thin and unresonant. Fine musicianship here, but not always the most sensuous listening.

—Maurice Gendron; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 947 (with Tchaikovsky: *Variations on a rococo theme*). \$3.98.

—Pierre Fournier; Philharmonia Orchestra, Sir Malcolm Sargent, cond. ANGEL 35397 (with Tchaikovsky: *Variations on a rococo theme*). \$4.98 (or \$3.98).

—Daniel Shafran; State Orchestra of the U.S.S.R., Kiril Kondrashin, cond. VANGUARD VRA 6028 (with encore pieces). \$4.98.

—Joseph Schuster; Los Angeles Orchestral Society, Franz Waxman, cond. CAPITOL P 8232 (with Bruch: *Kol Nidrei*; J.C. Bach: *Concerto in C minor*). \$3.98.

—Pablo Casals; Prades Festival Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4926 (with encore pieces). \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA, IN A MINOR, OP. 54 (11 Editions)

No orchestral work of Schumann's needs less description. The Piano Concerto is one of his most popular pieces—eternally youthful and romantic. Of all piano concertos in the repertoire, is there one with less virtuosity per se? I doubt it. Even Mozart intended most of his concertos as a vehicle for a great virtuoso, namely, W.A. Mozart. And—quite clearly—Brahms's

two "symphonies" for piano and orchestra have the virtuoso pianist in mind. But not the gentle Schumann concerto. Several good performances are available. Perhaps the best, Lipatti's poised, elegant performance, suffers from the most inferior sound, though it is of 1946 vintage and not impossible to enjoy. With a quality of aristocracy none of his competitors can readily match, Lipatti alone of all the pianists who have played the Schumann A minor keeps a steady, sure, rhythmic pulse in the last movement. Serkin's disc, released this year, has the richest recorded sound and contains his usual reliable, spirited playing touched by a slight nervous quality. This disc supersedes Serkin's 1948 performance, originally on 78 rpm and later transferred to LP. Rubinstein's LP also was originally released, in 1948, as a 78-rpm album. His is not an economical buy, for Victor has spread the concerto over two sides. The recorded sound stands up well, however, and Rubinstein's red-blooded playing is, as always, a joy to hear. In the Novaes disc is encountered the freest playing, with an uncomfortably (and inexplicably) fast second movement, some very individual ideas throughout, and some light-fingered work that is sheer ravishment. (Vox has withdrawn Novaes' earlier recording of the concerto, with Klemperer and the Vienna Symphony.) The Haas recording is excellent—lyric, sensitive, and unmannered. The recorded sound is adequate but not very bright-sounding.

From here on the curve takes a sharp drop. Gulda's playing somewhat resembles Serkin's in its clear, forthright attack, but the recording has a bass boom and there is a break between the second and third movements—a break that entirely ruptures the mood, for Schumann has linked the slow movement with the finale. Demus



is prosaic and unimaginative. The best feature about this disc is that it contains the only available LP performances of two other Schumann works for piano and orchestra. Haskil's disc has the dull tonal characteristics typical of early Epics, and the playing cannot be called much more than routine. Gieseking's disc was a disappointment, and neither technically nor tonally can it stand up to the good performances on LP. The Kempff disc was another disappointment. He favors constant, unsettling changes of tempo, and the entire approach is very sentimental. Nor is there much to recommend, except the price of the disc, about Mewton-Wood's heavy, mannered playing.

—Dinu Lipatti; Philharmonia Orchestra, Herbert von Karajan, cond. COLUMBIA ML 4525 (with Grieg: *Piano Concerto*). \$3.98. (Originally issued as 10-in. ML 2195)

—Rudolf Serkin; Philadelphia Orchestra, Ormandy, cond. COLUMBIA ML 5168 (with Strauss: *Burleske*). \$3.98.

—Artur Rubinstein; NBC Symphony, William Steinberg, cond. RCA VICTOR LM 1050. \$3.98.

—Guiomar Novaes; Pro Musica Orchestra of Vienna, Hans Swarowsky, cond. VOX 8540 (with *Kinderszenen*). \$4.98.

—Monique Haas; Berlin Philharmonic Orchestra, Eugen Jochum, cond. DECCA DL 9868 (with Mozart: Concerto for Piano, in A, K. 488). \$3.98. (Originally issued as 10-in. D 7522.)

—Friedrich Gulda; Vienna Philharmonic Orchestra, Volkmar Andreae, cond. LONDON LL 1589 (with Weber: *Konzertstück*). \$3.98.

—Walter Gieseking; Philharmonia Orchestra, Von Karajan, cond. ANGEL 35321 (with *Kinderszenen*). \$4.98 (or \$3.98).

—Wilhelm Kempff; London Symphony Orchestra, Josef Krips, cond. LONDON LL 781. \$3.98.

—Clara Haskil; Hague Philharmonic, Willem van Otterloo, cond. EPIC 3020 (with Liszt: Concerto for Piano, No. 1). \$3.98.

—Joerg Demus; Vienna State Opera Orchestra, Artur Rodzinski, cond. WESTMINSTER XWN 18290 (with Introduction and Allegro in D minor; *Konzertstück* in G). \$3.98. (Originally issued as WL 5310.)

—Noel Mewton-Wood; Netherlands Philharmonic Orchestra, Walter Goehr, cond. MUSICAL MASTERPIECE SOCIETY MMS 43. 10-in. \$1.65.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MINOR, OP. 134 (1 Edition)

For many years the manuscript of this concerto lay undisturbed. Then it was published in 1937 amid great hullabaloo, accompanied by séances at which Yelli d'Aranyi, who introduced the work, claimed to have been in contact with Schumann's ghost. But nothing helped the work itself. Menuhin included it in his repertoire for awhile and even recorded it, in the 1930s. Nobody today plays it — at least, it has not figured on a New York program for many years. It is one of Schumann's last works, and not a very successful one, despite some brooding passages, occasional moments of inspiration, and an unusual polonaiselike last movement. The strange slow movement is not very distinguished, yet somehow manages to be piercingly sad. One could wish for a more subtle violinist than Rybar, whose LP is the only version. His playing tends to be rough, and a general air of stolidity pervades the disc. Good recorded sound except for inner-groove distortion.

—Peter Rybar; Lausanne Festival Orchestra, Victor Desarzens, cond. CONCERT HALL 1128. \$3.98.

OVERTURES

BRAUT VON MESSIANA OVERTURE, OP. 100 (1 Edition)

Scarcely a repertory item, this work probably has not received a performance in this country for years. It is a concert overture to a Schiller play and one of Schumann's few examples of rhetorical music. It is nowhere near the class of the powerful and imaginative *Manfred* Overture. It occupies, on this disc, the last third of side 2 of the Brahms A major Serenade. Winograd seems to feel the music and handles it with appropriate romanticism. Good recorded sound.

—Philharmonia Orchestra of Hamburg, Arthur Winograd, cond. M-G-M E 3437 (with Brahms: Serenade No. 2, in A). \$3.98.

MANFRED OVERTURE, OP. 115 (3 Editions)

Byron was one of Schumann's gods, and this *Manfred* Overture is Schumann at his most Byronic, from the syncopated opening to the despairing sighs that close the work. Small wonder that the work is one of the composer's most successful orchestral pieces. It has everything — a rich harmonic scheme, warm melodies, and considerable rhythmic propulsion. Toscanini, in his recording, touches up the orchestration a bit (he was not always the purist he was reputed to be). His is a violent, breathless interpretation with extraordinary drive, and against it all versions tend to sound pallid. A noticeable "ghost" disturbs the opening; otherwise the recorded sound is good. Kletzki tends toward sentimentalism (this is Byron with a poppy and a lily in his medieval hand), but he has by far the best recorded sound. Münchinger's performance lacks personality, and his orchestra does not have the color of his competitors' ensembles.

—NBC Symphony, Arturo Toscanini, cond. RCA VICTOR LM 9022 (with Schubert: *Unfinished* Symphony; Beethoven: *Consecration of the House* Overture). \$3.98 (Originally issued as a 78-rpm set, later on 10-in. LM 6.)

—Israel Philharmonic Orchestra, Paul Kletzki, cond. ANGEL 35374 (with Symphony No. 3). \$4.98 (or \$3.98).

—Orchestre de la Suisse Romande, Karl Münchinger, cond. LONDON LL 1551 (with Gluck and Handel). \$3.98.

OVERTURE, SCHERZO AND FINALE, OP. 52 (3 Editions)

In effect this is a three-movement symphony. Though not often performed, it is a really lovely score. Of all Schumann's orchestral works this has most sweetness and grace, and the first movement, "overture," has more of a vernal quality than the *Spring* Symphony. Had Schumann gotten around to a slow movement he might have published the score as a symphony. The scherzo has as much, and probably more, charm than the equivalent movements of any of the symphonies, and the finale suggests the powerful build-up in the last movement of the *Rhenish*. Of the three LP performances currently available, I prefer the Kletzki, though each has its points. Kletzki is a little livelier than Schuricht (though, curiously, his tempo in the scherzo is slower; Schuricht seems preferable here) and he gets more colorful sounds from his orchestra. Schuricht brings a mellow point of view to the score and a sense of tradition. Collingwood, sober and conscientious, always has matters under expert control. His orchestra, however, has a rather thin sound.

—Israel Philharmonic Orchestra, Kletzki, cond. ANGEL 35373 (with Symphony No. 2). \$4.98 (or \$3.98).

—Orchestre du Conservatoire de Paris, Carl Schuricht, cond. LONDON LL 1037 (with Symphony No. 3). \$3.98.

—London Symphony Orchestra, Lawrence Collingwood, cond. M-G-M E 3102 (with

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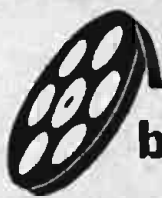
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SYMPHONIES

SYMPHONY NO. 1, IN B FLAT ("SPRING"),
Op. 38 (5 Editions)

Each of the four Schumann symphonies has completely individual characteristics. The *Spring*, No. 1, is the most transparent and happiest of the four, and the opening horn calls—did Schumann have *Der Freischütz* in mind?—suggest the vista to a new romantic world. Nothing like this symphony had been written before. It is like an extended song, in classical sonata form only by courtesy. Unfortunately no satisfactory edition is available. The best-played, that of Ansermet, takes an entire disc, and that is pretty short change these days for a work that runs about a half hour. The interpretation, however, is completely idiomatic, and has a direct flow none of its competitors achieves. Kletzki finely conveys the mood of the introduction, but later on he becomes eccentric. In the choralelike section just before the end of the first movement, for instance, he takes a big ritard, and the performance suddenly stops dead. Every conductor takes a ritard there, and rightly; but as Kletzki does it, the results sound embarrassing. And is the languishing tempo to the coda of the scherzo called for? Leinsdorf's version still sounds clear, despite its 1946 vintage, but it is entirely too businesslike for me. Clarity, yes; color, no. The Remington is a reasonably good low-priced version: a little heavy in the brass and a little heavy on the podium. Nothing very exciting happens, but the music is not misrepresented. The Musical Masterpiece Society manages to get the symphony plus a Mendelssohn overture on a 10-inch disc. The recorded sound is fair and the performance competent.

—Orchestre de la Suisse Romande, Ansermet, cond. LONDON LLP 391. \$3.98.

—Netherlands Philharmonic Orchestra, Bamberger, cond. MUSICAL MASTERPIECE SOCIETY MMS 148 (with Mendelssohn: *Beautiful Melusine Overture*). 10-in. \$1.65.

—Cleveland Orchestra, Erich Leinsdorf, cond. COLUMBIA ML 4794 (with Symphony No. 4). \$3.98. (Originally issued as a 78-rpm set, later 10-in. ML 2131.)

—RIAS Orchestra, Otto Matzerath, cond. REMINGTON 199-180. \$3.98.

—Israel Philharmonic Orchestra, Kletzki, cond. ANGEL 35372 (with Symphony No. 4). \$4.98 (or \$3.98).

SYMPHONY NO. 2, IN C, OP. 61 (4 Editions)

What marks the Second Symphony is its intensity. The slow movement is considered by many, myself among them, the jewel of Schumann's symphonic writing. It is one of the most personal, elegiac, deeply moving meditations in the entire literature. One spot in the last movement, too, is unusual even for Schumann. The orchestra builds relentlessly to a climax, and at its very apex, instead of the cumulation of sound one expects, all is released in a mournful clarinet solo over agitated tripler figurations of violins and violas: all passion spent. Szell handles this moment admirably. His is a first-class

performance—intelligent and logical, with brisk but not hurried tempos and, above all, whiplash clarity. It may not be an emotional reading, but it must be respected for its honesty and stringent musicianship. This version is dated in sound. Kletzki, who has gorgeous reproduction, uses a heavily retouched scoring. Most conductors add or subtract a part here and there in all of Schumann's orchestral music, but Kletzki has selected (or written himself) a wholesale reconstruction. His conducting does not have the mannerisms encountered in his performances of the first and fourth symphonies; and his recording of the symphony is the only one supplied with a bonus in the form of the Overture, Scherzo and Finale. Paray uses the original instrumentation. He is a methodical conductor without much grace in this symphony, and even the adagio manages to sound prosaic. The "Warwick Symphony" disc is too faded in sound to give much pleasure.

—Cleveland Symphony, George Szell, cond. COLUMBIA ML 4817. \$3.98.

—Israel Philharmonic Orchestra, Kletzki, cond. ANGEL 35373.

—Detroit Symphony, Paul Paray, cond. MERCURY 50102. \$3.98.

—"Warwick Symphony Orchestra" (Philadelphia Orchestra, Ormandy, cond.). RCA CAMDEN CAL 291. \$1.98.

SYMPHONY NO. 3, IN E FLAT ("RHENISH"), Op. 87 (5 Editions)

The *Rhenish*, most muscular and large-scaled of the Schumann symphonies, has a free-swinging quality, with its broad themes and its surging opening, its frank lyricism, and the sheer exuberance of its ending. As with the First Symphony, there is no fully satisfactory version. The Toscanini disc, taken from the broadcast of November 12, 1949, is pretty harsh and unresonant in sound. Details are hard to hear, and many are completely obscured. What is heard is triumphant. (Among the very audible noises is that of the conductor humming along.) Toscanini's is by far the most intense interpretation. Even the third movement, marked "*nicht schnell*" by Schumann, comes out very *schnell* indeed. But Toscanini's control and ability to maintain a singing line prevent the movement from sounding flippant. Kletzki's well-recorded version avoids the romantic excesses to which he subjects some of the other Schumann symphonies in his series. Here he even seems to lean over backward, and is matter-of-fact where the music cries for a romantic treatment. The third movement is a case in point. Kletzki goes metronomically through instead of caressing the melodies. For the most part, however, a perfectly reliable job. Schuricht's recording is not up to London's best. The sound is edgy, perhaps because the necessity of getting all five movements on one side forced extremely tight grooving. Naturally Schuricht's tempos are very fast; with so much to get on one side, something had to give. Little need be said about Zecchi's routine performance, or about Dixon's dull one.

—NBC Symphony, Toscanini, cond. RCA VICTOR LM 2048. \$3.98.

—Israel Philharmonic Orchestra, Kletzki, cond. ANGEL 35374.

—Orchestre du Conservatoire de Paris, Schuricht, cond. LONDON LL 1037.

—Amsterdam Concertgebouw, Carlo Zecchi, cond. EPIC LC 3092. \$3.98.

—Vienna State Opera Orchestra, Dean Dixon, cond. WESTMINSTER WN 18368 (with Symphony No. 4). \$3.98. (Originally released as WL 5285.)

SYMPHONY NO. 4, IN D MINOR, OP. 120
(8 Editions)

This is possibly the most popular of all the Schumann symphonies. It is a long one-movement work, though in several well-defined sections corresponding to the so-called classic pattern, and it anticipates the cyclic form later taken up by Liszt. I find Krips the most satisfactory conductor on LP. He has mellow-sounding recording, and his ideas about the music are sane, sensitive, and level-headed. Furtwängler, for example, is highly mannered and deliberate. He lingers over phrases, he accents where it suits him, and he changes tempos at whim. In the concert hall, with the force of his personality playing over the audience, such idiosyncrasies might well have made an overwhelming impact; but on records it is not apparent, and his version seems twice as long as any other (although, of course, in fact it isn't). Szell's recording is unresonant but clear. As always, he gets beautifully disciplined playing from his orchestra, and the performance is typically intelligent, though a little cold. The Camden disc is fast-paced and quite elegant (the "Cromwell Symphony" is Eugene Goossens and the Cincinnati Symphony). Unfortunately the recorded sound is dated, and a pitch rise puts the ending in E flat instead of D. Kletzki is at his worst here, conducting languidly, with abrupt changes of tempo; one feels tempted to say "Get on with it, man." Kreuger is too lethargic for my taste. The oboe solo at the beginning of the *Romanza* sounds more like a saxophone. Paray's performance is vigorous and unemotional, and Dixon's has little to say.

—London Symphony Orchestra, Krips, cond. LONDON LL 930 (with Mendelssohn: Symphony No. 4). \$3.98.

—Cleveland Symphony Orchestra, Szell, cond. COLUMBIA ML 4794.

—"Cromwell Symphony Orchestra" (Cincinnati Symphony Orchestra, Eugene Goossens, cond.). RCA CAMDEN CAL 188 (with Mozart: Symphony in G minor). \$1.98.

—Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. DECCA DL 9767 (with Haydn: Symphony No. 88). \$3.98.

—Detroit Symphony Orchestra, Paray, cond. MERCURY 50036 (with Liszt: *Les Préludes*). \$3.98.

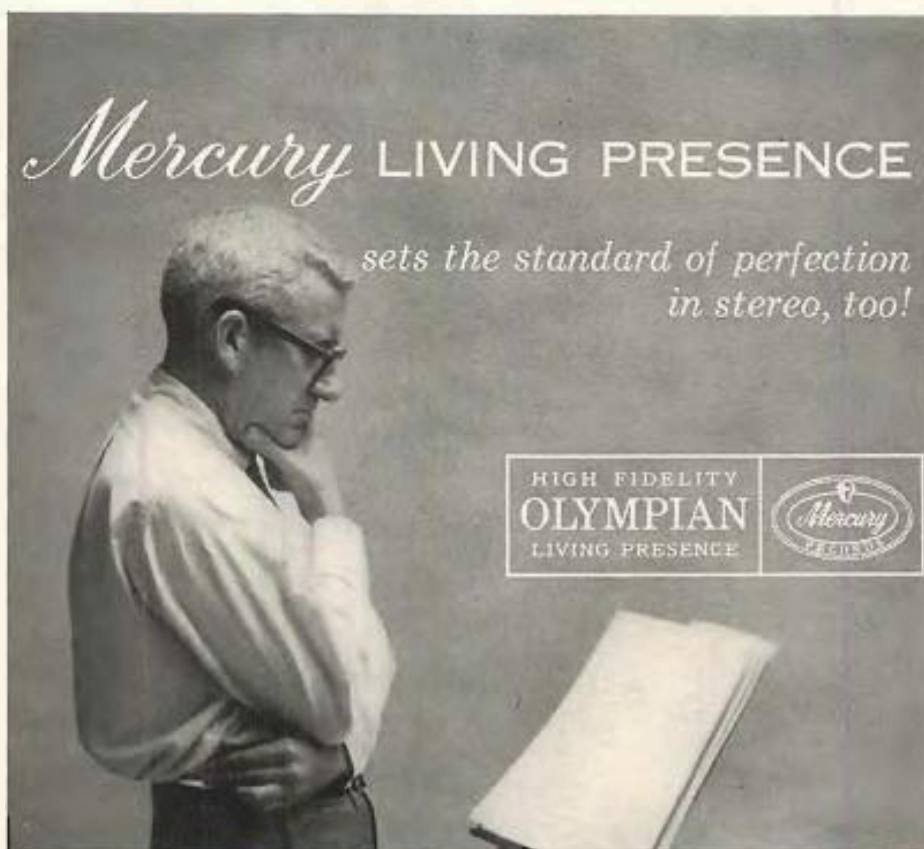
—Vienna State Opera Orchestra, Dixon, cond. WESTMINSTER WN 18368.

—Vienna Opera Orchestra, Karl Kreuger, cond. NEW RECORDS 103 (with Bach: Three Chorales; Pastorale). \$5.95.

OTHER ORCHESTRAL WORKS

INTRODUCTION AND ALLEGRO FOR PIANO AND ORCHESTRA, IN D MINOR, OP. 134
(1 Edition)

Almost never heard, this is a vigorous and extremely Schumannesque work. The pianistic figurations are closely reminiscent of those in the Piano Concerto, and the broad melodies of the Introduction and Allegro, while not as immediately captivating as those of the concerto, do grow on one. Demus presents a performance that is neat,



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technically proficient, and much more convincing than his versions of the Concerto and *Konzertstück* on the same disc.
—Demus, piano; Vienna State Opera Orchestra, Rodzinski, cond. WESTMINSTER WN 18290.

KONZERTSTUECK FOR PIANO AND ORCHESTRA, IN G, OP. 92 (1 Edition)
In 1950 a performance of this piece by Erdmann and a Munich orchestra was released by Vox. That disc has long been withdrawn, leaving Demus the sole exponent. The work also is known as the *Introduction and Allegro Appassionata*, and acclaimed by some admirers as top-notch Schumann. There are indeed some lovely sections in the score, including a Mendelssohnian opening à la the *Songs Without Words*. My edition of the music contains some Victorian descriptive prose that deserves reprint: "Composed in September

1849, the Concert Piece, without being able to vie with the Concerto Op. 54, in point of freshness of invention and brilliancy of execution, yet, by means of its poetic contents, its unity of mood, its clearness of form and clever thematic work, belongs among the prominent works of concert-literature and may with perfect justice claim, not merely for study but also for its proper destination for public performance, the right of being rescued from unmerited oblivion." The allegro part of the music is energetically worked out in Schumann's best style, and it seems strange that pianists have neglected it. Serkin, several years back, gave the only public performance New York has heard for many years, and one hopes he can be persuaded to record it. For Demus here does no more than give a pedantic performance. The music is full of inner voices, specifically marked in the score, which he simply does not observe.

He plays the notes and that is all. The listener gets as much idea of the color of the piece as he would of a Renoir painting if he looked at it through sunglasses.
—Demus, piano; Vienna State Opera Orchestra, Rodzinski, cond. WESTMINSTER WN 18290.

CHAMBER MUSIC

ADAGIO AND ALLEGRO, OP. 70 (2 Editions)

Several of Schumann's chamber works were written with alternate instruments in mind. The present work was conceived for horn and piano, but Schumann later signified his satisfaction with violin or cello alternate. Stagliano plays the original horn version: a novelty, for concertgoers are familiar with the music almost entirely through the cello. Yet no matter how fine the horn player — and Stagliano is one of the best — the music somehow manages to sound unwieldy. His recording is clear but the disc has a good deal of surface noise. Janigro, playing the cello version, has a romantic conception, and one wishes that his tone had the warm hue needed to put his ideas into effect. It is full enough but decidedly on the dry side. Such sensitive and accurate playing as Janigro offers, however, puts his disc on any recommended list. Excellent recorded sound.

—Antonio Janigro, cello; Eugenio Bagnoli, piano. WESTMINSTER SWN 18016 (with *Fünf Stücke im Volkston*; *Fantasiestücke*; Schubert: *Arpeggione Sonata*). \$3.98.

—James Stagliano, horn; Paul Ulanowsky, piano. BOSTON 200 (with Beethoven, Mozart, and Schubert). \$4.98.

FANTASIESTÜCKE, OP. 73 (2 Editions)
Another work intended for several alternate instruments, originally composed for clarinet and piano, but taken over by cellists. Perhaps Schumann had a cello alternate in mind from the very beginning; some sources say yes, others no. There are three *Fantasiestücke*, each short and very much in the mood and style of the piano pieces of the same name. Kell, of course, plays the clarinet version. For my taste he is too wishy-washy. Seemingly he is eternally concentrating on tonal beauty, on smooth phrasing, and on an oily legato: all very well, but at the expense of passion and inner life. And these ultraromantic pieces demand an impassioned approach. Janigro plays with his usual competence, and his version is preferable. A splendid version by Gendron, on London LL 654, has been withdrawn.

—Janigro, cello; Bagnoli, piano. WESTMINSTER SWN 18016.

—Reginald Kell, clarinet; Joel Rosen, piano. DECCA DL 9744 (with Weber: *Grand Duo*; Debussy: *Rhapsody No. 1*). \$3.98.

PUNF STUECKE IM VOLKSTON, OP. 102 (2 Editions)

The title means "five pieces in folk-song style." I do not know if they are original folk melodies, but they do have a folk characteristic, although one put through Schumann's romantic blender. They are short, simple, and tuneful. Both LP performances are good. Janigro plays with spirit and grace, phrasing broadly, handicapped only by a tone not as rich as it might be. Casals brings a more personal kind of

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playing, and some might even call it a more mannered style. Whatever one thinks of the Casals mannerisms, and the awesome grunts and groans that accompany his playing, his authority cannot be denied; and the size and mellowness of the tone he draws from his instrument are something hardly a living cellist could duplicate. Three of the five pieces—Nos. 1, 3, and 4—are played by Mstislav Rostropovitz (or Rostropovitch, as it is more commonly spelled) on London International TV 91068. Tonally this is very smooth, and the interpretations are refined and simple. It is a pity that he did not record the entire set.

—Casals, cello; Leopold Mannes, piano. COLUMBIA ML 4718 (with Trio in D minor). \$3.98. (Also obtainable in the three-disc SL 184, which contains music of Schumann and Brahms made at the Prades Festival.)

—Janigro, cello; Bagnoli, piano. WESTMINSTER SWN 18016.

INTERMEZZO (2 Editions)

This sounds like the title of a film. It is a movement from a violin sonata that Schumann, Brahms, and Dietrich composed for Joachim. Milstein plays just the Intermezzo, Schumann's portion. Stern plays the entire sonata. Both performances are excellent. The Stern, however, can be obtained only in the two-disc set of the Brahms sonatas.

—Nathan Milstein, violin; Carlo Bussotti, piano. CAPITOL P 8259 (with encore pieces). \$3.98.

—Isaac Stern, violin; Alexander Zakin, piano. In COLUMBIA SL 202 (with Brahms: Three Violin Sonatas, two discs). \$7.96.

MAERCHENERZÄHLUNGEN, OP. 132 (1 Edition)

A long German word that means "fairy tales." Schumann's *Märchenerzählungen* are a set of four pieces scored for piano, clarinet, and viola—a fairly unusual combination. So is the music itself fairly unusual. It is almost never heard in concert. Even in these LP days, when the most out-of-the-way items have been recorded several times, this disc, which was originally released in 1950 as WL 5024 (one of Westminster's very first discs), remains the sole version. Yet the music is charming; Schumann at his most relaxed, with the inevitable harmonic invention and deceptive simplicity of melodic structure. This disc is very much worth investigating, especially in the expert performance of the Viennese players.

—Demus, piano; Leopold Wlach, clarinet; Erich Weiss, viola. WESTMINSTER XWN 18494 (with Mendelssohn: *Konzertstücke*). \$3.98.

QUARTET FOR STRINGS, NO. 1, IN A MINOR, OP. 41, NO. 1 (1 Edition)

Aside from the Piano Quintet, Schumann's chamber music has never been popular, as the paucity of recordings well illustrates. Yet the three string quartets have noble ideas, and they breathe Schumann's ever-present romanticism. They also have a fascinating contrapuntal interplay. The story of Schumann as a contrapuntist has not been fully written. He had made a lifelong study of Bach, and at one time he wrote to Clara that he himself thought polyphonically and that in all of his music

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there were contrapuntal threads interlinking the thematic material. This A minor Quartet starts with a strict canon before it wanders off into the specific substance of sonata form. Another point: the quartets thematically are very similar to the symphonies, and if you like one you should like the other. (Again there is room for a thorough study of the thematic resemblances between quartet and symphony in Schumann.) But don't expect the Mozart-Schubert-Beethoven approach to the string quartet. Schumann's philosophy was entirely different. The slow (third) movement of the A minor Quartet is nothing but a long song. Even Schubert attempted more in his slow movements. I am not very happy with the only exemplar of the First Quartet in the current catalogues. The Curtis Quartet is inclined to be a little heavy and overdeliberate, and their intonation is not always precisely adjusted. They suggest the basic quality of the music, however, and the recorded sound is exceptionally realistic.

—Curtis Quartet. WESTMINSTER XWN 18455 (with Quartet No. 3, in A). \$3.98. (Originally issued as WL 5166.)

QUARTET FOR STRINGS, NO. 2, IN F, OP. 41, NO. 2 (2 Editions)

Notable in this quartet is a pervading lyricism. The wide-arched span of the melody that opens the work, soaring well over an octave, immediately sets the mood, and it is a mood seldom broken during the course of the music. Thus it is disconcerting to listen to the New Music Quartet's downright aggressive playing. They sound as though they are, for some reason, angry with Schumann. The Quartetto Italiano (called the New Italian Quartet on the disc) is, on the other hand, bland, and does not get enough urgency into its playing. Of the two discs, the Columbia has the better sound; the London is handicapped by a strong background hum. Hum and all, the interpretation is preferable; but the field is open for a performance that will present more of the music's essential character.

—New Italian Quartet. LONDON LLP 323 (with Verdi: Quartet for Strings). \$3.98.

—New Music Quartet. COLUMBIA ML 4982 (with Quartet No. 3, in A). \$3.98.

QUARTET FOR STRINGS, NO. 3, IN A, OP. 41, NO. 3 (2 Editions)

This is my favorite of the three quartets. The first movement, dominated by the plaintive descending F sharp B, has a strong and well-developed polyphonic texture. The second movement is a long sigh; and Freudians undoubtedly will be able to make something of the gasping characteristic of the rhythm. There is a remarkable chromatic texture to the adagio, and—breaking the mood—an overwhelming *joie de vivre* in the finale, with themes hurtling pell-mell atop one another. There are only two recordings of the score, and two more opposed views would be hard to find. The New Music Quartet is hard, rhythmic, rather bleak-sounding and has little apparent identification with Schumann's particular brand of romanticism. The Curtis Quartet favors slow tempos and tends to linger over phrases. There is a happy medium, but until it comes along the Curtis Quartet sounds more convincing than the New Music.

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—Curtis Quartet. WESTMINSTER XWN 18495.
—New Music Quartet. COLUMBIA ML 4982.

QUARTET FOR PIANO AND STRINGS, IN E FLAT, OP. 47 (2 Editions)

The New York Quartet consists of Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola, and Frank Miller, cello. It would seem that the name of the group was invented for this disc, since the musicians, to the best of my knowledge, have never appeared together in concert, and this is their only recording. They play well together, as should be expected of four such experienced musicians. Only in the slow movement is there a noticeable drag. Walter Bohle and the Barchet Quartet approach the music with a rather paralyzing ponderousness. They are so *echt Deutsch* as to be virtually parodistic. In any case, this is not one of Schumann's more successful chamber works. Somehow the music seems too worked-over, and it lacks the spontaneity found in the string quartets and the E flat Quintet.

—New York Quartet. COLUMBIA ML 4892 (with Brahms: Trio for Horn). \$3.98.

—Walter Bohle, piano; members of Barchet Quartet. VOX PL 8960 (with Quintet for Piano). \$4.98.

QUINTET FOR PIANO AND STRINGS, IN E FLAT, OP. 44 (5 Editions)

If you like the Piano Concerto and somehow you have missed the E flat Quintet you should rush right out and rectify the omission. The E flat Quintet is a baby sister of the concerto, stylistically sibling in every major detail (except, of course, in sonority and in actual melodic ideas; but the melodies of the quintet are every bit as strongly pronounced as those of the concerto). My favorite performance of this masterpiece has been dropped—Rubinstein and the Paganini Quartet (Victor LM 1095). If you run across it, don't ask questions but grab; more than any other version it captures the surge and glow of the score. It is an excellent-sounding disc, too, and it never should have been discontinued. None of the other discs is entirely convincing. Curzon, with the Budapest Quartet, is dependable, musicianly, and a little stodgy. The work, too, occupies an entire disc. On a much cheaper 10-inch disc, Hannes Kann and the Pascal Quartet offer a well-recorded, spirited performance that is without eccentricity. I would put this in a best-buy category. The Columbia disc made in Prades offers an illustrious group of players headed by Myra Hess; and they manage to get the work on one side, with Brahms's lovely G major Quintet on the reverse. It is a good, though not outstanding, performance; you can't take a group of players, no matter how distinguished, and weld them into a great chamber-music ensemble during one summer. The Capitol disc I find tricky: too many cute ritards, underlinings, and lily-gilding in general. It ends up sounding very affected. As for Bohle-Barchet, they have a kind of Teutonic thoroughness, something like a tank going through a field of lilies.

—Hannes Kann, piano; Pascal Quartet. MUSICAL MASTERPIECE SOCIETY MMS 41. 10-in. \$1.65.

—Myra Hess, piano; Stern, Alexander Schneider, violinists; Milton Thomas, viola;

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—Clifford Curzon, piano; Budapest Quartet. COLUMBIA ML 4426. \$3.98.

—Bohle, piano; Barchet Quartet. VOX PL 8960.

—Victor Aller, piano; Hollywood Quartet. CAPITOL P 8316 (with Hummel: Quartet for Strings, in G). \$3.98.

SONATA FOR VIOLIN AND PIANO, NO. 1, IN A MINOR, OP. 105 (2 Editions)

The usual Schumann charm comes through some rather rambling writing. Despite many felicities, the two Schumann violin sonatas have never been favorites. Goldberg plays beautifully, and the only reservation I have concerns his treatment of the first movement, which is hardly the *allegro appassionato* indicated by the composer. But even here is a good amount of cultured playing. The recorded sound is better than average, and the balance between violin and piano is well maintained. Druiian's playing is more sluggish than Goldberg's, and his intonation is not always in perfect order.

—Szymon Goldberg, violin; Artur Balsam, piano. DECCA DL 9721 (with Brahms: Sonata for Violin, No. 3). \$3.98.

—Rafael Druiian, violin; John Simms, piano. MERCURY 50091 (with Brahms: Sonata for Violin, No. 2). \$3.98.

TRIO FOR PIANO AND STRINGS, NO. 1, IN D MINOR, OP. 63 (3 Editions)

This is easily the most popular of the three Schumann piano trios; Nos. 2 and 3 are seldom heard. Perhaps some of its popularity stems from the famous old (c. 1927) Casals-Thibaud-Cortot performance, which Victor made available some years ago on LCT 1141 but which is no longer in circulation. The music is among Schumann's most dramatic, dark-colored creations. Of the three available discs, the Columbia and Decca run neck and neck. The former is a warmer interpretation, highly romantic, with considerable leeway in matters of tempo and phrasing. The latter is an old but still live-sounding recording. The Decca musicians produce a thinner sound than Casals and his cohorts. They are, however, clearer in musical outline; emotionally perhaps a trifle reserved, but always lyric and musicianly. Rough tone and ensemble prevail in the Vox disc.

—Schneider, violin; Casals, cello; Mieczyslaw Horowitz, piano. COLUMBIA ML 4718.

—Bronislaw Gimpel, violin; Luigi Silva, cello; Mannes, piano. DECCA DL 9604 (with Schubert: Nocturne in E flat). \$3.98.

—Trio di Bolzano. VOX PL 9920 (with Trio No. 3). \$4.98.

TRIO FOR PIANO AND STRINGS, NO. 2, IN F, OP. 80 (1 Edition)

Not one of Schumann's stronger pieces of chamber music, but with some melodic inspiration nevertheless and a particularly attractive second movement. The Trio di Bolzano plays conscientiously, but its tonal quality, nor to mention its insight into the romantic style, leaves something to be desired.

—Trio di Bolzano. VOX PL 8480 (with Chopin: Trio in G minor). \$4.98.

TRIO FOR PIANO AND STRINGS, NO. 3, IN G MINOR, OP. 110 (1 Edition)

One of Schumann's last works, this trio has many of the faults associated with his late period. It is moody, repetitive, and poorly constructed. There also is a tired quality to the music: we have heard it all before, and better expressed. And yet, to anybody attuned to Schumann's style, there is something almost heart-rending about the species of dissolution presented here, and something inexpressibly sad about the music itself. One is happy to have the disc, for reasons of discographic completeness if nothing else; and one would be even happier were the performance of a more convincing nature.

—Trio di Bolzano. VOX PL 9920.

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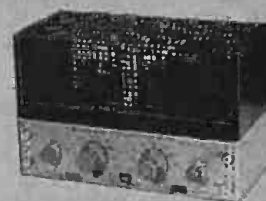
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HEATHKIT W-4AM HIGH FIDELITY AMPLIFIER KIT

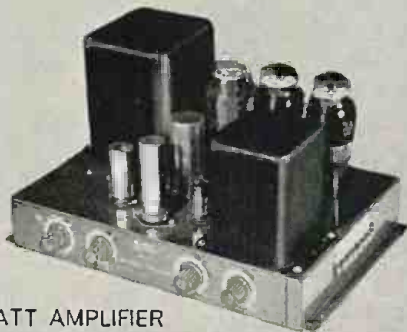
A true Williamson-type circuit, featuring extended frequency response, low distortion, and low hum levels, this amplifier can give you fine listening enjoyment with a minimum investment. Uses 5881 tubes and a Chicago-standard output transformer. Frequency response is ± 1 db from 10 CPS to 100 KC at 1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



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117

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ciana come off fairly well, if somewhat lethargically, but the disarrangements of *Londonderry Air*, *Melody in F*, and Ravel's *Pavane pour une infante défunte* are tasteless in conception and excessively mannered

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Continued from preceding page

in execution. It is claimed that special multi-miksings are used here to produce an "ADD" (Added Depth Dimension) effect, but since the stereoism in reproduction strikes me as no better than fair, I'll wait to evaluate this technique until I can check its utilization in more appropriate programmatic materials (• • ST 2011, 23 min., \$11.95).

RCA VICTOR: The urge to travel, if only in aural imagination, seems to be epidemic: now it's Frankie Carle leading a band from his keyboard *Around the World*, from the *American Patrol* to *Loch Lomond*, *Under the Bridges of Paris*, and so on and on, with only the *Hindustan* episode notable for any genuine verve. Frankie's own glittering piano bits are as pleasant as always, but he has saddled himself here with overfancy arrangements and an ensemble lacking both skill and tonal attractiveness (• • CPS 70, 25 min., \$10.95 also available on LP as LPM 1499, Oct. 1957). The even better—indeed impressively wide-range and reverberant—recording of *Lavalle in Hi-Fi* is luckily allied to more grateful and distinctive materials: a kind of symphonic-band light program jazzed up a bit for easy home listening, featuring such novelty pieces as the *Clarinet Polka*, *Whistler and his Dog*, *Tumblin' Tumblweed*, etc. The best of these is the most rumbling *When Yuba Plays the Tuba* I've ever heard. I still can't believe the notes' assertion that two tuba players take the star role here in unison, but at any rate someone (or ones) plays magnificently, winding up with a cellar-shaking bottom note that every hi-fi connoisseur should be happy to add to his prized collection of memorable "lows." And an expressive, piquantly colored, but not overelaborate arrangement of *Where or When* is almost as good (• • CPS 72, 22 min., \$10.95).

RIVERSIDE (via Livingston): I've become such a backward-looker, if not outright sourpuss, where currently popular folk singers are concerned, that it's mighty comforting to come at last on one who strikes me as neither precious nor insufferably mannered—either in comparison with the great earlier minstrels or considered on his own unpretentious but distinctively individual merits. He's Bob Gibson and he does a fine straightforward job with *John Henry*, *Dance Boatman Dance*, *Lost Jimmy Whelan*, *To-Morrow*, *Mattie Graves*, *Lullaby of the West*, and the title song of this collection, *I Come for to Sing*. He has only one—and that a comparative—failure in the *Money is King* calypso song, but to overbalance that he is magnificent in the haunting *Abilene*, zestful *Drill Ye Tarrier Drill*, and a wondrously lilting *Springfield Mountain*. His own banjo adds notably to the effectiveness of the little accompanying ensemble and the recording is not only first-rate, ultratransparent and natural stereo, but it is ingeniously exploited by varied (usually off-center) soloist positions and distances from the microphones as befit the varied natures of the songs themselves (• • RT 7-11 BN, 27 min.,

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Continued from preceding page

COLUMBIA: Sammy Kaye applies his familiar "humor and charm" formula to a double.

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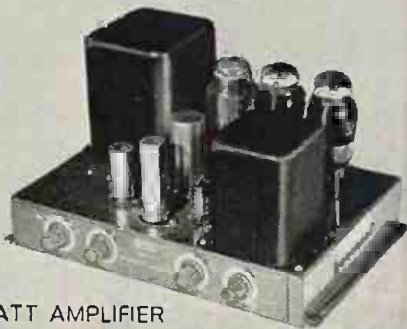
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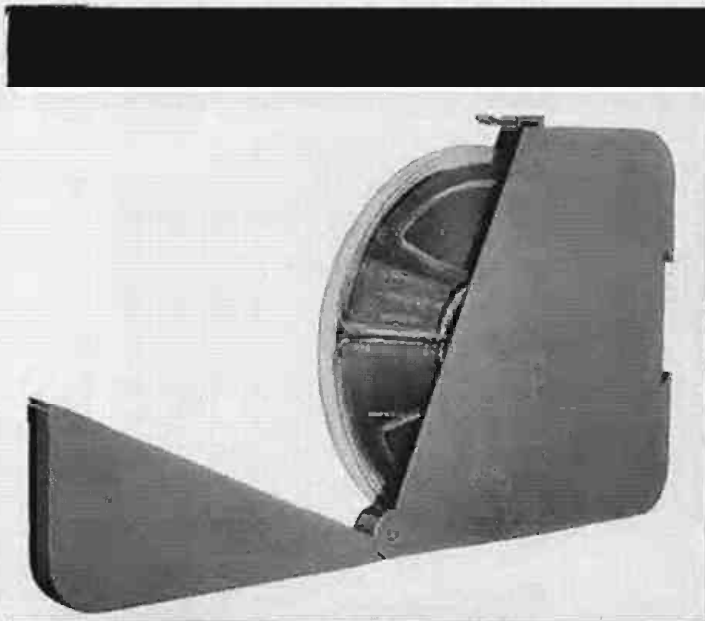
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Note: As usual, all tapes reviewed are 7.5 ips and—unless specifically noted otherwise—are stereo recordings (symbolized by the • •) on 7-in. reels. The timing indications are for the complete length of the musical program, including pauses between movements or selections, and are rounded off to the nearest minute. If a date in parentheses is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disc review appeared.

• • CHRISTMAS HYMNS AND CAROLS, Vol. I

Robert Shaw Chorale, Robert Shaw, cond. RCA VICTOR CCS 86. 24 min. \$10.95.

Over many years, as the holiday season approaches, record manufacturers have flooded

the market with Christmas "specials." Most of these are quickly forgotten, but among the rare few which continue to live in many listeners' active collections, the undisputed best are the two volumes of both familiar and novel Christmas hymns and carols sung unaccompanied by the Shaw Chorale. Now the first of these is rejuvenated in brand-new performances and stereo recordings, with the present taping of twelve selections (including one addition to the old repertory in the form of a German Christmas hymn arranged by Jüngst) representing the "A" side of a simultaneously released LP, LM 2139. And, unlike so many remakes in which technical advances are negated by execrable or interpretative retrogressions, this is a renewed miracle of youthful freshness. Even if one considers the relative simplicity of the pro-

gram materials, Shaw's properly small ensemble never has sung better, nor have his and Alice Parker's arrangements ever been more straightforwardly free from gimmicks or Hollywoodian pretentiousness. And—in stereo—the warm young voices here, no less than the heartwarming sturdy songs themselves, float and soar as if the new medium had been expressly invented to give them unfettered wings.

• • DEBUSSY: *La Mer*

Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR CCS 56. 22 min. \$10.95.

Confirmed Debussians undoubtedly will cling to their favorite Toscanini, Monteux,

Continued on next page

For a Stereo Noël... A list of 1957's choicest tapes, for Christmas giving

Bach: *Christmas Oratorio (Cantatas 1-3)*. Helga Gabriel, soprano; Ursula Boese, contralto; Leo Larsen, tenor; Jakob Stampfli, bass; St. Thomas Choir (Leipzig); Günther Ramin, cond. Concert Hall RX 21. Two reels. (Tape review in Oct.).

Handel: *Messiah (excerpts)*. Adele Addison, soprano; Lorna Sydney, contralto; David Lloyd, tenor, Chorus of the Handel and Haydn Society (Boston); Zimble Sinfonietta, Thompson Stone, cond. Boston (via Livingston) BO 7-9 BN. (June).

Handel: *Water Music (complete)*. Frankfurt Opera Orchestra, Carl Bamberger, cond. Concert Hall LX 14. (Mar.).

Haydn: *Symphony No. 100, in G ("Military")*. Vienna State Opera (Volksoper) Orchestra, Mogens Wøldike, cond. Vanguard VRT 3002. (Sept.).

Kodály: *Hary Janos: Suite*. Minneapolis Symphony Orchestra, Antal Dorati, cond. Mercury MDS 5-1. (Oct.).

Mendelssohn: *Symphony No. 4, in A, Op. 90 ("Italian")*. Pro Musica Symphony (Vienna), Eduard van Remoortel, cond. Phonotapes-Sonore S 705. (Sept.).

Prokofiev: *Peter and the Wolf, Op. 67*. Cyril Ritchard narrator; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia JMB 4. (Nov.).

Prokofiev: *Romeo and Juliet, Op. 64, (excerpts)*. Members of the NBC Symphony Orchestra, Leopold Stokowski, cond. RCA Victor DCS 18. (Jan.).

Rachmaninoff: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18*. Philippe Entremont, piano; Netherlands Philharmonic Orchestra, Walter Goehr, cond. Concert Hall HX 19. (Feb.).

Saint-Saëns: *Symphony No. 3, in C minor, Op. 78*. Hans Eibner, organ; Vienna Philharmonica Symphony Orchestra, Hans Swarowsky, cond. Urania UST 1201. (Aug.).

Schubert: *Symphony No. 8, in B minor ("Unfinished")*. Philharmonic Symphony of London, Artur Rodzinski, cond. Sonotape SWB 8024. (Dec.).

Stravinsky: *The Rite of Spring*. Orchestre de la Société des Concerts du Conservatoire de Paris, Pierre Monteux, cond. RCA Victor BCS 67. (Dec.).

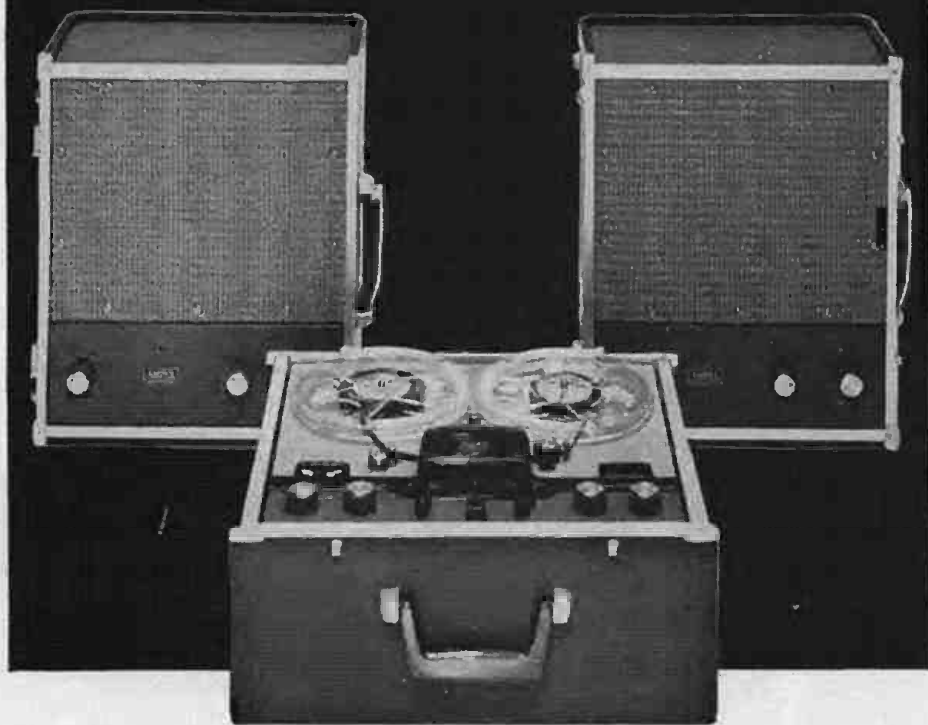
Tchaikovsky: *The Nutcracker, Op. 71 (complete ballet)*. Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. Sonotape SWB 9003-4. Two reels. (Apr. and Sept.).

Leopold Stokowski: *"The Orchestra"*. Symphony Orchestra, Leopold Stokowski, cond. Capitol ZH 8. (Sept.).

Christmas Hymns and Carols, Vol. 1. Robert Shaw Chorale, Robert Shaw, cond. RCA Victor CCS 86. (Dec.).

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TAPE DECK

Continued from preceding page

or Ansermet versions of these seascapes despite the more sensuous sonic attractions of the Munch LP (LM 2111, coupled with Ibert's *Escapes*), but in stereo even they may find the almost incredibly shimmering Bostonian tone colors irresistibly seductive. Whether or not these can compensate for the lack of poetic insights in the present reading, there can be no question that the score itself never has been captured for home reproduction with comparable clarity of detail, broader ebb, flow, and surge of warm sonorities, or more enchanting blend of glowing sonics.

- • **GRIEG: *Elegiac Melodies, Op. 34***
Pro Musica Symphony Orchestra (Vienna), Eduard van Remoortel, cond.
CAMBO (via Phonotapes) SC 406. 9 min. \$4.98.

The first of Phonotapes' new bargain-priced stereo "Cameos" to reach me sets a high standard for subsequent releases as well as buttressing the manufacturer's faith that there is a definite need for comparatively short tapings of this kind. Certainly the difficulty, with tape, of locating specific selections in a long miscellaneous program gives considerable point to their separate release, especially when the cost factor is proportionately reduced. Drawn from the same Grieg collection (Vox PL 1033) as the *Symphonic Dances* recently reviewed here in their stereo version (Phonotapes S 706), these two string orchestral pieces in the composer's own adaptations of his songs *Heart's Wounds* and *Spring, Op. 35, Nos. 3 and 2* respectively, are played just as lovingly by Remoortel, perhaps a bit more slowly than we may be accustomed to, but with no lapses into sentimentality nor any sagging of the sustained melodic lines. And here again the beautiful dark glow and acoustic breadth of the stereo recording capture to perfection the often ethereal and always floating qualities of the gracious string sonorities. (Sept. 1957.)

- • **LEONINUS: *Organa (4)*** — See Perotinus: *Organa (2)*.

- • **MOZART: *Quintet for String Quartet and Viola, No. 1, in B flat, K. 174***

Budapest String Quartet; Walter Trampler, second viola.
COLUMBIA JMB 5. 23 min. \$13.95.

Most chamber-music devotees are notoriously conservative in technical if not aesthetic matters, and single-channel recordings still remain notably satisfactory in this domain. Yet I'd venture to bet that the complacency of such discophiles will be profoundly shaken, if not shattered, once they are given a chance to hear (at home rather than in public demonstrations) the present quintet or future stereo tapings of comparable sonic transparency and vitality. The recorded level here is happily moderate, there is slightly more reverberance than most of our own listening rooms normally provide, and the stereo effect, while well marked, is never

strong enough to give any sense of unnatural instrument separation.

Unfortunately, I must speak more temperately of the present performance itself. Although it is extremely able, restrained, and gracious, it strikes me as much more "feminine" than those of the old Budapest ensemble, and as lacking in Mozartean zest and bite. I am a bit disturbed, too, by the lack of homogeneity between the really lovely string sonorities in the lower registers and the tendency to tonal thinness at higher pitch altitudes. However, the 1773 work itself (released on LP in the complete six-quintet album M3L 239) is a fascinating discovery, if by no means comparable in stature with later Mozartean masterpieces for the same combination of instruments. (Oct. 1957.)

• • PEROTINUS: *Organa* (2)
†Leoninus: *Organa* (4)

Russell Oberlin, countertenor; Charles Bressler, tenor; Donald Perry, tenor; Seymour Barab, viol.

EXPERIENCES ANONYMES BA 0021. 46 min. \$14.95.

There is only seeming incongruity in putting the latest technological advances at the service of the most ancient "art" music whose composers' names are still known to us. This is a reconciliation of the "Dynamo" and "The Virgin" concepts such as even Henry Adams never dreamed of: four examples of *organum duplum* by the twelfth-century Leoninus and one each of *organum triplum* and *organum quadruplum* by his immediate successor at Notre Dame, Perotinus — the earliest compositions in the elementary contrapuntal elaborations of Gregorian melodies that started Western music on the long road to Palestrina and Bach.

I wish I could safely recommend both the music itself and the present beautifully open recordings of earnestly sympathetic performances to every listener, but I realize too well that to most ears the former will sound both grim and intolerably long-drawn-out, and that even to specialists in these domains the singing here will often seem less relaxed, smooth, and expressive than that of Safford Cape's Pro Musica Antiqua on a recent Archive LP (confined, however, to a single work by each of the present composers, of which only the Perotinus *Sederunt principes* is duplicated). I regret too that the stereo recording, immaculately clean and as rich in presence as it is, was not made in an actual cathedral (preferably, of course, Notre Dame itself), where the singers could be located more distantly in the same echoing acoustic spaciousness for which the music was intended.

Nevertheless, all such quibbling should be disregarded by anyone who can cleanse his ears of the craving for later-day harmonic richness and curb his restlessness long enough to listen tranquilly to the timeless, gravely exultant flow of the two-part *Viderunt omnes, Alleluia Epulemur in Azimis*, Leoninus — and to the vigorous and jubilant *Alleluia, Nativitas* and *Sederunt principes* by the less remotely detached Perotinus. (Originally issued on LP as EA 0021, May 1957.)

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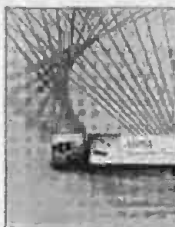
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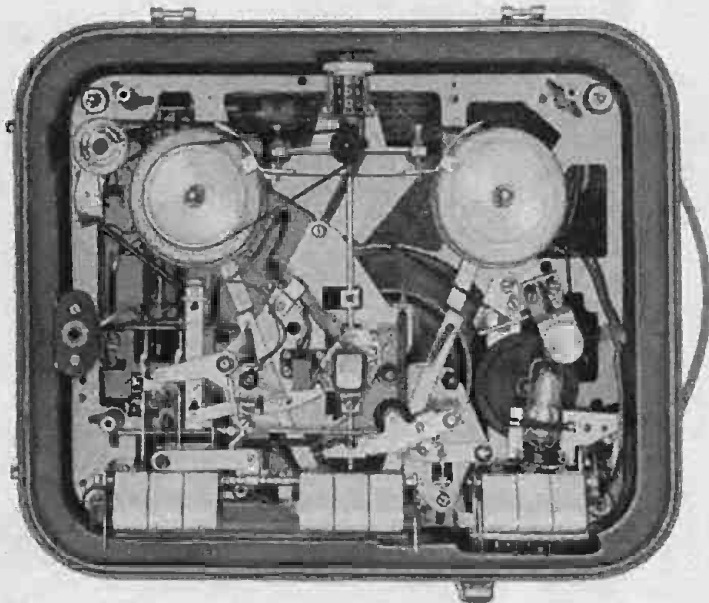
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TAPE DECK

Continued from preceding page

- • SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*

Philharmonic Symphony of London, Arthur Rodzinski, cond.
SONOTAPE SWB 8024. 24 min. \$11.95.

Although I have previously maintained that the *Unfinished* is better treated, à la Beecham, as a "water-color miniature, demanding spontaneous *galanterie* rather than 'romantic' lyrical exposition," the present Rodzinski version, while surely romantic, has such poignant lyricism that I again am reminded that there never can be any one "definitive" interpretation of a genuine, many-faceted masterpiece in any art domain. Rodzinski, however, stops well short of the dark pathos and expressive fervency of the much admired Munch version (RCA Victor CCS 13, reviewed here just a year ago), and his far more relaxed and gracious reading seems simply to let the unfailing spring of Schubertian melody speak eloquently for itself.

At any rate, I am bewitched completely by the loveliness of rounded, *velvety* recorded sound here, the reassurance of dynamic power held in reserve until just the right moment for speaking out, and the superb naturalness with which a sense of both auditorium breadth and depth are captured in the stereo recording. The Bostonians also played and were recorded beautifully, but even they are eclipsed here by what are surely the most sensuously enchanting sonorities one is ever likely to hear in home reproduction.

- • STRAVINSKY: *The Rite of Spring*

Orchestre de la Société des Concerts du Conservatoire de Paris, Pierre Monteux, cond.
RCA VICTOR ECS 67. 33 min. \$14.95.

Perhaps it was because I had braced myself to cope with what I had expected to be the overwhelming dynamic impact of *Le Sacre* in full stereo sound that I am unduly surprised to find it so extraordinarily lyrical here. The pounding, barbaric rhythms and grinding dissonances certainly haven't vanished, and indeed often seem more blood-curdling than they ever have in single-channel reproduction, yet the pervading impression is one of haunting songfulness, primeval magic, and recollection of things long past. Particularly in the bassoon's high-voiced opening soliloquy and the eerily hushed trumpets which usher in "The Sacrifice" one is reminded, too, that another great spokesman of our time also evoked the spring to introduce the Burial of the Dead.

Literally spellbound by this latest and most moving of all the many Monteux performances of *Le Sacre*, I abandoned my intention of comparing it with his earlier Bostonian LP (LM 1149 of 1951), preferring to trust my memory that that was more searingly dramatic yet less poignantly emotion-wrenching. That too was a masterpiece of its time, but we never can go back—which is all the more cause for gratitude that there always will be eloquent artists

capable of exploiting to the full the expanded expressive resources made available to them. (Originally issued on LP as LM 2087, June 1957.)

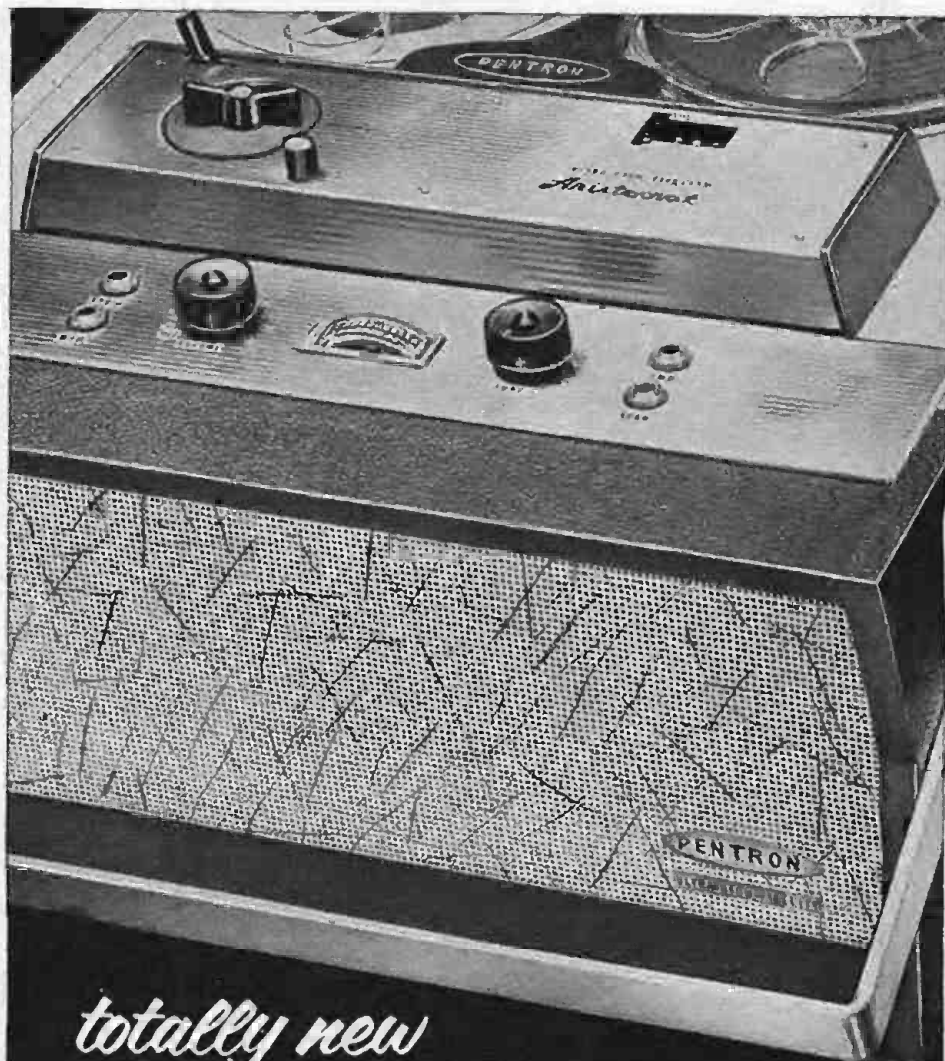
REEL MUSIC NOTES

AUDIO FIDELITY: The long-anticipated first stereo tapes issued under a label famous for its formidably wide-range LP recordings (and offbeat sonic materials) demonstrate with equal plausibility two contradictory technical theses: 1) single-channel techniques can be so effective that stereo versions of the same performances may be only slightly, if at all, more impressive; and 2) brilliant as single-channel recordings may be, they still can be incalculably enhanced in dramatic power and sonic incandescence by stereo. It all depends on the program materials, of course. In the case of *Port Said*, the LP of Mohammed El-Bakkar's Mediterranean-dive songs and dances (AFLP 1833, "Fi-Man's Fancy," Oct. 1957), while assuming added weight and breadth in stereo, hardly seems more notably hypnotic—possibly because the skirling reed instruments, clattering drums, tinkling finger cymbals, and rhapsodic chanting lose in exotic magic as they gain in realistic immediacy . . . possibly merely because the listener is too quickly and completely exhausted by such uninhibited, spasmodic energy (• • AFST 1833, 37 min., \$12.95).

Yet with the scarcely less rambunctious martial jazz of the Dukes of Dixieland's Vol. 3, *Marching Along*, the stereo versions of such pieces as *My Home Town*, *McDonough Let the Trombones Blow*, *Eyes of Texas*, and—above all—*When Johnny Reb Comes Marching Home*, become even more irresistibly exhilarating than in the sonically less expansive disc (AFLP 1851, "Fi-Man's Fancy," Sept. 1957). I can't explain this discrepancy. I can only report that, much as I relished the rowdy Dukes on LP, their unreconstructed gusto gripped me far more powerfully in stereo, where, too, Cooper's soaring clarinet, Porter's subterranean tuba, and Ferrara's driving percussion seem far less raucous and even more blazingly brilliant (• • AFST 1851, 35 min., \$12.95). (In both these tapes, by the way, the program itself is preceded by a 10-second test tone for home channel-level balancing.)

CAPITOL: *Black Satin*, by George Shearing's augmented quintet, is not recorded at such extremely high levels as many of the other Capitol stereo pops, but similarly combines notable tonal crispness with considerable reverberance and broad acoustic spread. A couple of ventures into mildly Latin-American-flavored materials are not particularly interesting, but the MacDowellish *Folks Who Live on the Hill*, Rachmaninoffian *Moon Song*, and richly lyrical *Starlight Souvenirs* deftly contrast lush string-choir expressiveness with Shearing's own sparkling piano arabesques. There are similar tonally sensuous charms to *One Morning in May*, but not, alas, the original lilting verve with which Hoagy Carmichael himself used to play his never-fully-appreciated masterpiece (• • ZC 13, 29 min., \$11.95; also available on LP as T 658).

Continued on next page



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TAPE DECK

Continued from preceding page

COLUMBIA: Sammy Kaye applies his familiar "swing and sway" formula so glibly to the hit tunes from *Bells Are Ringing* that all ten of them become nearly undistinguishable. Yet for dancers who want no surprises, a dependably steady beat, and warm tunefulness, this tape is not only satisfactory but has the added attractions of beautifully recorded, ingratiating sonorities (• • ICB 1, 26 min., \$12.95; originally issued on LP as CL 960).

CONCERT HALL: *Broadway Spectacular* is a long program of show hits in Norman Leyden's big-band performances, perhaps better adapted for musical mood settings than for actual dancing and most effective in their brisker moments (*Standing on the Corner*, *March of the Siamese Children*, *So in Love*, etc.) than in their blander ones (*If I Love You*, *Some Enchanted Evening*, etc.) where the string tone is too thin and intense for the intended effect of Mantovani-like lushness (• • HX 41, 30 min., \$11.95). Yet at least the brilliant recording and colorful scoring here make for easy listening, whereas after the first few bars of *Time for Tina* I had to force myself to go desperately on to the bitter end. Tina Louise undoubtedly is a very attractive girl to see in person or on television, but in stereo's all-too-realistic projection, her shaky, sleepy, baby-doll voice slithers limply right out of one's loudspeakers all over the living-room floor. I complained recently about the overintimacy and lethargic sentimentality of Nat "King" Cole's *Love is the Thing* in stereo, but at least Nat is a musician with—even when he misapplies them—a true voice and sense of styling. Tina lacks both such graces, which makes her sluggishness and sloppiness all the more unbearable in full stereo "presence" (• • EX 44, 20 min., \$8.95).

ELEKTRA (via Livingston): Most attempts to mix jazz and Latin-American (or other exotic) idioms strike me as neither flesh nor fowl, and, strictly speaking, this is also true of the program of odd "originals" entitled *The New York Jazz Quartet Goes Native* (originally issued on LP as Elektra 118, July 1957). Yet such pieces as *Jungle Noon*, *Oi Vay Calypso*, *Coo Coo Calypso*, *Sambalu*, etc., are so imaginatively written, played with such infectious zest (at times even with poetic grace), and recorded with such expansive stereo warmth that they prove delectable in their own right. Herbie Mann's flute (which often sounds more like a piccolo to me) is costarred with the augmented quartet's two bongo drummers, and justly so, yet for me even their rhapsodic performances cannot obscure the surprisingly discreet and effective use of Mat Mathews' accordion (• • EL 7-7 BN, 28 min., \$11.95).

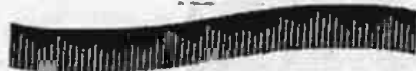
MERCURY: George Weldon takes over from Sir John Barbirolli to lead the Hallé Orchestra in a typical summer-fare Russian pops program comprising three pieces from Khachaturian's *Gayne Ballet* (*Dance of the Rose Maidens*, *Lullaby*, and *Sabre Dance*),

Borodin's *On the Steppes of Central Asia*, Mussorgsky's *Night on the Bare Mountain*, and Rimsky's *Flight of the Bumble Bee* (originally issued, plus the *Prince Igor* Overture, on LP as MG 50137). Unfortunately, however, the playing itself also falls well within off-season standards—matter-of-fact at its best, limp and rough at its worst. Only the clean, solid brilliance of the stereo recording and its effective capture of the Manchester Free Trade Hall acoustics give this tape any real distinction (• • MDS 5-6, 28 min., \$12.95). Much more satisfactory, in a quite different but in its own way no less exacting domain, is *Let's Dance* by David Carroll and his Orchestra (simultaneously released on LP as MG 20281), which is that *rara avis* nowadays—a program of dance music eminently suited for actual dancing, shifting deftly between lively and lyrical materials, but always characterized by infectious zest and never overfancy. I like best the snappier, bouncier pieces like *Yearning*, *Euphrates*, etc., and the genuinely amusing novelties like *A Gliss to Remember* and *Dixie Dawn Patrol*, but they're all fresh and catchy. Technically they are of interest as outstandingly crisp, sonically well-distributed examples of multi-mike techniques adapted to stereo purposes—clear proof that such techniques can achieve extraordinary clarity without any loss of airily spacious stereo "spread" (• • MDS 2-3, 28 min., \$12.95).

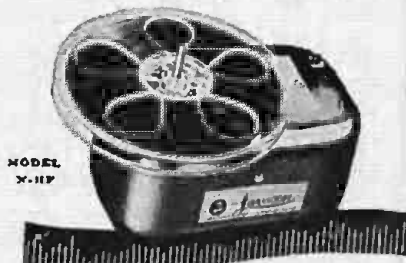
OMEGATAPE: Mike Todd seems blessed (at least outside Madison Square Garden wingdings) with a Good Angel who smiles on everything associated with his enterprises, for not only did Bel Canto issue a fine stereo taping of his *Around the World in 80 Days* film score (written by the late Victor Young), but now there's another, as good if not better, from Omegatape. Like the rival version, this was recorded abroad: in Vienna, I assume, since the noncommittally titled Omega Orchestra is conducted by Hans Hagen, most closely associated with the Volksoper there. He uses an apparently slightly smaller ensemble, slightly different arrangements in some passages, includes a section (*India Countryside*) omitted by Bel Canto, and in general provides a more relaxed and atmospheric—if less brilliant and dramatic—performance. The recording too, in keeping with the interpretative characteristics, favors sonic warmth and transparency rather than sharp-focus clarity. The music itself remains most interesting to a symphonically experienced auditor who enjoys spotting the original sources of a prolific filmscore-smith's "inspiration," but for all its reminiscences, it makes ingratiating background listening (• • ST 3012, 40 min., \$14.95).

Still another tourist's view of *Music From Distant Places*, this time assembled from standard sources, is attempted by the Parisian André Montero and his Orchestra, but here the conductor (or arranger) never can quite make up his mind to settle on dance-band or salon-ensemble treatments. Pop pieces like *Mexico*, *Paradise*, and *Poinciana* come off fairly well, if somewhat lethargically, but the disarrangements of *Londonderry Air*, *Melody in F*, and Ravel's *Pavane pour une infante défunte* are tasteless in conception and excessively mannered

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Continued from preceding page

in execution. It is claimed that special multi-miksings are used here to produce an "ADD" (Added Depth Dimension) effect, but since the stereoism in reproduction strikes me as no better than fair, I'll wait to evaluate this technique until I can check its utilization in more appropriate programmatic materials (● ● ST 2011, 23 min., \$11.95).

RCA VICTOR: The urge to travel, if only in aural imagination, seems to be epidemic: now it's Frankie Carle leading a band from his keyboard *Around the World*, from the *American Patrol* to *Loch Lomond*, *Under the Bridges of Paris*, and so on and on, with only the *Hindustan* episode notable for any genuine verve. Frankie's own glittering piano bits are as pleasant as always, but he has saddled himself here with overfancy arrangements and an ensemble lacking both skill and tonal attractiveness (● ● CPS 70, 25 min., \$10.95 also available on LP as LPM 1499, Oct. 1957). The even better—indeed impressively wide-range and reverberant—recording of *Lavalle in Hi-Fi* is luckily allied to more grateful and distinctive materials: a kind of symphonic-band light program jazzed up a bit for easy home listening, featuring such novelty pieces as the *Clarinet Polka*, *Whistler and his Dog*, *Tumblin' Tumbleweed*, etc. The best of these is the most rumbling *When Yuba Plays the Tuba* I've ever heard. I still can't believe the notes' assertion that two tuba players take the star role here in unison, but at any rate someone (or ones) plays magnificently, winding up with a cellar-shaking bottom note that every hi-fi connoisseur should be happy to add to his prized collection of memorable "lows." And an expressive, piquantly colored, but not overelaborate arrangement of *Where or When* is almost as good (● ● CPS 72, 22 min., \$10.95).

RIVERSIDE (via Livingston): I've become such a backward-looker, if not outright sourpuss, where currently popular folk singers are concerned, that it's mighty comforting to come at last on one who strikes me as neither precious nor insufferably mannered—either in comparison with the great earlier minstrels or considered on his own unpretentious but distinctively individual merits. He's Bob Gibson and he does a fine straightforward job with *John Henry*, *Dance Boutman Dance*, *Lost Jimmy Whelan*, *To-Morrow*, *Mattie Graves*, *Lullaby of the West*, and the title song of this collection, *I Come for to Sing*. He has only one—and that a comparative—failure in the *Money is King* calypso song, but to overbalance that he is magnificent in the haunting *Abilene*, zestful *Drill Ye Tarrier Drill*, and a wondrously lilting *Springfield Mountain*. His own banjo adds notably to the effectiveness of the little accompanying ensemble and the recording is not only first-rate, ultratransparent and natural stereo, but it is ingeniously exploited by varied (usually off-center) soloist positions and distances from the microphones as befit the varied natures of the songs themselves (● ● RT 7-11 BN, 27 min., \$11.95).

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VERVE: The first "Reels o' Gold" I've received (and, by golly, the reels themselves, if not genuine gold, are at least a glitteringly polished facsimile!) leave me miserly greedy for more—for their musical and technical as well as visual attractions. I'm grateful to Buddy Bregman's *Funny Face* and other Gershwin-hits program for reassuring me that present-day big-band, big-sound treatments of some of my favorite tunes need not spoil them for me. The arrangements here are effective without being tricky and provide boldly sonorous vehicles for Bregman's vigorous ensemble (starring in particular a fine, but unaccredited, trombonist), magnificently broad-spread yet clean stereo recording, and richly reverberant acoustics (• • VST 10008, 32 min., \$12.95). And the only complaint I possibly can have about *Ella Fitzgerald Sings the Rodgers & Hart Song Book* is that I've been sent so far only Vol. 3 of the four-reel complete set (issued earlier on two LPs, 4002-2). For not only is Ella herself in superb form, but the orchestra is again Bregman's in arrangements, performances, and recordings comparable in every way to those in the Gershwin tape. A truly haunting, undragged *With a Song in My Heart* is perhaps tops here, but an easily rollicking *You Took Advantage of Me* and lilting *Bewitched, Bothered, and Bewildered* are almost as outstanding, while all the rest (*Johnny One Note*, *Small Hotel*, *Wait Till You See Him*, and *Have You Met Sir Jones*) would be quite enough to catapult any other singer into immediate stardom (• • VST 10003, Vol. 3, 23 min., \$12.95).

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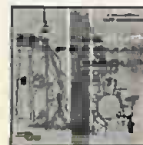
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A Hi-Fi Primer

by John H. Newitt

Our attempt in this article is to portray a typical cross section of the quality range available in hi-fi equipment. Just as with any other equipment, various degrees of quality exist. Some manufacturers, unfortunately, choose to interpret the term "hi-fi" quite loosely. Others are actually pushing the art into new realms. This article, in itself, cannot be a complete yardstick for the wide array of equipment available but perhaps it will make the reader aware of some of the factors that lie behind the differences in available equipment.

It is recommended as a first step in equipment evaluation that one become acquainted with equipment specifications and what they mean so that the wheat can be separated from the chaff. After the choice has been narrowed down to a few good units, in this manner, one can usually make some final decisions by comparative listening tests. Such an over-all procedure will eliminate the need for systematically testing all the many units now manufactured.

When comparing specifications, you will note that some manufacturers avoid publicizing certain specifications. Others publish *typical* or *average* specifications. What is really important is to see if the manufacturer has *guaranteed* his specifications. A manufacturer willing to put himself on such a spot usually will have a product that is slightly better than he claims it to be. *Typical* specifications could, in a broad sense, refer to a laboratory model after which the equipment was patterned. *Average* specifications are perhaps a little better than typical ones, but even in their case the buyer does not really know how far above or below the manufacturer's average his particular unit might be.

Specifications are tricky things and it takes a fair amount of experience and insight to read them effectively. As an example, one manufacturer may quote the power output of his amplifier at 20 watts and then proceed to quote very low and attractive distortion values. What a questionable manufacturer *may not* specify is whether these distortion values apply to the full power output of the amplifier or whether they apply to some undisclosed power value. There is a world of difference between two such conditions. Low distortion at high power (or full-rated power output) and wide-range response at full power output is difficult and expensive to achieve in an amplifier, while it is relatively easy to produce an amplifier that has low distortion at low power. Thus a manufacturer of inferior equipment may be tempted either to skip this subject entirely or to quote distortion and power separately if he does so at all. Specifications of amplifiers can be quite accurately indicative of expected performance, since amplifiers are purely electrical devices. What goes in and how perfectly it comes out can be measured in the laboratory very reliably. The better manufacturers do not dodge the question of specifications; indeed, they are quite proud of their accomplishments and, therefore, willing to guarantee performance. Needless to say, for our first weeding out process, such standards may be a helpful guide.

Since many manufacturers of inferior equipment are reluctant to quote critical specifications, it is an excellent idea to study the specifications of the better equipment. Using

these as a standard, you can then intelligently examine units for prospective purchase both for completeness and quality of specification. Reputable manufacturers and dealers are usually quite ready to furnish the complete specifications of their units upon request.

It is worthy of note that the largest manufacturing concerns do not always make the best hi-fi units. (Some large companies do make excellent units, however. The variable reluctance phonograph cartridge is perhaps the outstanding example of a high-quality mass-produced product.) Mass-production procedures sometimes impose limits on quality standards. Small plants that operate with a laboratory-type production line are not subject to this — not that I mean to imply that just because a company is small it makes good products. However, several of the small companies in the high-fidelity business have come into existence through technical developments that constitute valuable contributions to the art. Examples of these are such things as the (true) corner-horn, the tapped-screen or Ultra-Linear amplifier, the variable reluctance and FM pickup cartridge, the electrostatic tweeter, and the late developments in small, acoustic-suspension woofers.

It may be difficult for the nontechnical man properly to evaluate a new development in its initial stages, when the publicity pressure is heavy. It is axiomatic, however, that good ideas stay as the others come and go. A really good innovation is one that can survive the growing pains of its company of origin, although it more often results in *making* a company.

To help the newcomer find his way through the present day's maze of products, it might be well to set up some arbitrary system classifications, such as *substandard*, *minimum acceptable*, *high grade*, and *professional*. Examples from these categories then will produce a good cross section of currently available components. Since manufacturers' standards of high fidelity are arbitrary, mine may be also.

No doubt these divisions will be controversial, since they represent a personal opinion; nevertheless they do show one way in which equipment might be categorized.

Substandard hi-fi equipment, as I choose to define it here, would include the standard mass-production types of small radio and phonograph sets, and probably most of the so called hi-fi sets produced by the very large manufacturers. Also, much of the very low-priced audio gear — amplifiers, phonograph mechanisms, etc. — will fall into the substandard class. So will many of the extremely inexpensive "hi-fi" custom packages sold by the radio stores. In several instances,

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I have observed that the sound of these appliance-store sets can often be greatly improved by disconnecting one or more of the small speakers that were apparently put in solely so that the units could be given the high-fidelity label. The general public apparently has been duped into believing that a phonograph requires nothing more than a couple of additional speakers to become a "hi-fi." Without technical and advertising standards for hi-fi, this sort of thing was bound to occur.

Typical shortcomings of the mass-produced hi-fi sets are the severe limitations in the upper and lower frequency ranges. The low bass range is restricted by the use of a cheap "woofers" or an inadequate enclosure, and this in turn allows a phonograph changer mechanism with otherwise excessive rumble to be employed. Severe distortion is usually present in both the upper and lower frequency ranges, so the set designers may find it advisable to restrict the high-frequency range also. At least they usually offer a treble control, so that the user may do so himself. All I can say about these is *caveat emptor*.

The same thing holds true for most *bargain-counter* hi-fi equipment. A rare one or two of these cut-rate components are true bargains—high-grade items that have been marked down because they have been superseded by newer models. Most of these Sensational Once-in-a-Lifetime opportunities are, however, nothing more than radio-grade replacement speakers, cheap public-address amplifiers, and inferior phonograph equipment. It is safe to assume that any inordinately inexpensive hi-fi component needs a very close inspection before purchase.

Where there are sizable price differences between two similar-appearing pieces of equipment, it is wise to try to find out why. In the case of loudspeakers, for example, one might find on a bargain counter a 12-inch speaker selling for only a few dollars. This would likely be a close-out on a radio-set grade of replacement speaker. To the eye it may seem very much like another speaker of the same size, found at a considerably higher price in a quality line of hi-fi goods. But while the two speakers may look alike, their similarity will end there. And remember, although large speakers are generally to be preferred as woofers, even as a woofer, a true high-fidelity 8-inch speaker is preferable to a 12-inch or 15-inch radio-grade speaker.

With any speaker, an acoustic baffle of some sort is needed. Any box or board on which (or in which) a speaker is mounted is, of course, a baffle. However, there are baffles and baffles, and those in typical radio sets are totally inadequate for high-fidelity performance.

A minimum woofer speaker baffle would be some form of *tuned* bass-reflex compensation. With such compensation, the cabinet is acoustically tuned to the specific resonance of the speaker in use and, under the proper conditions, will not only cancel out the major resonance effect of the speaker (and immensely reduce low-frequency distortion) but will also extend the low end of the response range an extra octave as well! This is certainly worth the small amount of extra woodwork involved and constitutes an economical way to make a good speaker perform like a better one.

Keep in mind that I am referring to a *tuned* bass reflex system. Many bass reflex systems of the past—and of the present—are untuned and, hence, are not capable of the response that we need for our minimum system. If it comes to that, many inexpensive "corner-horns" are in reality just

bass reflex systems wherein the reflex duct has a generally expanding contour. They are actually suitable only with speakers for which they are designed; they are not "universal" enclosures. This "horn-type" loading has been confused with true horn action in many cases. A true corner-horn is so much more expensive than the bass-reflex type of "horn" that there should be no real confusion in trying to distinguish one system from the other.

An alternative baffle for our minimum system could be some form of an infinite baffle (i.e., total enclosure). The main difficulty with the *conventional* speaker in an infinite baffle is that small total-enclosure boxes will raise the resonant point of the system prohibitively and, consequently, both a very large box and a fairly expensive bass speaker are needed to produce acceptable low-end response. In a sense, this is the hard way of doing things. Where cost and space are factors, a tuned bass-reflex system may be the indicated "best buy." Where space and quality are the main factors, one of the new acoustic-suspension speaker systems may furnish the solution. And most of the moderately expensive full-range systems (priced at two or three hundred dollars) would be of adequate quality for our minimum-hunter.

An amplifier for a minimum system should yield at least 15 watts of power (if one employs a low-efficiency speaker, it probably should offer more). It is advisable to get an amplifier more powerful than it absolutely has to be. By running such an amplifier conservatively one can have *and keep* low-distortion performance. Some of the better kit amplifiers, especially those that employ the tapped-screen output circuit, are highly satisfactory. Subject, of course, to ineptness in its assembly, a good kit amplifier, conservatively run, can produce results which are hardly discernible, if at all, from what a very expensive ready-made amplifier will do.

Generally, one would want an amplifier that has less than 3% total distortion at *full rated output* over the normal audio range (20 cps to 20 kc or higher). There are a number of other specifications that should also be met but this one will eliminate the real lemons from consideration. One rough guide to a good hi-fi amplifier is the size of the output transformer; it is very difficult to secure low distortion at high power over a wide frequency range with a small output transformer. Note that the power amplifiers which have the best ratings are almost always heavy and usually bulky. A large output transformer does not, in itself, guarantee good performance, but a small one should be a definite caution sign.

With a bulky power amplifier, it is usually desirable to provide a remotely operated preamplifier unit that contains the tone and volume controls and can also be used as an input source and selector for the phonograph, tuner, tape recorder, etc. Depending upon one's interests, the preamplifier-control unit may be located in a tuner, or it may be an autonomous unit located at some convenient control position in the listening room. Some of the smaller power amplifiers include the preamplifier and control circuits on a single chassis; in some installations this may save space. When considering a small unit, always think about whether it has sufficient power for present *and* future applications—your next speaker may be a low-efficiency type.

There are preamplifier-control units with all sorts of features to please the fastidious phonograph and tape listener. On the other hand, for simple installations there are simple preamps, some of them incorporated in tuners. A



very low value of distortion is required in a preamplifier if the over-all distortion of the system is to be held down. Since the preamp is a low-level device, hum and noise should likewise be held to an absolute minimum. No audible hum or noise should be discernible from a properly integrated system, at a normal listening distance, with the input shorted and the volume control turned full on (this is a good test to make on any system).

The phonograph equipment for a minimum hi-fi system should incorporate only the very best changer mechanism or manual player. Better yet, though more expensive, might be a heavy-duty transcription-type turntable with precision-made arm. Even the best mechanisms should be checked for wow, flutter, and rumble. Wow is a slow variation, and flutter a fast variation, in pitch; either can be caused by eccentricities in motor speed or imperfections in the table drive system. Rumble is a low-frequency vibration from the bearings of the mechanism.

If the audio system has exceptionally good low-end response, rumble can be most annoying; in some cases, it can actually develop voltages which block the operation of the amplifier. If a hi-fi system can utilize a rumbly changer mechanism without objectional results, it is a sign that the low-end response can stand considerable improvement. Any appreciable improvement in low-end response might require an improved phonograph player mechanism, so the whole problem must be considered cautiously. Excessive wow or flutter is noticeable and objectionable on any system.

The pickup for a minimum system should be a magnetic or FM cartridge although, if a good crystal unit is available with an existing system, it can be given a try. The magnetic cartridge has low output and needs frequency compensation; this requires a specially designed input stage. Most modern amplifiers and tuners with control sections provide an input facility (special stage) for this type of cartridge. A crystal cartridge can be connected to any high-level preamp input, or to a power amplifier with only a volume control. Careful listening is required to select a suitable crystal or ceramic cartridge, because most are not up to true hi-fi quality.

The high-grade system, as I define it here, is one that requires competence and experience to assemble. If a beginner is not able to secure good advice for the integration of such a system, it may be well to settle for a lesser system until he gains experience himself. Education by the latter route is usually not too costly, and will put him in a position to judge what he really wants when he chooses his ultimate system later on.

For the very high-grade system, nothing far short of the best available is acceptable. This implies total amplifier distortion of less than 1%, and full-range response (20 cps to 20 kc) with less than 1 db variation, at full rated power output. A very good amplifier should be purchased.

The woofer and its acoustic enclosure for this system should be a factory-designed unit, and the tweeter must be completely compatible with the woofer. A number of excellent woofers and tweeters are individually available but, because of differences in efficiency, rolloff, and other characteristics, many of them do not combine compatibly. If you can match two of the better-quality units on an experimental basis, well and good; but unless you are certain they work perfectly together, it is safer to get a system consisting of a standard combination or an integrated unit. This should include the enclosure also; I consider homemade acoustic enclosures and the bass-reflex systems discussed previously to be unacceptable in this quality range. One could consider one of the better types of all-horn systems, for example.

Some new small-cabinet woofers and their full-range counterparts are excellent units for this quality class. A very good woofer that has an exceptionally even response through an extended low range, when mounted in an infinite baffle,

could be used in combination with an electrostatic tweeter of comparable power and efficiency. Some of the better 600 to 800-cycle crossover horn-type tweeters are an alternative choice to an electrostatic tweeter. Many of the horn-type tweeters, however, are characterized by a somewhat uneven output over their operational range, and only a few of the better ones are acceptable for this quality range.

The loudspeakers and their enclosures are most critical elements of the high-grade system, and it is advisable to try a few of the better loudspeaker systems on a trial basis until a final determination can be made by comparative listening tests. It should be noted, in this respect, that the huge and very expensive boxes may not be best for everyone. Some of these systems are intrinsically good, although their quality stems basically from the inherent quality of the reproducer mechanisms which they contain—the very large enclosures simply follow as a natural requirement. Optimum design calls for the proper consideration and proportioning of both the reproducer and its acoustic enclosure. Not all the best systems wind up huge in size, by any means; the finest small systems simply exchange efficiency for bulk, hence require more powerful amplifiers.

In this phonograph system we should consider nothing but a magnetic (variable reluctance or dynamic) or an FM cartridge. If full-range bass response is to be exploited, a heavy-duty transcription-type turntable must be used. Such a unit should be checked out to be free from rumble; this can be done by turning up the bass response of the system and listening for rumble when the pickup is running on an unmodulated record groove. As a guide to the selection of a turntable for trial, look for one with the lowest guaranteed rumble and wow figure (0.3% or less wow and flutter is an indication of a good turntable). There are many excellent semiprofessional turntables that are patterned after professional units. These should be quite adequate for the high-grade system.

Professional-grade equipment is, of course, the best available studio-type equipment. Most of it, although not all, has specifications that are only slightly better than those of the high-grade hi-fi system. From a quality standpoint, a trained musician may have difficulty in discerning audible differences between the high-grade and the professional systems; price is the primary factor that separates the two. Professional equipment (such as a sound studio would buy) is technically the very best that the state of the art can furnish.

Professional-grade tape recorders are as good as the best LP systems, but they are extremely expensive; they can run into several thousand dollars for the best of them. Lower-cost versions of professional-type recorders are available from a few hundred dollars up, and these are perfectly adequate for the high-grade system. It is unlikely that most "package" tape recorders (the kind with built-in power amplifier and speaker) would be acceptable for the high-grade system. Only a very few of the better and more expensive package tape recorders would be acceptable even for the minimum system. A recorder with 7½-ips speed, a 40-15,000-cps (± 3 db) frequency range, 0.3% or less flutter, and no discernible beats from the erase oscillator, would probably be acceptable.

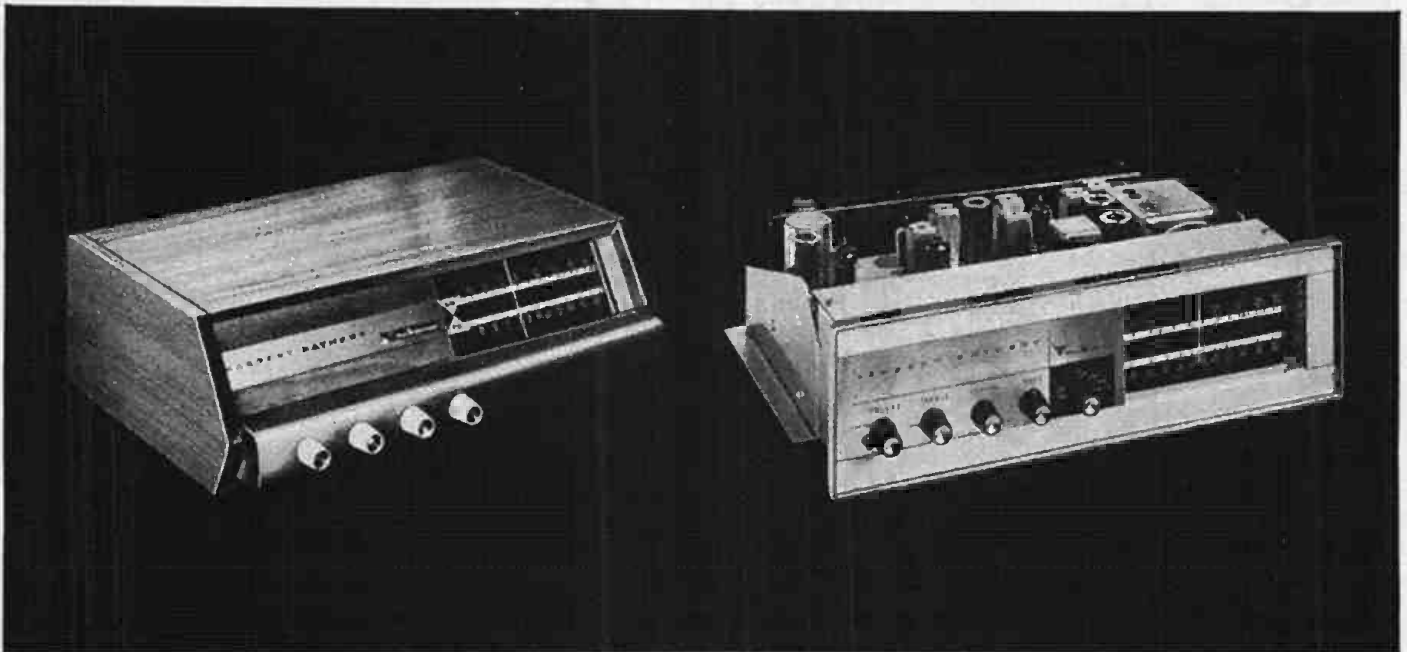
Tuners for use with any system should be of the better grade, and should have transformer-type power supplies. They should be checked out very much like a preamplifier (for low hum, low noise, and low over-all distortion). In addition, they ought to be stable (should not drift from the station setting), and suitably sensitive to bring stations in at a good level above the noise background. With a good antenna, limiting should occur on all local and moderately distant FM stations. Controls should be free from noise and should be easy to operate. Characteristics of some of the better tuners can be studied for a closer appreciation of what one should expect in the way of a tuner for a minimum or high-grade system.

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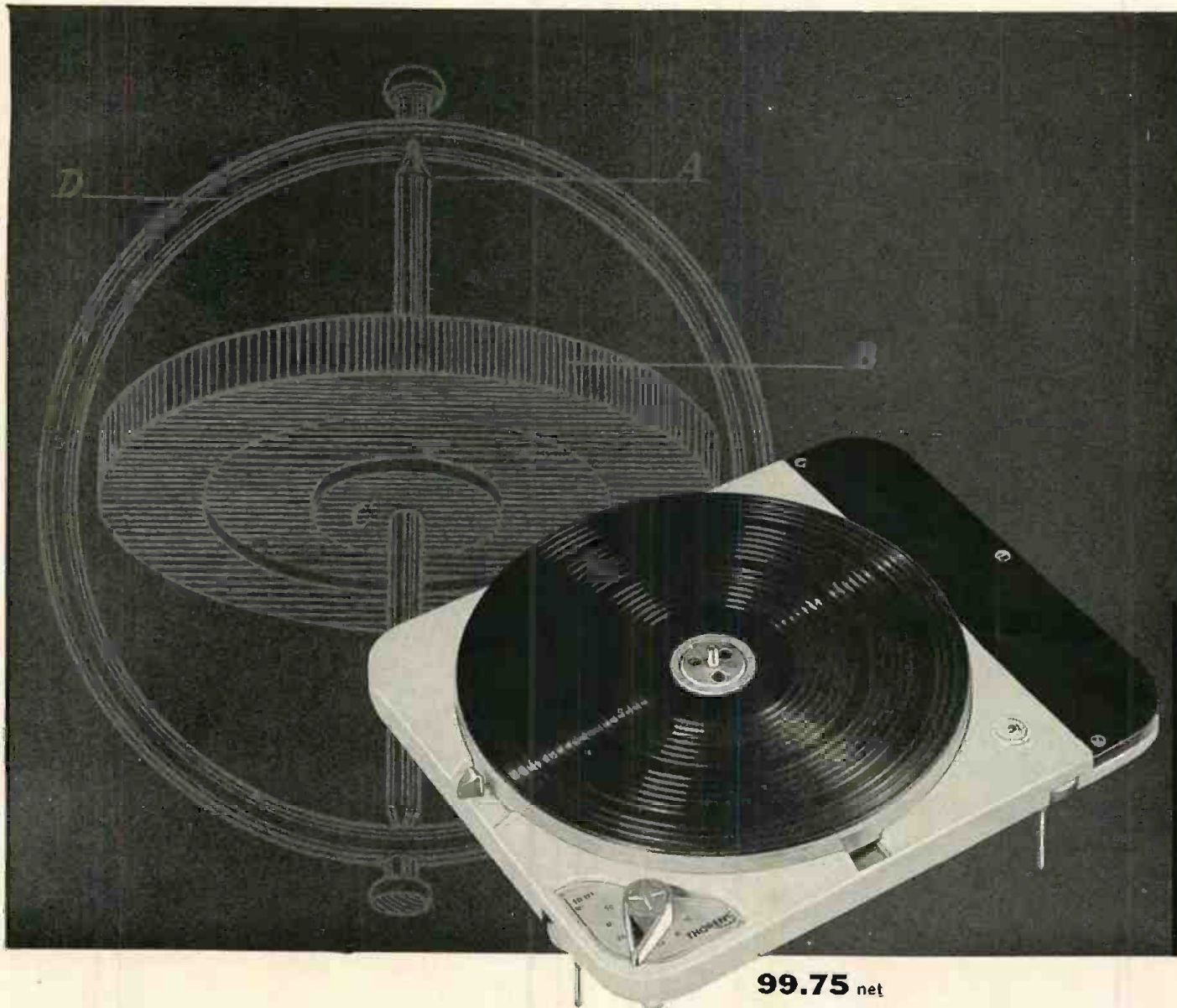
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Gyro-like Roto-Drive gives new Thorens TD-124 absolute speed uniformity. Heavier than 16-inch turntables, yet it starts, stops in less than 2/3 turn!

How to get the heaviest possible turntable for smooth, absolutely quiet operation without sacrificing fast starts and stops.

That's the problem Thorens engineers faced when they set out to build the best four-speed, 12-inch, hi-fi turntable money can buy. You'll be amazed at the simplicity of their solution.

The new TD-124 really has two turntables in one: (1) a heavy 10-lb. rim-concentrated, cast-iron flywheel (outweighs 16" aluminum turntables) (2) a light aluminum cover, or turntable proper. An exclusive, Thorens-originated clutch couples or decouples the light aluminum table to the heavy flywheel for instant starts and stops. What's more, the Thorens double turntable system gives you the weight of a cast-iron table (3 times as heavy as aluminum) without danger of attracting any pickup magnet. And with this unique construction, your pickup gets magnetic shielding from motor or transformer hum fields by the iron turntable.

Ask your hi-fi dealer to show you the Thorens TD-124. Better yet, arrange to hear one of those critical, slow piano records on the TD-124. If you don't know who your dealer is, write Thorens Company, Dept. H12.7 New Hyde Park, N. Y. 79



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Continued from page 138

fastening the weight to the arm can upset this balance — so don't touch. In addition, the total weight of the arm pressing on the tiny needle point creates a very high value of unit pressure at the pivot, eliminating any tendency toward pivot rattles.

Installation of the Unipoise is simple and straightforward. The instructions specify using an 11/16-inch drill for the pickup mounting, although this unusually large hole is not actually needed for arm mounting. It is to allow passage of the pre-attached output socket through the motor board, where it fastens to a mounting bracket beneath the arm base. This means that a standard pre-wired interconnecting cable (with RETMA plugs on both ends) can be used for the connection between pickup and preamplifier . . . a welcome convenience, particularly to those who find it difficult to attach phono plugs to shielded cable.

Other convenience features include a small, soft-bristled brush attached to the arm rest, where it wipes accumulated dust from the stylus, and a generous looped finger-lift directly behind the cartridge.

The Unipoise was easy to handle, and my measurements and listening tests with it confirmed Roy Allison's findings as described in the Fluxvalve TITH report. That is to say, the Unipoise-Fluxvalve combination performed excellently, although with some turntables, care should be taken in positioning the arm to avoid hum. The location of the pivot high above the arm was not found to introduce audible wow when playing normally warped records (as it might be expected to), and the arm was eminently free of resonances within the audible range. Generally, the Unipoise arm is an ideal complement for its Fluxvalve cartridge. — J.G.H.

Wigo Speakers

SPECIFICATIONS (furnished by manufacturer): Model CX-212 — a 12-in. two-way coaxial loudspeaker. Frequency range: 30 to 18,000 cps. Impedance: 16 ohms. Power rating: 30 watts program. Cone resonance: 45 cps. Woofer magnet flux density: 12,500 Gauss. Dimensions: 13 in. diameter by 7 deep. Price: \$79.50. Model ERD-12 — a 12-in. wide-range loudspeaker. Frequency range: 30 to 15,000 cps. Power rating: 30 watts program. Impedance: 16 ohms. Cone resonance: 45 cps. Magnet flux density: 12,500 Gauss. Dimensions: 13 in. diameter by 7 deep. Price: \$59.50. Model WD-12 — a 12-in. woofer. Frequency range: 25 to 6,000 cps. Power rating: 30 watts program. Free-air cone resonance: 37 cps. Magnet flux density: 12,500 Gauss. Dimensions: 13 in. diameter by 7 deep. Price: \$59.50. DISTRIBUTOR: United Audio Products, 202-4 E. 19th St., New York 3, N.Y.

WIGO Speakers are manufactured by a West German firm and distributed in the U.S.A. by United Audio Products, New York. The complete WIGO line includes nine speakers, ranging from a budget-priced 8-incher through a 16-inch



The high-frequency range in Wigo's 12-inch coaxial speaker is carried by a pair of small cone tweeters.

woofer, three models of cone tweeter, and the 12-inch coaxial speaker that was submitted in this group for testing.

Three speakers were received, and were checked first to determine the suitability of certain types of enclosures. All

three were found to have relatively low efficiency and low cone resonance. Their over-all characteristics seemed to suggest the use of an infinite baffle, so an 8-cubic-foot totally-enclosed cabinet was chosen for the tests.

The CX-212 is a coaxial speaker utilizing a pair of 3-inch cone tweeters, which are mounted side by side in front of the woofer cone. Recommended crossover is at 4,000 cycles, and an appropriate high-pass filter network (which was supplied with our sample speakers) is available at a cost of \$4.75. The woofer receives the full range, so the tweeter is operated simply as a range extender for the woofer. Since there is no



The woofer and wide-range speaker use the same magnet and frame, but have different cone assemblies.

choke in series with the woofer, there is no loss of amplifier damping factor.

Ear-tested frequency response of the CX-212 indicated essentially linear output down to about 50 cycles, a slight peak at around 45 cycles, and diminishing response below 40. Sound was barely audible at 35 and was negligible at 30. There was no audible doubling at any frequency. A slight, broad dip was detected between 400 and 800 cycles, and then a return to original level from 900 to 10,000 cycles. Response sloped off with increasing rapidity above 10,000.

Installed in a totally enclosed cabinet, the WIGO coaxial performed in excellent fashion on musical material. Highs were smooth and pleasantly silky, middles were a trifle weak, although very clean and free from coloration, and the bass was deep, solid, and well defined. Definition of bass detail and reproduction of instrumental timbres were unusually good. The tweeters and woofer blended excellently, and the over-all sound produced some of that intangible illusion of realism which often seems to bear no relationship to a speaker's measured response or distortion.

This is a fine, musically satisfying reproducer, well suited to those listeners who demand a natural, modest-sounding and modestly priced speaker.

The ERD-12 wide-range speaker seems to be essentially the same as the woofer section of the CX-212. Up to about 8,000 cycles, the ERD-12's on-axis frequency response was closely similar to that of the coaxial. Above 8,000, there was a gradual tapering off of response to about 10,000 cycles, and rapid rolloff above that.

Whereas the CX-212 exhibited excellent high-frequency distribution, the ERD-12 proved to be very highly directional. Best high-frequency response was obtained with the speaker aimed directly at the listening area.

Like the CX-212, the ERD-12 was judged to be a highly musical reproducer. Its sound is on the soft side, although its contribution in the upper middle range prevents it from being muted or fluffy.

The WD-12 woofer is a special low-resonance type, evidently designed for use with any smooth, low-distortion tweeter. Its upper frequency range is acoustically limited to about 4,000 cycles, so it can be used with WIGO's high-pass crossover network and tweeter assembly, although any other high-quality tweeters could be used to advantage if desired. The WD-12's output is well maintained to around 3,000 cycles, and as a result, I found that it blended well with

Continued on page 142

NEW

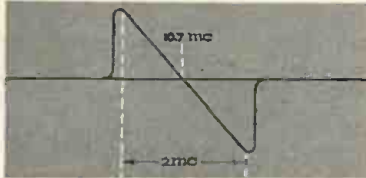
New AM-FM Tuner puts wide band FM, wide range AM within your budget!

Completely new in styling . . . in engineering . . . in performance . . . the H. H. Scott model 300 AM-FM tuner embodies many new engineering features found nowhere else.

- Selectivity is superior to conventionally designed tuners because of the wide-band detector.
- Circuitry is completely drift-free . . . without the need for troublesome AFC.
- Cross-modulation is minimized so strong local stations do not appear at several points on the dial.
- AM section features wide-range circuitry. Reception is so good on fine AM stations you'll think you are listening to FM.



Famous musicians like Metropolitan Opera singer Jerome Hines choose H. H. Scott components for their own homes.

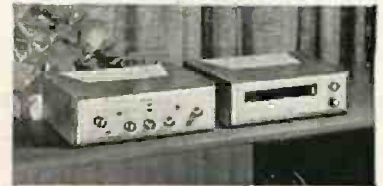


Wide-band FM circuitry eliminates co-channel and adjacent channel interference — makes tuning drift-free.



Precision-ray tuning eye makes it simple to tune precisely on both AM and FM.

When you tune the H. H. Scott 300 to a weak FM station next to a strong one, it stays in tune perfectly. Ordinary tuners using AFC rather than Wide-Band, wander from the weak station to the strong, making it impossible to tune to weak stations. Smooth acting slide-rule dial is extra-long giving better band spread, so stations are easy to separate.



The new 300 is a perfect match to H. H. Scott's Best Buy Amplifier . . . the famous "99". This 22 watt complete amplifier is only \$99.95. This means that for only \$259.90 you can have a complete H. H. Scott system.

Additional Technical Information — Model 300

FM sensitivity 3 microvolts for 20 db of quieting; 2 megacycle wide-band detector; 10 kc sharp-tuned whistle filter; outputs — main, multiplex, tape; tuned RF stage insures high sensitivity and selectivity on both AM and FM; two position AM bandwidth for Normal and High Fidelity programs; size in mahogany accessory case 15½" x 5" x 12½". \$159.95. Choice of handsome accessory cases at \$9.95 and \$19.95.

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Shown below: H. H. Scott's new model 300 AM-FM tuner

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TESTED IN THE HOME

Continued from page 140

electrostatic tweeters whose low-end response starts to droop below 1,000 cycles.

The WD-12's measured bass response extended smoothly and powerfully to a little below 40 cycles, remained quite potent to around 35, and tapered off to below 30. Some pressure was detected at 27 cycles, but this was so far below the output at 40 cycles that it was not deemed to be usable response. Throughout its entire range, the WD-12 produced no trace of audible distortion; at 20 cycles it just fluttered noiselessly back and forth.

Despite its excellent bass response, the WD-12 was able to maintain excellent control of its cone, handling the sharp transients of a kettle drum and the throb of a double bass with equal proficiency. It is a most capable reproducer of lower-range musical material. — J.G.H.

MANUFACTURER'S COMMENT: Since submitting our 12-inch WIGO speakers for testing, we have found the ERD-12B and CX-212B to be coming through with 40-cycle cone resonance.

The high-pass filter network which is described as being available at a cost of \$4.75 is part of the CX-212B package, and is included in the \$79.50 price. Because space limitations in the home may not permit the use of an adequately-dimensioned totally-enclosed baffle, we are making available a moderate-sized distributed port enclosure.

Garrard Model T Mark II Manual Player

DESCRIPTION (furnished by manufacturer): a four-speed manual record player. Speeds: 16.7, 33.3, 45, 78 rpm. Drive motor: four-pole induction. Turntable: 9-in. diameter heavy pressed steel. Pickup arm: molded aluminum, with plug-in plastic head shell. Dimensions: (with 12-in. disc on turntable): 14 $\frac{3}{4}$ in. wide by 12 $\frac{1}{2}$ deep by 3 high (above motor board); 2 $\frac{1}{8}$ in. required below motor board. Prices: \$32.50; with GE RPX-050A cartridge (dual sapphire), \$40.70; with GE RPX-052A cartridge (diamond LP, sapphire Std), \$50.15. **DISTRIBUTOR:** Garrard Sales Corp., 80 Shore Rd., Port Washington, N. Y.

The major differences between the new Model T Mark II player and its predecessor, the long-popular Model T, are disappearance of the little rubber belts that ran between the drive motor and the speed shift pulleys, and the updating of the pickup arm assembly.

In the Model T Mark II, a stepped drive pulley is attached to the motor shaft, and the rubber-rimmed idler wheel drives directly from this to the inner surface of the turntable rim. The speed selector knob near the rear of the arm (a location which is not as inaccessible as it may look) lifts the idler wheel until it is adjacent to the desired speed step on the drive pulley, and since it withdraws the idler from the pulley in intermediate positions, speed change may be affected while the unit is running without damaging the idler tire.

One position of the selector knob is a neutral setting, in which the turntable is disengaged from the drive system while the motor remains running. If you ever use this setting, don't forget and walk off leaving the motor switched on. Probably won't hurt it, but it's wasteful of electricity.

The motor on-off switch is actuated by the pickup arm. To start the motor, you move the arm toward the right until a click is heard and (if the speed switch isn't set to Neutral) the turntable starts. At the end of the record, a velocity trip mechanism shuts the motor off automatically, or the unit may be stopped at any time by picking up the arm and swinging it toward the center spindle.

Since the Model T has traditionally been one of the least expensive turntables available in the high-fidelity field, it obviously cannot be fairly judged in comparison with costly transcription turntables. It is, however, much to Garrard's credit that the Model T's performance is quite comparable to that of their much more complex and versatile changers.

Its speed regulation is very good; only close, critical listen-

ing betrays a bit of unsteadiness in sustained musical tones. On the other hand, the Model T's driving torque is very high . . . higher, in fact, than is typical of some fine transcription tables. There is no detectable tendency for the Model T to



The Model T Mark II, four-speed player.

slow down when the arm is placed on a record, so musical pitches and tempos are maintained throughout an entire recorded side.

The Mark II should not, however, be used with a system whose loudspeaker accentuates the low-to-middle-bass region, for there is (at least in our sample unit) sufficiently high mechanical vibration that it won't bear too much aggravating.

Garrard obviously has no intention of rendering obsolete its professional transcription turntable with the Model T. But for what its purpose is . . . as a compact and low-cost manual record player . . . the Model T Mark II player is a worthy successor to the original T. — J.G.H.

MANUFACTURER'S COMMENT: You have pointed out, quite correctly, that loudspeakers which accent the low-to-middle-bass region should not be used with the new Model T player. We certainly agree with this, not because of mechanical vibration in the record player, but because such speakers should not be used at all in a high-fidelity system.

All modern record players and changers, regardless of by whom manufactured, are intended to be used with modern speakers, most of which have long since ceased trying to emulate the accentuated bass response of jukeboxes. Happily, the cult that demanded that reproduced music be bigger and better than the real thing is dying out, as listeners and designers soon came to realize that accentuation of bass response led to resonances, distortion, and listening fatigue, besides being simply unmusical.

To repeat, we agree that our unit should not be used with loudspeakers that emphasize bass response. Neither should any other player, nor any good amplifier, nor any good pickup.

Pilot AA-900 and AA-903B Amplifiers

SPECIFICATIONS (furnished by manufacturer): two amplifiers, each with built-in preamplifier-equalizer-control sections. **MODEL AA-900** — Inputs: three; two high-level (Tape, Radio), and one for magnetic phono pickup. Outputs: 8 ohms to two output terminals (Speaker A and Speaker B). Switched AC power outlet. Controls: combined selector and equalizer switch for Phono (LP, AES, RIAA, and NARTB), Radio, and Tape inputs; speaker selector switch (A, B, or A-B); treble tone control (± 18 db, 20,000 cps); bass tone control (± 18 db, 20 cps); combined AC on-off and volume control. Hum balance adjustment on top of chassis. Rated power: 10 watts. Distortion: 1.5% 1M (60 and 3,000 cps, 4:1) @ 10 watts; 0.6% @ 5 watts output. Feedback: 21 db. Frequency response: ± 1 db, 20 to 20,000 cps. Hum level: 70 db below full output. Tubes: 3 — 12AX7, 2 — EL84, EZ81. Dimensions: 5 $\frac{1}{2}$ in. high by 13 $\frac{1}{2}$ wide by 7 deep. Price: \$67.50. **MODEL AA-903B** — Inputs: five; three high-level (Tape Amp, Aux, Radio), one for tape playback head, one for magnetic phono pickup. Outputs: high-impedance to tape recorder, unaffected by scratch and rumble filters, tone controls, loudness contour switch, or volume control; 4, 8, and 16 ohms to speaker. Two switched AC power outlets. Controls: combined AC on-off and volume control; five-position loudness contour control; treble tone control (± 18 db, 20,000 cps); bass tone control (± 18 db, 20 cps); combined selector and equalizer switch for Phono

Continued on page 144

PERFECTION

If you can afford perfection this is your system!

The H. H. Scott components shown below were designed with perfection in mind. Frankly, these components are beyond the budget of many.

To meet the requirements we set for these components, our engineering department had to design exceptionally complex circuitry . . . demanding utmost care in manufacture . . . and requiring exhausting technical tests.

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TESTED IN THE HOME

Continued from page 142

(LP, AES, RIAA, and NARTB), Tape Head, Radio, Aux, and Tape Amp; scratch filter on-off switch; rumble filter on-off switch. Continuously variable level and impedance controls on rear chassis apron for Phono input. Rated power: 14 watts. Distortion: 1.5% 1M (60 and 3,000 cps, 4:1) @ 14 watts output. Feedback: 21 db. Frequency response: ± 1 db, 20 to 20,000 cps. Hum level: 80 db below full output. Tubes: 3 — 12AX7, 2 — EL84, EZ81, selenium rectifier. Dimensions: 4 $\frac{3}{4}$ in. high by 13 $\frac{1}{4}$ wide by 9 deep. Price: \$79.95. MANUFACTURER: Pilot Radio Corp., 37-06 Thirty Sixth St., Long Island City 1, N.Y.

Both these amplifiers from Pilot are completely new. The very inexpensive AA-900 is the first to bear that model number, and the AA-903B has practically nothing in common with the very well-known AA-903. Even the tube lineup, which is identical in both new models, is radically different from that of preceding Pilot amplifiers.

The AA-900 represents a determined effort to produce a complete high-fidelity amplifier at the lowest price consistent with adequate control facilities and good quality. As such, gimmicks have been minimized and intelligent economics effected, with what are in my opinion very good results. There are three input circuits: one for a magnetic phono cartridge, with four equalization positions on the selector switch, and two high-level inputs suitable for a radio tuner, a crystal or ceramic pickup cartridge, a tape playback amplifier, or the like. This is fewer than the normal number of inputs, but enough for the relatively simple hi-fi systems in which the AA-900 would probably be used.

Individual continuously-variable bass and treble controls, with smooth action and normal operating ranges, are supplied. I found that both gave genuinely flat response in their indicated flat positions — not a universal virtue, by any means. There is no output ahead of the tone and volume controls for tape recording, nor any provision for loudness compensation: both calculated omissions made in the interest of cost reduction, and both expendable (even if convenient) in a simple system. The power amplifier section is rated at 10 watts; actually, this is a bit on the conservative side. Measured distortion was quite acceptably low up to 12 watts, even with low line voltage. It was understandably not so good in this respect as the more expensive Pilot amplifiers. Only one nominal output impedance tap is supplied — 8 ohms, and



Pilot's AA-903B in its matching cabinet.

this is the only economy I question. There are individual connections for two speaker systems, however, and a front-panel switch by means of which either or both may be turned on.

A rated 10 watts seems low in comparison with specifications for most American amplifiers now. Still, it is surprising how close in sound volume a ten-watter will be to a 50-watt unit for equivalent amounts of peak-clipping; the difference, after all, is only 7 db. Most British amplifiers are still rated in the range of 10 watts and, despite implications to the contrary, British watts are the same as American watts. I found that the AA-900 was capable of producing sound of good

quality, eminently listenable and pleasant at reasonable volume levels on speakers of average efficiency. Definition at both ends of the range was excellent, and transients were reproduced well except when the amplifier was terminated in a heavy capacitive load; it wouldn't be wise, therefore, to attempt driving a large electrostatic speaker with this amplifier.

Phono equalization was surprisingly accurate on our test model: within 1 $\frac{1}{2}$ db of the standard curves. Preamplifier gain was more than adequate for high-quality pickup cartridges, and the noise level was very low indeed. In short, the AA-900 is an excellent buy for anyone who must buy hi-fi at the lowest practical cost.

The AA-903B is basically similar in conception and design, except that it has several convenience features and refinements not found in the less expensive model. There are two more input circuits: another high-level input and, as is unusual in a unit of this price, an input for direct connection from a tape playback head, with the necessary preamplification and equalization. On this Tape Head the requisite low-frequency boost is supplied for NARTB equalization.



The AA-900: good quality at low cost.

At the high-frequency end, the standard tape playback curve could be matched by turning up the treble control. All you'd need for playing recorded tapes, therefore, would be a tape deck with a playback head — no playback preamplifier would be necessary.

Other "extras" of the AA-903B are a five-position loudness contour control that works independently of the volume control, to retain sonic balance at low volume; rumble and scratch filters that can be switched in or out by means of front-panel switches; continuously-variable load and level adjustments for the phono input circuit; two switched AC power outlets rather than one; and an output jack ahead of the volume, loudness, and tone controls to feed a tape recorder. A DC power-supply circuit is incorporated to operate three of the tube filaments, thus reducing the noise level even further. This supply is used also for fixed bias on the output stage, which raises the rated amplifier power output to 14 watts. A handsome brass-finished case is furnished with the AA-903B; this serves to conceal the tubes and transformers if it is left uncabineted. Output connections are supplied for 4, 8, and 16-ohm speaker loads. Finally, the AA-903B has a dual volume control with high-frequency compensation, and a pilot light.

Subjectively, I should judge the sound quality of the two amplifiers to be about equal. The same remarks on loading apply as well. A choice, then, would have to be made by deciding whether or not the many extra features of the AA-903B are important enough to the buyer to warrant the higher cost. In either case, I should say that he is getting good value for his money. — R.A.

MANUFACTURER'S COMMENT: The phono equalizer and tone control circuits in the Models AA-903B and AA-900 amplifiers are the same as those used in their predecessor, the A-903, and in our more expensive amplifiers as well.

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TESTED IN THE HOME INDEX — 1951-1957

AMPLIFIERS AND KITS

Acoustical Quad II Sept. '54: p. 96
 Altec A-333A Summer '52: p. 92
 Altec A-339A Melodist Apr. '55: p. 89
 Altec A-340A Nov. '55: p. 96
 Altec 342A (Public Address) May '57: p. 102
 Ampex 620 Amplifier-Speaker Feb. '55: p. 102
 Audio Exchange Big Brother June '56: p. 100
 Beam, see Acoustical
 Bell 3D Nov. '54: p. 94
 Bell 2122C Aug. '54: p. 69
 Bell 2199B " " " "
 Bell 2200 Mar.-Apr. '53: p. 85
 Bell 2256 Nov. '55: p. 106
 Bogen DB-20 Jan.-Feb. '54: p. 93
 Bogen DB-110 Apr. '55: p. 92
 Bogen DB-130 Aug. '56: p. 82
 Bogen DO-30A Nov. '54: p. 89
 Brook 10C July-Aug. '53: p. 88
 Brook 12A " " " "
 Brociner UL-1 Nov.-Dec. '53: p. 109
 Brociner Mark 10 Mar. '56: p. 110
 Brociner Mark 12 Feb. '55: p. 100
 Brociner Mark 30A Mar. '56: p. 112
 Craftsmen, see Radio Craftsmen
 Dynakit Mark II Kit May '56: p. 112
 Electro-Voice A-20C July '55: p. 71
 Fisher CA-40 July '57: p. 80
 Fisher 20-A Dec. '56: p. 131
 Fisher 50-A Mar.-Apr. '53: p. 81
 Fisher 55-A Apr. '57: p. 101
 Fisher 70-A Nov. '54: p. 100
 Fisher 90-A Apr. '57: p. 101
 General Electric A1-300 Sept. '54: p. 93
 General Electric A1-320 Sept. '56: p. 114
 Gray AM-50 Jan. '57: p. 115
 Grommes 55C Dec. '55: p. 122
 Grommes 56PG " " " "
 Hallmark Williamson Nov.-Dec. '53: p. 108
 Hallmark Williamson Kit Mar. '56: p. 114
 Harman-Kardon C-100 Melody Mar. '55: p. 92
 Harman-Kardon C-300 Trend Apr. '56: p. 107
 Heath W-5M Kit Nov. '55: p. 100
 Heath W-6M Kit Oct. '57: p. 164
 Interelectronics Coronation 400 Apr. '56: p. 116
 Leak TL/10 Jan. '55: p. 87
 Lectronics Custom 55 Dec. '55: p. 118
 Lectronics Custom 56 Feb. '57: p. 114
 Marantz Oct. '56: p. 146
 Martin 352-A Jan.-Feb. '54: p. 95
 McIntosh A-116 July '54: p. 78
 McIntosh 50-W2 Jan.-Feb. '53: p. 85
 National Horizon 20 Feb. '55: p. 97
 Newcomb Classic 25 Nov.-Dec. '52: p. 81
 Newcomb Compact Jan. '55: p. 86
 Pedersen PCP-20 Tri-Amp Jan. '57: p. 120
 Pilot AA-410 Sept. '55: p. 98
 Pilot AA-420 " " " "
 Pilot AA-900 Dec. '57: p. 142
 Pilot AA-901 Mar.-Apr. '53: p. 83
 Pilot AA-903B Dec. '57: p. 142
 Pye HF-25 Provost June '56: p. 95
 Quad, see Acoustical
 Radio Craftsmen C-250 May '55: p. 95
 Radio Craftsmen C-400 Mar. '54: p. 94
 Radio Craftsmen CA-11 Nov. '56: p. 138
 Rauland-Borg 1811 Jan. '55: p. 90
 Rauland-Borg 1826 Oct. '56: p. 112

Regency HF-150 Oct. '54: p. 106
 Resco Ultra-Linear Kit Nov.-Dec. '53: p. 110
 Rogers Cambridge July '56: p. 82
 Sargent-Rayment SR-88 Sept.-Oct. '52: p. 114
 Sargent-Rayment 98B Feb. '55: p. 106
 Sargent-Rayment SR-200, 300 Dec. '57: p. 136
 Scott 99-A Apr. '54: p. 81
 Scott 210-B May-June '53: p. 83
 Scott 210-C June '55: p. 95
 Scott 214-A May-June '53: p. 83
 Scott 220-A " " " "
 Scott 240 Aug. '57: p. 86
 Scott 265-A Oct. '55: p. 150
 Sherwood S-1000 Feb. '56: p. 120
 Sonotone HFA-150 Nov. '57: p. 128
 Stereo by Holt Nov. '56: p. 138
 Stromberg-Carlson Nov.-Dec. '53: p. 101
 Stromberg-Carlson AR-420 Mar. '55: p. 89
 Tech-Master Model 19 Nov. '57: p. 122
 UTC MLF Kit May '54: p. 70
 Waveforms Sept.-Oct. '53: p. 107
 Webster Electric 96-10 Aug. '55: p. 71
 White 1010 Sept.-Oct. '53: p. 105
 White 1020 " " " " "

ANTENNAS AND ACCESSORIES

Channel King Indoor Apr. '57: p. 102
 Plantenna Indoor May '55: p. 100
 Snyder 5-D Indoor Aug. '55: p. 74
 Vee-D-X Broadband FM May '54: p. 71
 Vee-D-X Rotator Nov. '55: p. 104
 Walsco Window-Thru Bushing Jan. '55: p. 90



ARMS, PICKUP

Audax KT Kit July '57: p. 77
 Bard Ortho-Sonic V/4 Mar. '57: p. 124
 ESL/BJ Super 90 Oct. '57: p. 153
 Fairchild 200 Winter '51: p. 82
 " " Nov.-Dec. '52: p. 83
 Fairchild 280 Nov. '54: p. 87
 General Electric A1-500, A1-501 Sept. '54: p. 93
 Gray 108 Aug. '56: p. 75
 Pickering 190D Oct. '54: p. 105
 Ronette July '55: p. 73

BOOSTERS, FM

Electro-Voice June '54: p. 78
 Regency May-June '53: p. 85

CARTRIDGES

See Pickups

CONTROL UNITS

Acoustical QC II Sept. '54: p. 96
 Altec A-433A Summer '52: p. 92
 Altec A-440A Nov. '55: p. 96

Beam, see Acoustical

Bogen FI-1 Nov. '54: p. 89
 Bogen PR100 Nov. '55: p. 104
 Brociner CA-2 Sept.-Oct. '52: p. 111
 Brociner Mark 30C Dec. '55: p. 120
 Brook 4 July-Aug. '53: p. 88
 Cook Binaural Nov.-Dec. '53: p. 105
 Fisher 50-C Mar.-Apr. '53: p. 81
 Fisher 80-C May '56: p. 106
 General Electric A1-200 Sept. '54: p. 93
 Heath WA-P2 Kit Nov. '55: p. 100
 Interelectronics Coronation 85 Apr. '56: p. 116
 Marantz Audio Consolette May '55: p. 98
 " " " " May '56: p. 97
 Martin 352CA Jan.-Feb. '54: p. 95
 McIntosh C-8, C-8P Apr. '55: p. 90
 McIntosh C-104 Jan.-Feb. '53: p. 85
 McIntosh C-108 July '54: p. 78
 National Horizon 5 Feb. '55: p. 97
 Pickering 410 Sept.-Oct. '53: p. 106
 Pilot PA-913 Sept. '55: p. 98
 Pye HF-25A Proctor June '56: p. 95
 Radio Craftsmen C-350 Jan. '55: p. 84
 Rogers Cambridge July '56: p. 82
 Scott 112-B Dynaural May-June '53: p. 83
 Scott 120-A " " " " "
 Scott 121-A Nov. '54: p. 93
 Scott 214-A May-June '53: p. 83
 Waveforms Sept.-Oct. '53: p. 107
 Webster Electric Aug. '55: p. 71

CROSSOVER NETWORKS

General Electric A1-421 Oct. '57: p. 166
 University N-2A, N-2B May '55: p. 102

ELECTRONIC CROSSOVERS

Colbert Three-Channel Nov. '56: p. 132
 Geoson Apparatus Van-Amp Dec. '56: p. 138
 Heath XO-1 Kit Feb. '57: p. 110
 Scott 214-X-8 Jan.-Feb. '53: p. 83

FILTERS AND NOISE SUPPRESSORS

Fisher 50-F Jan.-Feb. '54: p. 94
 Scott 111-B Dynaural May-June '53: p. 83

HEADPHONES

Permoflux July-Aug. '53: p. 90

HI-FI SYSTEMS

Altec Lansing Dec. '56: p. 134
 AMI Mark I Nov. '57: p. 121
 Bohn Feb. '57: p. 114
 Columbia 360 Mar.-Apr. '53: p. 82
 Dictograph Oct. '56: p. 148
 General Electric Custom Music Ensemble Sept. '54: p. 93
 Mitchell 3-DB Oct. '54: p. 104
 Pilot Ensemble Mar. '56: p. 108
 Radio Craftsmen CA-1 Mar. '54: p. 94
 Sound Sales Tri-Channel May '56: p. 105
 Stromberg-Carlson Nov.-Dec. '53: p. 101
 Zenith Custom Super-phonics Nov. '54: p. 96

METERS

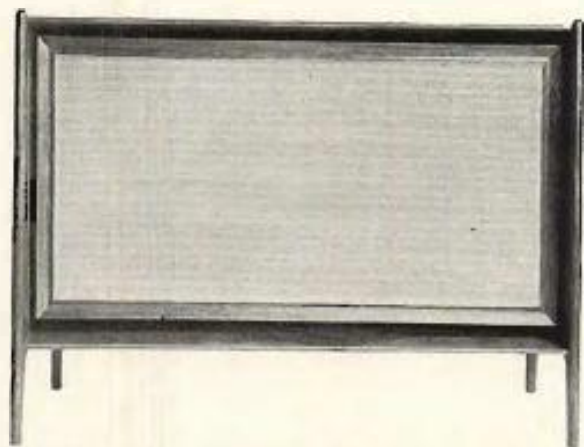
See Test Equipment

MICROPHONES

American D-22 Nov.-Dec. '53: p. 107
 American DR-332 Nov.-Dec. '53: p. 107

Continued on page 148

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SIDE VIEW

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TITH INDEX

Continued from page 146

Shure 300 Aug. '54: p. 72
Shure 556S " " " "
Stephens Wireless Aug. '57: p. 82

MISCELLANY

Audubon Bird Call Dec. '54: p. 98
CBC Voltage Regulator Aug. '55: p. 72
Control-Tone Oct. '55: p. 139
Switchcraft Solderless Microphone Plugs Apr. '57: p. 108
Workman No-Solder Phono Plugs Oct. '56: p. 148

MIXERS

Fisher 50-M Feb. '55: p. 99
Switchcraft Mini-Mix July '54: p. 80

PHONOGRAPHS

See Turntables, Record Changers, Hi-Fi Systems

PHONOGRAPH ACCESSORIES & CABINETS

Audax Hi-Fi Balance Jan. '55: p. 85
Cabinet Record Storage Bins Mar. '57: p. 114
Concert Cabinet Turntable Base Jan. '57: p. 115
Devil Level Apr. '57: p. 108
Dual Micro Pianissimo Record Cleaner Mar. '57: p. 113
ESL Dust Bug Sept. '57: p. 110
Phono Stylus Timer Apr. '57: p. 101
Gellar Plastic Equipment Covers Mar. '57: p. 116
General Science Service Stylus Microscopes Oct. '56: p. 144
Gramercy Needle Brush May '55: p. 97
Hi-Fi Slumber Switch Apr. '56: p. 114
Ingalls Acousti-Pads Feb. '55: p. 103
Kleen-Disc Apr. '55: p. 90
Leslie Creations Record Racks Mar. '55: p. 90
Leslie Creations Record Racks Apr. '57: p. 108
Mercury Dis-Charger Apr. '54: p. 83
Old Colony Record Filing System Mar. '57: p. 116
Phonamat Oct. '54: p. 107
Quiet June '55: p. 100
R&L Record Brush Apr. '54: p. 81
Ridgeway Phono-Files Dec. '57: p. 135
Robins Aud-O-File Jan. '57: p. 116
SELA Stroboscope Oct. '54: p. 108
Scheller Rack 55 Nov. '56: p. 131
Scherr Stylus Force Gauge Apr. '54: p. 82
Staticmaster Products Feb. '55: p. 106
" " Dec. '55: p. 117
" " June '57: p. 92
Walco Balanced Sound Kit Apr. '56: p. 114
Walco Replacement Stylus Feb. '56: p. 120
Walco Staci-Clean May '54: p. 72

PICKUPS

Audax Hi-Q7 Feb. '55: p. 103
Astatic 55-TJ Mar. '56: p. 112
Audiogersh MST-1 Feb. '57: p. 113
Audiogersh MST-2 Mirarwin Apr. '56: p. 111
Connoisseur Mark II Mar. '57: p. 118
Electro-Sonic Jan. '55: p. 88
" " Oct. '55: p. 140
Fairchild 210, 211, 212, 213 Winter '51: p. 83
Fairchild 215A, 215B, 215C, 216A Sept.-Oct. '53: p. 108

Fairchild 220 Aug. '55: p. 78
Fen-Tone B&O Dec. '55: p. 126
Fen-Tone B&O Special A+ Nov. '56: p. 136

Ferranti Nov.-Dec. '53: p. 109
General Electric RPX-052 Sept.-Oct. '52: p. 108
General Electric RPX-052 Sept. '54: p. 93
Goldring, see Recoton
Grado Oct. '57: p. 162
Leak Mar. '56: p. 108
Pfanschuhl System Jan.-Feb. '54: p. 97
Pickering May-Jun. '53: p. 90
Pickering 194 Unipoise Dec. '57: p. 138
Pickering 350 Fluxvalve Aug. '57: p. 84
Recoton-Goldring 500 Feb. '56: p. 114
Ronette July '55: p. 73
Shure Dynetic Sept. '57: p. 114
Shure Music Lover's Feb. '56: p. 116
Sonotone 1P June '55: p. 98
Weathers FM Summer '52: p. 94
" " Nov.-Dec. '52: p. 82
" " Apr. '57: p. 104

PREAMPLIFIERS AND EQUALIZERS

See also Control Units

Brociner A-100 Winter '51: p. 80
" " Nov.-Dec. '53: p. 109
Brociner A-100PV " " " "
Fisher PR-6 June '56: p. 96
Fisher TR-1 Transistor Dec. '56: p. 136
Fisher 50-PR Jan.-Feb. '54: p. 94
Fisher 50-PR-C Feb. '55: p. 100
General Electric A1-900 Mar.-Apr. '53: p. 86
General Electric A1-901 Aug. '55: p. 76
High Fidelity Service Center Transistor Oct. '57: p. 156
Hilard 57 Transistor July '56: p. 85
Pickering 132-E Oct. '54: p. 97

RADIOS

Regency Pocket Radio June '55: p. 102
Telefunken Orchestra Sept. '54: p. 97
Zenith Trans-Oceanic Portable Y-600 June '56: p. 100

RECORD CHANGERS AND MANUAL PLAYERS

See also Turntables.

Audiogersh XA-100 Jan. '55: p. 83
" " " " Aug. '56: p. 78
Audiogersh XM-110 Jan. '55: p. 83
Audiogersh XM-110A Jun. '56: p. 96
Bogen B50-4X Dec. '54: p. 101
Collaro RC-54 June '55: p. 104
Collaro 521, 522 May-June '53: p. 87
Crescent 501 Feb. '56: p. 120
Fen-Tone Perpetuum-Ebner Rex May '56: p. 108
Garrard RC-88, RC-98, RC-121 Sept. '56: p. 111
" " Dec. '57: p. 142
Garrard I, Mark II
Lenco, see Bogen
Thorens CB-33 Nov.-Dec. '53: p. 103
Thorens CBA-83 Nov. '55: p. 98
" " Nov.-Dec. '53: p. 103
Thorens CD-43 " " " "
" " Nov. '55: p. 98
Thorens E-53PA Nov.-Dec. '53: p. 103

SOLDERING IRONS

Sark Solder-Quik June '54: p. 78
Wall Trig-R-Hear Feb. '55: p. 100

SPEAKERS

Allan Golden Ten Sept. '56: p. 112
Altec 601-A, 602-A July-Aug. '53: p. 90
Altec Biflex 408A, 412A, 415A July '56: p. 82

Bakers 300-K Dec. '54: p. 101
Beam, see Stentorian
Bozak B-207A Oct. '54: p. 108
Duotone-Philips 9760 Apr. '54: p. 84
Duotone-Philips 9762 " " " "
Duotone-Philips 9758 " " " "
Duotone-Philips 9750 " " " "
Duotone-Philips EL7010 " " " "
Electro-Voice 15TRX June '54: p. 76
General Electric A1-400 Sept. '54: p. 93
General Electric A1-403, A1-404 Oct. '57: p. 166
General Electric 850 Mar. '56: p. 114
Goodmans Axiom 100, Midax, Trebax June '57: p. 91
Hartley 215 Apr. '57: p. 106
Janszen Electrostatic Tweeter Nov. '55: p. 95
Jensen H-222, H-520, H-530 Feb. '56: p. 122
Kelly Ribbon Tweeter Apr. '56: p. 112
Norelco 9710M Jan. '57: p. 118
Norelco 9750M " " " "
Norelco 9760M " " " "
Norelco 9762M " " " "
Norelco 9770M " " " "

Pampa Electrostatic Tweeter Nov. '56: p. 132
Panasonic Dec. '55: p. 120
RCA 501St Biaxial Dec. '56: p. 131
Racon 15-HTX Jul. '56: p. 79
Radio Craftsmen C-20 Mar. '54: p. 94
Stentorian HF-1214 Mar. '56: p. 116
" " Sept. '57: p. 109
Stentorian HF-1514, T-816 Sept. '57: p. 109
Stentorian 1012-U Sept. '55: p. 102
Stentorian Duplex Mar. '56: p. 116
" " Sept. '57: p. 109
Stephens 103LX Woofer Sept. '55: p. 97
Stephens 120LX Woofer " " " "
Stephens 112FR " " " "
Stephens 152AX " " " "
Stephens 206AXA " " " "
Stephens 122AX " " " "
Stephens P-30 " " " "
Stephens 216 Tweeter " " " "
Stromberg-Carlson Nov.-Dec. '53: p. 101
Stromberg-Carlson RF-460 July '55: p. 74
Tannoy Nov.-Dec. '52: p. 83
" " Aug. '56: p. 78
University BLC Outdoor July '55: p. 73
Wharfedale Super 8/CS/AL Sept.-Oct. '53: p. 106
Wigo CX-212, ERD-12, WD-12 Dec. '57: p. 140

SPEAKER ENCLOSURES

Angle-Genesee Juniors Dec. '54: p. 97
Argos AD Aug. '55: p. 76
Bonn Sonosphere July '56: p. 83
Cabinart Rebel IV Apr. '54: p. 83
Cabinart Rebel V Dec. '54: p. 106
Electro-Voice Piccolino I & II Oct. '55: p. 142
Fold-a-Flex June '54: p. 75
Gately Superhorn July-Aug. '53: p. 89
General Electric A1-406 Sept. '54: p. 93
General Electric A1-411 Mar. '56: p. 114
Goodmans Axiom 172, 180, 280, 480 May '56: p. 110
Hartley Dual Boffie Apr. '57: p. 106
Karlson July-Aug. '53: p. 92
Norelco FRS-11, FRS-111 Jan. '57: p. 118
Permosflux CH-16 Mar.-Apr. '57: p. 85
Stephens Cavalcade Sept. '55: p. 97
University Sept.-Oct. '53: p. 107

Continued on page 150

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TITH INDEX

Continued from page 148

SPEAKER SYSTEMS

Acoustic Research AR-1	Oct. '55: p. 139
Acoustic Research AR-2	Oct. '57: p. 156
Altec 820-C	May '55: p. 100
Altec Melodist 700-A	Apr. '55: p. 89
Altec 700B, 824A, 826A	Dec. '56: p. 134
American Elite Clock Speaker	Sept. '56: p. 114
Ampex 620	Feb. '55: p. 102
Brociner 4	May-June '53: p. 90
Brociner Transcendent	Sept. '54: p. 93
Cabinart Ortho 315	May '57: p. 101
Ed-Kay	Sept. '56: p. 109
Electro-Voice Aristocrat IA and III	Nov. '55: p. 100
Electro-Voice Georgian	Nov. '54: p. 91
Electro-Voice Patrician IV	Feb. '56: p. 112
Electro-Voice Skylark	Oct. '55: p. 142
Frazier-May 8-50, Twin Seventy	Apr. '55: p. 92
Heath SS-1 Kit	May '56: p. 110
Heath SS-1B Kit	Dec. '56: p. 132
Jensen Duette	Jan.-Feb. '54: p. 97
Jensen Imperial	Nov. '55: p. 98
Jensen TV Duette	Feb. '56: p. 116
Jim Lansing 34	Sept. '54: p. 97
Jim Lansing Hartfield	Oct. '54: p. 104
Kelton	May-June '53: p. 85
Lang 15W	June '55: p. 100
LEE Catenoid	Sept. '54: p. 98
Pamphonic	Dec. '55: p. 122
Permoflux Diminnette	Aug. '54: p. 70
R-J Wharfedale	Feb. '55: p. 99
Radio Craftsmen Xophonic	July '57: p. 78
Rogers Symphony Corner Horn	Mar. '57: p. 122
Sherwood Forester	Feb. '56: p. 111
Sightmaster X-100	Oct. '55: p. 150
Sound Sales Phase Inverter	July '56: p. 85
Sound Sales Tri-Channel System	May '56: p. 105
Stan White Le Sabre	July '55: p. 71
Stephens E-3	Oct. '57: p. 156
University Companion	Oct. '54: p. 103
University Corner Enclosure	Sept.-Oct. '53: p. 107
University Tiny-Mite, Senior, Master	June '56: p. 98
Weathers Barrington	Nov. '57: p. 130

TAPE ACCESSORIES

See also Test Equipment

ACA Bulk Tape Eraser	May-June '53: p. 96
Ampro Hi-Z Adaptor	Feb. '55: p. 104
Audio Devices Head Demagnetizer	May-June '53: p. 86
Bib Splicer	Mar. '57: p. 114
Cousino Splicer	Oct. '54: p. 108
Edi Tall Jr. Splicer	Aug. '55: p. 74
Ferroglyph Degausser	May '57: p. 101
Flaban Tape Threader	May '55: p. 96
Gibson Girl Splicer	Jan. '55: p. 87
Gibson Girl Semi-Pro Splicer	Dec. '56: p. 132
Robins Jockey Cloth	Sept. '57: p. 118

TAPE RECORDERS AND PLAYERS

ACA Magnemite	Sept. '57: p. 116
Ampex 400	Sept.-Oct. '53: p. 103
Ampex 600	Aug. '54: p. 71
Ampex 612	Mar. '56: p. 107
Ampex 756	May '54: p. 68
Bell RT-75	Oct. '55: p. 140
Berlant BR-1	Nov. '54: p. 87
Berlant BRX	Oct. '57: p. 158
Berlant Concertone 20/20	Mar. '55: p. 91

Berlant Concertone 1501 & 1502

	Nov.-Dec. '53: p. 107
Crestwood 303	Sept. '54: p. 95
Crestwood 401, 402	Mar. '54: p. 89
Crestwood 404	Sept. '55: p. 102
Ekotape 212	Apr. '55: p. 91
Ferroglyph	Nov. '57: p. 124
Magnecord M-80	Oct. '54: p. 107
MagneCordette	Sept.-Oct. '52: p. 96
Mohawk Midgerape	Aug. '55: p. 78
Pentron Emperor HF-400	Feb. '56: p. 114
Pentron 9T-3C	May-June '53: p. 88
Pentron 9T-3M Tape Deck	Nov. '54: p. 95
Pentron HFP-1 Preamp	" " " "
Pentron Pacemaker and Clipper	Aug. '56: p. 76
Revere T-10	Jan.-Feb. '53: p. 84
Revere T-11	Feb. '57: p. 107
Telectro	July '54: p. 80
Travis Tapak	Nov. '54: p. 91
Viking 75, PB-60, RP-61	Oct. '56: p. 143
V-M 700	June '55: p. 96
Wilcox-Gay 4A10	Sept. '54: p. 98
Wilcox-Gay 4F10	Aug. '55: p. 72

TEST EQUIPMENT

Components Records	June '57: p. 94
Dubbings D-101 Record	Jan.-Feb. '54: p. 98
Dubbings D-110 and D-111 Tapes	Dec. '54: p. 104
Dubbings D-500 Level Indicator	Jan.-Feb. '54: p. 98
Heath AV-2 AC Voltmeter Kit	Mar.-Apr. '53: p. 87
Heath V-6 VTVM Kit	" " " " "
Toogood Tape	Nov.-Dec. '53: p. 106

TUNERS, FM AND/OR AM

AJtec 306A (FM/AM)	June '57: p. 91
Altec 303C (FM/AM)	Summer '52: p. 92
" " " "	Nov. '54: p. 92
Approved V-12 (FM/AM)	Mar. '54: p. 89
Bell 2255 (FM/AM)	Nov. '55: p. 106
Bogen FM-50 (FM)	Aug. '56: p. 82
Bogen R-604 (FM/AM)	Jan.-Feb. '54: p. 93
Bogen R-660 (FM/AM)	Aug. '56: p. 82
Bogen R-750 (FM/AM)	Nov. '54: p. 89
Bogen R-765 (FM/AM)	Oct. '55: p. 142
Browning L-300 (FM)	June '55: p. 98
Browning L-500-SW (AM/SW)	Feb. '56: p. 111
Browning RV-31 (FM)	May-June '53: p. 86
Browning RJ-42 (FM/AM)	May '54: p. 69
Collins Kit (FM/AM)	Jan.-Feb. '53: p. 81
Fisher AM-80 (AM)	Sept. '56: p. 109
Fisher FM-40 (FM)	Nov. '56: p. 136
Fisher FM-80 (FM)	Dec. '54: p. 105
Fisher FM-90X (FM)	Sept. '57: p. 112
Fisher 50-R (FM/AM)	Sept.-Oct. '53: p. 104
Fisher 70-RT (FM/AM)	Nov. '54: p. 100
Fisher 80-R (FM/AM)	June '56: p. 98
Fisher 80-T (FM/AM)	July '56: p. 79
Harman-Kardon A-200 (FM/AM)	Mar. '55: p. 92
Harman-Kardon A-300 Theme (FM/AM)	Mar. '55: p. 92
Harman-Kardon A-400 Counterpoint (FM)	Apr. '56: p. 107
Harman-Kardon D-1000 Festival (FM/AM)	Mar. '55: p. 92
Heath FM-3A Kit (FM)	July '57: p. 77
Miller 595 Germanium Diode (AM)	Apr. '56: p. 112
Pentron AFM (AM)	Nov. '54: p. 95
Pilot AF-724 (FM/AM)	Sept. '55: p. 98

Pilot AF-824 (FM/AM)

	Mar.-Apr. '53: p. 83
Pilot AF-824 (FM/AM)	Jan.-Feb. '54: p. 96
Pilot AF-825 (FM/AM)	Sept. '55: p. 98
Pilot AF-850 (FM/AM)	" " " "
Pilot AF-860 (FM/AM)	" " " "
Radio Craftsmen C10 (FM/AM)	Mar. '54: p. 94
Radio Craftsmen C900 (FM)	June '54: p. 77
Radio Craftsmen C1000 (FM/AM)	Feb. '55: p. 104
Radio Craftsmen CT-3 Companion (FM/AM)	Sept. '56: p. 111
Radio Shack Realist (FM)	Apr. '55: p. 90
Rauland-Borg Golden Gate (FM/AM)	Aug. '55: p. 74
Sargent-Rayment SR-51 (FM/AM)	Sept.-Oct. '52: p. 114
Sargent-Rayment SR-100 (FM/AM)	Dec. '57: p. 136
Sargent-Rayment SR-808 (FM/AM)	Feb. '55: p. 106
Scott 310-A (FM)	July '55: p. 72
Scott 311-A (FM)	Feb. '56: p. 118
Sherwood S-2000 (FM/AM)	Mar. '57: p. 113
Stromberg-Carlson (FM/AM)	Nov.-Dec. '53: p. 101

TUNER-AMPLIFIER COMBINATIONS

Fisher 500 (FM/AM)	Sept. '57: p. 112
Harman-Kardon D-1100 Festival (FM/AM)	Apr. '56: p. 107
Harman-Kardon D-200 Recital (FM/AM)	Apr. '56: p. 107
Sargent-Rayment SR 300 (FM/AM)	Dec. '57: p. 136
Stromberg-Carlson SR-504 (FM/AM)	Aug. '54: p. 71

TUNER, AUTOMOBILE

Hastings (FM)	Mar. '55: p. 90
---------------	-----------------

TUNERS, BINAURAL

Browning RJ-48 (FM/AM)	Mar. '54: p. 92
National Criterion (FM/AM)	Feb. '55: p. 97
Scott 330 (FM/AM)	Oct. '56: p. 146

TUNERS, TV

Fleerwood	May '54: p. 69
"	Oct. '55: p. 145
Stromberg-Carlson	Nov.-Dec. '53: p. 101
Tapetone Mus-et	May '57: p. 99
Tapetone TV Tone	Aug. '57: p. 81

TURNABLES

See also Record Changers

Components Duo-Speed	May '57: p. 99
Components Professional	Jan.-Feb. '54: p. 98
Components Professional Junior	Dec. '56: p. 138
Connoisseur	Feb. '57: p. 113
D&R 12A	Jan. '55: p. 86
Fairchild 411	Sept. '56: p. 112
Garrard 301	Oct. '55: p. 146
Gray HF	Aug. '56: p. 75
Metzner Starlight 60	Jan. '57: p. 116
Rek-O-Kut Rondine, B-12, B-12H, L-34	May '55: p. 96
Scott 710-A	Dec. '55: p. 117



Speakers and Surface Noise

SIR:

Just what is the relationship between a loudspeaker's smoothness of response and its reproduction of record surface noise?

I have noticed in several of your "Tested in the Home" reports statements to the effect that a certain loudspeaker "tends to exaggerate" or "minimizes" record surface blemishes and the raggedness from worn records. It seems to me that any loudspeaker having good transient response and very wide range would reproduce all of the flaws in a program along with the music, and that any loudspeaker that "minimizes" these flaws must be doing so because of its inability to respond to sonic detail or to the extreme upper range. After all, what is on the record is on the record, and the most that any speaker could hope to do is reproduce everything that is there. If it does not do this, then it is obviously sacrificing something that was present in the original, which represents a loss of fidelity no matter how you look at it.

It is true, of course, that some recordings are so badly distorted that they fare better on a limited-range system than on a truly wide-range one, but this does not seem to me to be any excuse for praising a loudspeaker which makes them sound better. Bad records simply shouldn't be played on wide-range equipment, any more than good records should be wasted on poor equipment.

Who are you trying to kid anyway?

Milton Garret
Tucson, Ariz.

It is unfortunate that high fidelity, during its early years, developed a reputation for being unacceptable to any ears but those which were "trained" to tolerate high surface noise as the inevitable price of wide-frequency range, because this fallacy is largely responsible for the scorn with which many musicians regard "hi-fi" music reproduction. In fact, this belief still persists to the extent that some persons are firmly convinced that the louder the surface noise, the better the high-frequency response.

The error in this is obvious when we consider what happens to the sound from any cheap table-model phonograph when its treble control (if it has one) is turned up to full boost. Its reproduction of surface noises can thus be enhanced to the point where they will compete with the quieter musical pas-

sages, but this will not have succeeded in extending its high-frequency response to much beyond its normal limit. And it will certainly not be any "higher-fidelity" than it was in the first place, even though the treble boost may have extended the upper response limit of its speaker from 8,000 to 8,500 cycles.

The whole point is that, whereas a loudspeaker that extends smoothly to beyond the upper limit of hearing will reproduce surface noise as it appears on the record, a speaker with the same upper range but with a few high-frequency response peaks will give undue emphasis to blemishes, making them sound more serious than they actually are.

When a pickup rides over a scratch on a disc, or when its stylus rattles around in a worn or otherwise deformed record groove, it produces a noise signal. This consists of energy that is evenly distributed throughout most of the audible range. However, if the pickup or the loudspeaker has a rising high-fre-

quency response, the ragged noise from a badly worn record will spread itself throughout the upper range and will sound like a veil of indistinctness rather than a raucous tearing sound. If a smooth system happens to have restricted high-frequency range, it will mute the sound of these blemishes, but it will not seem to reduce their volume significantly until its upper range is limited to below 9,000 cycles.

There is also evidence to suggest that amplifier distortion, particularly that originating in the earliest stages, will aggravate the annoyance value of surface noise, although there is evidently not as yet any formulated theory to explain why this should be so.

High record surface noise is not necessarily a sign of wide reproducing range, any more than low surface noise is a sign of limited range. On the other hand, markedly restricted range will reduce surface noise, but very wide range will not necessarily increase it.

Audio Forum Queries

Letters intended for publication in this department should be addressed to "Audio Forum," HIGH FIDELITY, Great Barrington, Mass., and should preferably be typewritten and double-spaced. Keep queries as short as possible; they will all be answered, but only those of general interest will be considered for publication in "Audio Forum."

quency response or a high-frequency peak, the intensity of the noise impulse will be increased and (if there is a peak involved) will assume a definite audible pitch.

The presence of such a peak can be easily detected by comparing the apparent pitch of surface blemishes with that of reproduced high-frequency "noise" instruments such as wire brushes, lightly touched cymbals, or the tambourine. If these instruments seem to have the same pitch as small record blemishes, then both are being affected by a response peak in the pickup or loudspeaker.

Reproducing equipment which is inherently smooth will maintain the broad, even energy distribution of surface noises, spreading them uniformly throughout the upper frequency range, and will reveal slight differences in the apparent pitch of each click and pop.

Electrical Rumble

SIR:

I have been getting a very low-frequency rumbling noise from my system, but it seems to be electrical in nature rather than simply a case of turntable rumble.

The noise is audible only on the Phono setting of my Heathkit WA-P2 preamplifier, but is audible even when the turntable is not running. The sound is at a very low frequency, and when I crank the volume up I can rattle windows with it. It is not a steady rumble, but exhibits random variations, and to make matters worse it is intermittent. On some days it is barely audible, on others it is very severe. The noise sounds very much like sputtering, but was not affected by changing tubes.

If I have not described the noise sufficiently clearly, I could make a tape recording of it to send to you.

Any idea what it might be?

Tim Teyler
Portland, Ore.

It will not be necessary for you to send a tape recording of the rumbling noise in your system, although that is certainly an ingenious suggestion.

You have already established that the noise is coming from your phono preamplifier stage, so you can ignore the other stages when you go to hunt for the trouble. Since the noise is mainly limited

Continued on next page

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AUDIO FORUM

Continued from preceding page.

to the low-frequency range, it is likely to be originating either in some part of the circuit that is subject to a large amount of treble attenuation, or at a point prior to the bass equalizer stage.

Check for noisy resistors, leaky capacitors, and dry-soldered connections in the first two phono preamplifier stages.

Phono Tracing Distortion

SIR:

Perhaps you can advise me about a phono tracking problem.

I own a Rek-O-Kut B-12 turntable mounted in a cabinet with a Rek-O-Kut 160 arm and a Pickering Fluxvalve cartridge. The resulting sound is most satisfactory at low levels, but there appears to be some distortion at high levels. This is most noticeable on recordings of the female voice, when high loud notes make the sound break up into painful noise. I believe poor tracking is the cause, as there is no hint of trouble on FM programs, and no trouble on records either if the stylus force is increased sufficiently.

At a force of 2 to 3 grams the distortion is bad, at 3 to 4 grams it is still annoying, and at 5 to 6 grams there is no sign of it. The needle is kept free of lint, the records are clean, everything is level.

I have tried varying the amount of stylus overhang from half an inch to an inch, and I have tried mounting the arm base on foam rubber, but nothing has helped. My new Janszen electrostatic tweeter reveals this distortion even more than my old tweeter.

What can I do?

Joseph P. Mariman
New Haven, Conn.

Your excessive groove breakup from records is more than likely the result of excessive distortion in your preamplifier or power amplifier. These should be checked at the factory or at a qualified audio service agency.

Secondly, it is possible that your power amplifier tends to ring or oscillate when loaded by the Janszen tweeter. Have the amplifier's high-frequency stability checked.

Finally, try inserting a 6-ohm 10-watt variable resistor in series with one of the leads going to your tweeter, and set this initially to about 3 ohms. Then make any further adjustments that may be necessary to compensate for the Janszen's rising axial high-frequency response. Room acoustics will usually supply this compensation, but when they do not, electrical correction is needed.

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MEN WHO SHAPE

Continued from page 46

with a smile. Like other a & r men Oppenheim spends most of his free time listening to music, went through a recent eleven-week stretch without spending one evening at home. Tall, thirty-six, Oppenheim is still in demand for clarinet work. Several composers in the American Composers Series requested Oppenheim for the solo parts in their works for clarinet. He feels that the most subtle and at the same time most influential touch of the a & r man is in areas where sound is concerned. "We always search for something better—better bass, better definition, more opulence. Sometimes the composer's intention can be clarified through the recording method." He is sometimes uncomfortably aware that it is his ear determining the kind of sound the musical public will hear.

He is also aware that he is the audience when a work is being recorded. "I am required to be an active audience; the performer must be given the stimulus to play well." One of his responsibilities involves adapting the atmosphere for recording to the personality of the artist. Some, he freely admits, need a lot of coddling. Some conductors fuss and fret endlessly, with time, and thus money, being consumed sometimes to too little purpose. Oppenheim knows that the 110 men of a symphony orchestra are being paid at the average rate of twenty dollars an hour for a forty-minute hour. During those forty-minute hours superlative music must be produced, a situation that occasionally leads to strain and tension. And, when it comes to the Budapest Quartet, for instance, a properly informal, *gemütlich* atmosphere must obtain. Even so, the studio for Oppenheim is sometimes a lonely place. "A clinker," he said, "can be there for a long, long time."

IF Victor and Columbia are the major majors of the record companies, Westminster, as someone has said, is the major minor. Thirty LPs a month flow from this once small company (capitalized for \$23,000) and supervising the flow is Kurt List, whose coworkers always prefix the title "Doctor" to his name, who flaunts a small, pointed beard that gives him a Mephistophelian cast, and who was once described by an enthusiastic writer for *Esquire* as "conceivably the handsomest man in New York." Dr. List (to adopt the Westminsterian form of address) thereupon discovered that *Esquire* readers number many women among them. He was overwhelmed with fan mail. Dr. List began his career in Vienna as a musicologist; he once studied under Alban Berg, still composes and orchestrates, more or less on the side.

He came to New York by way of London (where he taught twelve-tone music) after World War II, and joined Westminster as a consultant in 1951, just in time for the twin booms of LP and high fidelity, on which Westminster has ridden high ever since.

While Dr. List is in charge of musical matters, a good many decisions are made in committee, which includes the three officers of the company, James Grayson, Michael Naida, and Henry Gage. "Grayson," said Dr. List, "has an almost uncanny nose for new talent." It was he who brought to the label such artists as Badura-Skoda, Scherchen, and Valenti. Sound, as well as music, is the business of Dr. List. An associate said about him, admiringly, "Dr. List handles machines like an engineer." He modestly admits to some physics courses taken in Vienna, and says, sternly, "Engineers are people required to design and maintain machines, but at Westminster they do not balance or determine what kind of sound shall be on records." Thus, he states, the Westminster sound is exclusively determined by musicians. Often it is exclusively determined by Dr. List, who loves nothing better than to fuss over controls and tinker with mike placement.

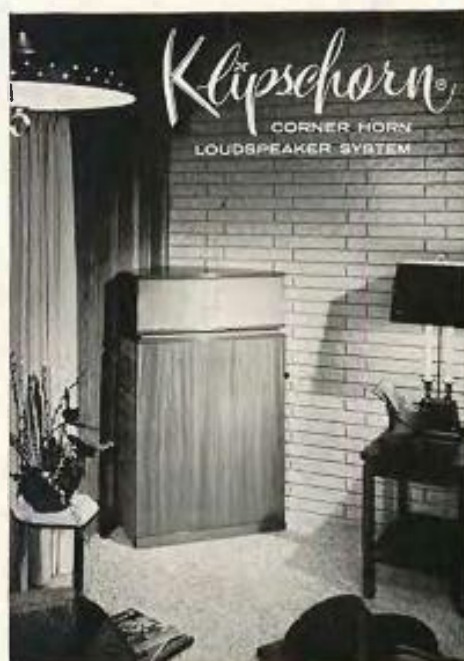
"The problem is this," he said, "how does one focus one hundred sources of



sound into one source, and from that source re-create the one hundred? What does one do when one of two voices sounding at the same time tends to obliterate the other?" Dr. List answered his own questions. "It takes a primarily musical skill, although one works with electronic equipment. Can the engineer determine how loud a flute must be in relation to the cello? The man in the control room is a secondary conductor of the music."

Remorselessly, then, Dr. List will announce from the control room: "Not enough clarinet." "There's enough clarinet out here," reports the conductor. "But I'm not getting it," says the stubborn Dr. List. And so he gets it, more clarinet in the control room, more clarinet on the record, and in exactly the

Continued on next page



START WITH THE SYSTEM YOU'LL KEEP



YOU MAY HAVE DISCOVERED that a speaker of fairly high quality often sounds as good, at first hearing, as a fine one—sometimes even better. But as you gain listening experience, you find yourself becoming more critical—more appreciative of the finest. The "hi-fi" effects which seem at first so striking soon appear as what they really are—distortion and exaggeration.

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EICO HF-61A
MASTER-CONTROL PREAMPLIFIER



KIT \$24.95
WIRED \$37.95

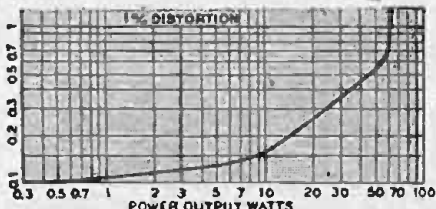
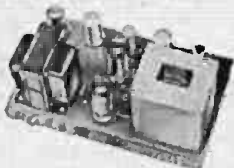
(powered by any EICO power amplifier)

HF61 KIT \$29.95
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"...the HF-61's performance rivals that of the most expensive preamps. There are inputs for several types of phono cartridges; five phono-equalization curves; a tape output which follows the filters but precedes the tone-control stages; inputs for tape recorder, tuner, TV, and an auxiliary; AC sockets for four other pieces of equipment; the Compentrol type of loudness control with a separate level control; the excellent tone-control action of the Baxendall circuit; a hum adjustment; and low-impedance main output. All in all, here is an example of a high level of engineering skill, which has managed to achieve fine performance with simple means and low cost."

Joseph Marshall - AUDIOCRAFT, April, 1957

HF60 60-WATT Ultra-Linear POWER AMPLIFIER with ACRO TO-330 Output Xfmr
KIT \$72.95
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1M distortion vs. power output as measured by AUDIOCRAFT.

"As far down and as far up as we are equipped to measure, the frequency-response specifications were met easily. Square-wave response was nearly perfect with any kind of load; resistive, inductive, or capacitive. The only way we could make the amplifier show noticeable high-frequency ringing was to operate it with NO load at all. Low-frequency stability was excellent also... Listening tests confirmed the fine instrument test results without question. Our HF-60 produced firm, well-defined bass and clear, sweet treble on the finest speaker systems available. It clipped momentary overloads very well and recovered quickly, and this gave listeners the impression of tremendous reserve power. In our opinion, it is one of the best-performing amplifiers extant; it is obviously an excellent buy."

AUDIOCRAFT Kit Report, July, 1957.

Also Available:

HF50 50-WATT Ultra-Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60 and same specifications up to 50 watts.

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HF52 Integrated 50-WATT Ultra-Linear Amplifier and Preamplifier-Control Section on one chassis. All preamp features of HF61 less scratch and rumble filters. Power amplifier section essentially identical to HF50.

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EICO 33-00 NORTHERN BLVD.
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MEN WHO SHAPE

Continued from preceding page

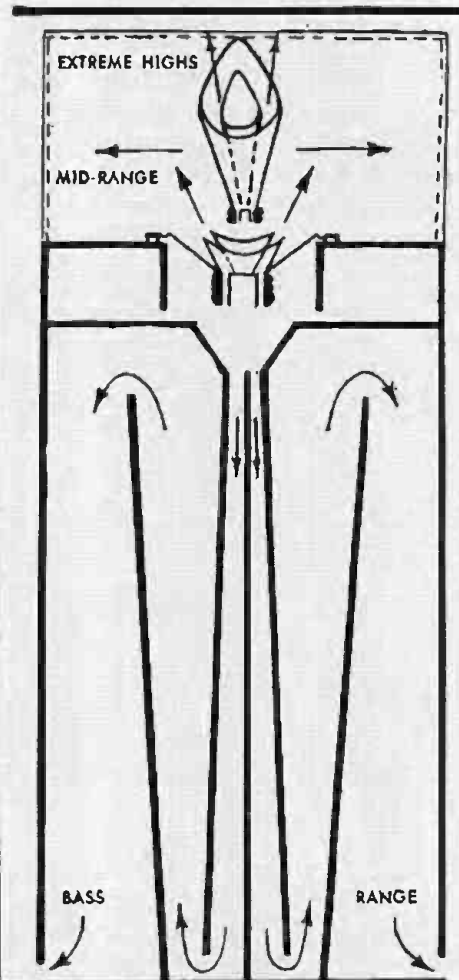
right proportion, he hopes, for the music being played.

Dr. List writes scholarly pamphlets on high fidelity for his company, and has developed an almost philosophical approach to recording problems. "It is necessary," he said, "to realize that a microphone is not an ear." (A pause, as though to wait for the clamor set up by all those who think of a microphone as an ear.) He cited the case of the Von Suppé overtures, recorded by Sir Adrian Boult. "We played it first with the proper concert hall balance. It came out muddy, terrible, no life. Then we reversed the balance—kept the bass low, made the strings very loud. Boult held his ears, said it was awful. But in the control room it was brilliant, exactly right. You see what a bad ear the microphone is? You must constantly fool it."

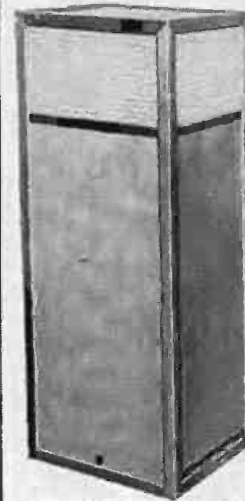
Dr. List, however, decries the exaggerating of the importance of sound, calls it sensation for sensation's sake. "We are guilty too. In our own recording of Honegger's *Pacific 231* we had blasts of sound instead of the rhythmic momentum so important to the piece. We would do it differently today." While Westminster, too, has joined the parade towards standard repertoire, it also has concentrated on the building of as complete a library of chamber music as now exists on any one label. Some of these projects are so noncommercial as to make the company look like a philanthropic institution. One has Fernando Valenti doing the complete Scarlatti sonatas for harpsichord—all 550—on a total of twenty-two LPs. Dr. List doubts that more than fifty of the earth's population will collect the entire set. "But we like to think of ourselves as a kind of Cartier company, of having things in our catalogue you can get nowhere else."

"And who knows? The recording companies are an active force, perhaps the leading force, in the contemporary world of music. By our recording Scarlatti complete—this in itself is making a judgment on the importance of the work."

EDWARD COLE, who is in charge of the classical division for M-G-M Records, a company that has been notably successful in the popular field, is a man who obviously believes in meeting his cultural responsibilities head on. For the approach of M-G-M toward serious music appears to be downright esoteric, surprisingly so in view of the fact that it is the recording subsidiary of a motion picture company. Cole, except for tints of gray in his hair, looks more boyish than his thirty-one years. He grew up in the record business, working in the family record shop from the age of



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Dimensions: 36" high, 15 1/4" wide, 11 1/2" deep. Weight 45 lbs.

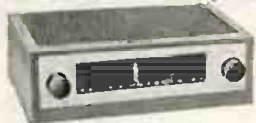
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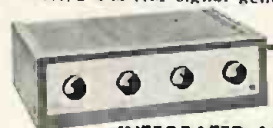
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**Typical unit, measured with Marconi TP 955A/2 FM-AM signal generator.



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Compact, beautifully packaged and styled. Provides complete "front-end" facilities and true high fidelity performance. Direct tape head and magnetic phono inputs with NARTB (tape) and RIAA (phono) feedback equalizations. 6-tube circuit, dual triode for variable turnover bass and treble feedback-type tone controls. Output Power: 12 w cont., 25 w pk. IM Dist. (60 & 6000 cps @ 4:1): 1.3% @ 12 w; 0.55% @ 6 w; 0.3% @ 4 w. Freq. Resp.: 1 w: ±0.5 db 12 cps-75 kc; 12 w: ±0.5 db 25 cps - 20 kc. Harmonic Dist: 20 cps: 2% @ 4.5 w; 1/2% @ 2.5 w; 30 cps: 2% @ 11 w; 1/2% @ 6 w; 40 cps: 1% @ 12 w; 1/2% @ 9 w; 2000 cps: 1/2% @ 12 w; 10 kc: 1% @ 10 w; 1/2% @ 4 w. Transient Resp: excellent square wave reproduction (4 usec rise-time); negligible ringing, rapid settling on 10 kc square wave. Inverse Feedback: 20 db Stability Margin: 12 db. Damping Factor: above 7. 20 cps - 15 kc. Sensitivity (input for 12 W): Mag. Phono. - 9 mv; Tape Head - 6 mv; Tuner, Aux - 0.5 v. Hum & Noise Level (below 12 W): Mag. Phono - *60 db; Tape Head - *55 db; Tuner, Aux - 75 db. Speaker Connections: 4, 8, 16 ohms. Tone Control Range: @ 10 kc, ±13 db; @ 50 cps, ±16 db. Tubes: 2-ECC83/12AX7, 1-ECC82/12AU7, 2-EL84, 1-EZ81. Mounts in or out of cabinet. Size: HWD: 3 1/2" x 12" x 8 1/4". 13 lbs.
*includes effect of compensation.

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

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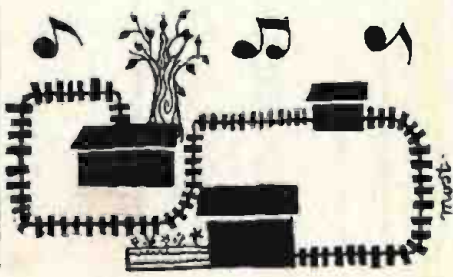
twelve on. He joined M-G-M records as a publicity assistant, worked as assistant to the late Macklin Marrow, who set up the first M-G-M classical catalogue. The catalogue is noteworthy for the fact that it contains neither *Scheherazade* nor the *Nutcracker Suite*. It does contain such items as the Fauré Quintet No. 2, the piano music of Ernest Bloch, Poulenc's *Les Biches*, and Honegger's *Concertino* for piano and organ. Nor has any record company paid such flattering attention to the Armenian-American composer, Alan Hovhaness — represented, as of the moment, on five M-G-M LPs.

"Since M-G-M can't compete for names and exclusivity," Cole said, "we tend to deal with younger artists, smaller groups, and the less performed composers. There is certainly an accent here on new American music — an occasional subsidy, but mostly done as regular policy. We take a long-range view, and are consciously building a catalogue that will have value over a considerable period. We don't know if Hovhaness will be the Stravinsky of ten years from now, but we're willing to give him a try at it. We plan to give the public a taste of his music every three of four months.

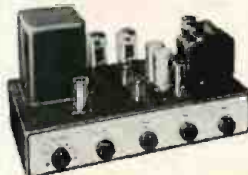
"Aside from the sale of records, there is more exposure than one might think. Many radio stations are on the constant lookout for novelty. Several thousand people might hear this new music on a single night." Cole believes in recording modern music crisply, "so one hears the inner voices." For older music he likes best a "roomy, resonant, moist sound." For technical assistance he often uses Robert E. Blake, a sound engineer who once recorded on the R.E.B. EMS labels.

Cole, of necessity, has his commercial side. The popular organist, Richard Ellsasser, appears on several classical M-G-M LPs; he also has recorded an LP called *The Wedding Album*. It has already sold more than 25,000 copies, and demand is still brisk. The record contains all the organ music needed for being married in the living room. But Cole is as embarrassed as he is happy over the disc's success. He feels that it is anything but indicative of his true a & r direction, and his unusual catalogue would seem to bear him out.

(This is the first of two articles by Mr. Alpert on the Artists and Repertoire Man.)



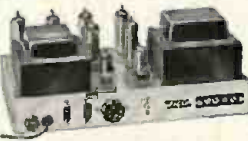
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 Arkay II High Efficiency 812 Speaker System with 1781/17815 1/16" Single: Matt. glue and stain \$12.95. Model B-125 with C-4448 rgr. and Bat. \$23.00	 Arkay TR-5 4W-transistor port superb hit output better 275 mill watt 340-1650 kc. Stereo tone. Const. extremely V/mote \$37.50	 Arkay TR-5 Personal Portable-5 transistor printed circuit printed layout component b.d. assembled 3 hr High Impact styrene case. Jack for port. Listening \$31.45

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NEW DIRECTIONS

Continued from page 49

in order to handle the increased dynamic ranges of modern program materials, and to drive the new low-efficiency speaker systems. Often they are still not powerful enough. If we have amplifiers of 200 watts or more within the next few years, it will not be surprising. The modern amplifier's greater stability, necessary when connected to loads such as an electrostatic speaker, surprised a good many listeners by improving the sound from conventional speakers also.

We still have a lot to learn about amplifier design and the effect of the load on performance. I feel sure that amplifiers will get better, possibly, as I suggested before, by integration with the speaker systems they are to drive. Transistors will be used in power amplifiers also, but not as soon as in low-level electronic circuits. Probably their most extensive application will be in output-transformerless amplifiers.

Remarkable performance improvements have been effected in record changers. The best now are easily as good as typical turntable and arm combinations of a few years ago. And it isn't easy for me to see how the best turntables we can buy now for home use can be improved; maybe they'll be less expensive in the future! Pickups certainly can become even better, although the general quality level has jumped to unsuspected heights recently. Ingenious design has produced low-mass high-compliance cartridges that will stand up as well under hard use as the old chisels we tolerated in 1952. They also are much gentler on records; with some of the new cartridge-arm combinations, it is impossible even to scratch a record. Withal, these new phonographic components more than match the great corresponding advances in record-making techniques. Here are some sure bets: the emphasis in coming years will be on arm and cartridge combinations; further reductions in tracking force, and stiffer record materials, will reinforce the now tentative movement toward smaller stylus radii; and there will be new record-playing devices that will wear records even less than those we have now.

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TV OPERA

Continued from page 55

It has scenic charm even in the theater: the rustic bridge, the millstream, and so on are all on the stage, but with all the added possibilities of television it is much prettier and can show far more variety. The poor young soprano who walks in her sleep and wakes up in the Count's bed—a likely story to begin with—has many tribulations before her village lover will take her back again. In the course of these she has to sing what is in effect a mad scene, a long melodious meditation with vocal embroideries, while she is sound asleep. ("Ab, non credea mirarti," beloved by Jenny Lind and Queen Victoria). This was wondrously fetching in television. Anna Moffo drooped over a lilypond, like Ophelia, and her blonde curls drooped too, and she succeeded in being highly pathetic while accomplishing some very spry vocalism. This production was popular and was put on again six months later—which is very soon for a single-channel system; normally any repetition is a year after the première and even these are not numerous. The popularity of *La Sonnambula* has good television reasons: it is fairly short (two acts), extremely pretty to see and tuneful to hear, with good performers, and it has gone without a hearing for so long that it is now a novelty. (Maria Callas, who restored it to the stages of Europe, refused to do it on television.)

A word must be said about the television audience for opera—that is, the audience which by and large that has never heard a whole opera before and is unfamiliar with the form. This is the great Italian audience, in the villages where television assumes colossal importance, villages where there is not even a movie theater or a dance hall. Two or three really good American television sets, one in each of the cafés or local inns, make the whole world of entertainment. A small proportion of the young actually take to opera instinctively and never miss a chance to hear it. Others listen for a while and go away; and among older citizens (those who used to work in cities) there are some who know the general idea of an opera and follow with pleasure.

Most, however, object to it, and I find their reasons interesting. In every case every opera is "too long," its story is hard to follow, and its language incomprehensible. That is what they say right here in the birthplace of opera. I have contributed, at times, copies of the printed libretto, to see if that would make any difference. My fellow listeners do not find it helpful because they are unaccustomed to the effort of reading, looking, and listening all at once. This

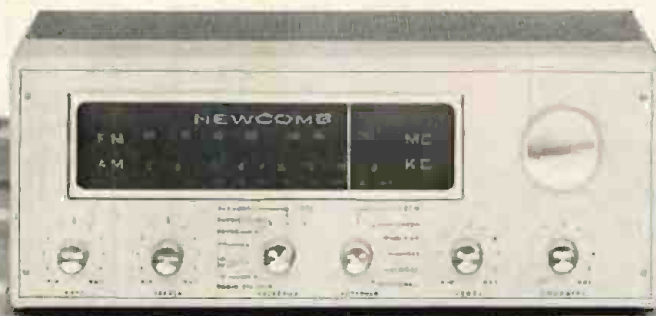
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TV OPERA

Continued from preceding page

is an amusing commentary on all the old arguments about the language of opera—"opera in English," for instance. Here, where everything is in Italian, the Italians cannot understand their own language in operatic form. No effort has been made so far to try out an opera in a foreign language. One act of *Louise* (the second) was announced last winter, to be sent out from the stage of the Scala, in French. It was postponed twice and then cancelled altogether because it conflicted with the all-important bicycle race, the tour of Italy, which counts more for a television audience than all the music ever written. My guess is that if the RAI ever does send out an opera in French, German, or English it will make little or no difference.

The Christmas opera this year is to be *Hänsel und Gretel*. (Last year it was Menotti's *Amahl and the Night Visitors*.) Such works of special appeal and on special occasions fare better than the old favorites, and play their part in winning a television public for opera. Some of my anti-operatic friends enjoyed Menotti's early work, *Amelia Goes to the Ball*, better than any other in the past season. But nobody, literally nobody except myself, in the village where I live, is willing to sit out an entire uncut work of the old school, not even *Il Trovatore* or *Carmen*. This is mentioned to give a notion, some vague notion, of the difficulties the RAI is up against in its ambitious program. It has a duty to Italian art, tradition, and standards, as well as to that large minority (mostly in cities) which is devoted to opera. *Figaro*, two years ago, was followed blissfully by a considerable audience in the writing room of the Continental Hotel in Milan, right up until one in the morning; I was there and saw it. In my village, I heard, it was turned off after the first act.

There is a mass resistance to overcome in the country at large, and it will be interesting to see the evolution. I predict compromises. It is certain that they will be difficult and will produce an outcry, but some kind of compromise, however gradually introduced, seems inevitable. The emphasis on one-act works already indicates the line that is likely to be followed: some attempt to make opera more palatable by reducing the dose. Carrots, in other words, instead of kicks.



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TOSCA, JERITZA, AND ME

Continued from page 58

"Did Puccini help you in other respects?"

"Of course," Jeritza explained. "For instance, he showed me how to jump from Castell' San Angelo. He, himself, climbed on the wall, stretched his entire body like an athlete, and showed me how I should jump, so it would be as effective as possible."

At that moment, we both witnessed Jeritza-Tosca, clad in blue-gray chiffon, racing toward the fortress wall, taking one catlike leap and—landing securely on the buttress—stretching her tall body, arms raised to Heaven, I could have sworn I heard her "*Scarpia, resta a Dio!*"

"And when you spot the knife, in the second Act. Was that Puccini's direction too?"

Jeritza smiled, not so much with her mouth as with her very blue, fascinatingly asymmetric eyes. "You must give me a little credit, too, you know," she said. "No. The way I discovered the knife and all it implies to Tosca—escape from Scarpia's hideous advances, freedom for Cavaradossi and herself, and fear of having to commit murder—all this came to me instinctively."

"And the way you sang your off-stage 'Mario, Mario, Mario!! Before you make your first entrance?' (Asking the question I heard her sing it: jealously, imperiously, and impatiently. In those three words she had characterized a diva who was not accustomed to being left waiting by anyone, not even her lover.)

"No, that was Jeritza too," she said.

The muffled shot of Don José's gun—directed at Escamillo in the third act of *Carmen*—brought me to the present once more. I felt, polite as my interviewee had been, that I could not deprive her of the entire performance she had come to hear. "Did you ever see Sarah Bernhardt as Tosca?" I asked.

"No, I never did. In fact I always liked to approach a new role fresh—without seeing anyone else's interpretation."

"Did Puccini study other roles with you?"

"Of course. *Fanciulla, Tabarro*. He insisted I study *Tabarro* in two days for a gala performance in Brussels. He and the wonderful coach, Ferdinand Foll, and I stayed up thirty-six hours at a stretch and while Foll and I went over and over the score, Puccini painted red dots on a white blouse he had found among my clothes. He insisted that I wear a white blouse with red polka dots in *Tabarro*. As we didn't have time to hunt for such a material and as shops were closed at night, he just took that

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TOSCA, JERITZA, AND ME

Continued from preceding page

expensive new white blouse and painted red dots on it."

"Did you sing that *Tabarro* performance in Brussels?"

"Naturally," she said in surprise. "When Puccini wanted you to learn a role in two days, you learned it!" She concluded, "And of course we studied all of *Turandot* together. Or as far as he wrote it for me. This was just a few weeks before his death."

"One definitely last question," I said. "You attend the Metropolitan twice a week. Have you ever seen any Tosca you consider your successor?"

Madame's association with U.N. delegates came to the fore. "Every singer who tackles Tosca has to be good. If they feel as I felt and live the part as I did, they *have* to be good." She now retrieved her very dark, very soft mink which seemed to sense that it too had better be good, otherwise it would be turned by special witchcraft into sable or ermine, and, wrapping it around her, she shook hands. "They have to be good," she repeated, "otherwise they wouldn't be singing it on that wonderful stage down there." She smiled, and somehow was gone. The door closed after her.

I did not return to *Carmen*. I walked out of the house and 40th Street looked like Operngasse, the Public Library like the Hofburg, and, passing the Plaza, I half expected to pass our Vienna apartment on Lobkowitz Platz, en route to Stallburg Gasse.

There have been Toscas since those Thirties. Lotte Lehmann, Dusolina Giannini (whose "*Vissi d'arte*" was not an appeal for God's help but the accusation that He had let her down when she, Tosca, had always helped the poor and the Church), Grace Moore, Welitch, Kirsten, Milanov, and, last season, Callas and Tebaldi. . . .

It is always odious and certainly futile when old opera devotees try to explain to a younger generation that "they haven't seen anything." In Jeritza's case, I cannot point to recordings, for none of her discs give an inkling of the excitement, the glowing passion, and the exquisite vocal shading which were part of her performance. If, to me, none of the aforementioned ladies quite reached Tosca heights *à la* Jeritza — perhaps this is because I was twelve when I saw her for the first time; but — most likely — because Jeritza was the Tosca to end all Toscas.

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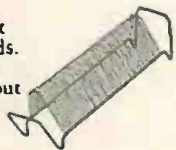
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BEST RECORDS

Continued from page 51

Cousin Edward is a somewhat easier case to handle. He's the young fellow just in college who is beginning to develop an interest in classical music. Like most people just entering the business, he prefers symphonies — Beethoven's, to be exact. He should be very content with Otto Klemperer's recording of Beethoven's Fifth on Angel 35329. But if you want to make Ed feel like a connoisseur, and at the same time save yourself a couple of bucks, give him Toscanini's old recording, with the New York Philharmonic, of Beethoven's Seventh (RCA Camden CAL 352), assuring him that despite its age this is the greatest of all Beethoven Sevens.

Once you've shipped Ed's records off to his college address, you might remember Professor Grimpus, who is going to have a lot to say about how long Ed remains in school. Professor Grimpus' main interest is pre-Bach music, and if you want your cousin to be class valedictorian you might ship him the entire Deutsche Grammophon Archive series, purveyed in this country by Decca. In lieu of so generous a gesture, turn to the baroque, an epoch in which Professor Grimpus says he delights. The Italian instrumental group known as I Musici should lull the Professor into doing the right thing by Edward, notably in Epic LC 3343, four concertos from Vivaldi's Op. 8. A more varied baroque collection is Unicorn 1030, on which Erwin Bodky and the Cambridge Society for Early Music offer pleasant samplings of Vivaldi, Veracini, Torelli, Albinoni, and Dall'Abaco. If Ed's grades are particularly feeble this year, toss the professor the complete Flute Sonatas of Vivaldi on Vox DL 353. If Ed still flunks after that, ask for the records back.

Pianists on your list are easy to handle — give them piano music. (Violinists, for some reason, prefer violin music.) True, Aunt Emma isn't much of a pianist. But she did study at the Conservatory until they told her she was a little too old still to be going there, and she does give free lessons to the kids on the block. Probably the greatest compliment you could offer would be the Five Beethoven Concertos played by Rubinstein with the Symphony of the Air under Josef Krips (RCA Victor LM 6702).

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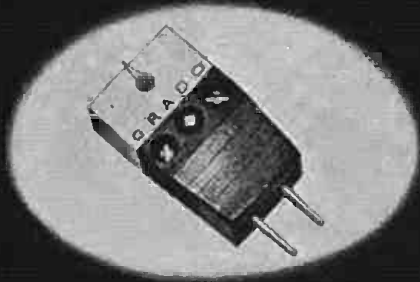
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If you have a violinist rather than a pianist to contend with, he will not despise such offerings as the Bach Un-accompanied Partitas and Sonatas by Milstein (Capitol PCR 8370) or the Schubert Sonatas of Joseph Fuchs and Artur Balsam on Decca DL 9922. For Oistrakh fanciers, go a little offbeat with Angel 35354, entitled *Oistrakh Encores*, a collection of trifles which are no trifling matter to this serious Russian.

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NAME	201	258
ADDRESS	232	259
.....	233	260
.....	234	261
.....	237	262
.....	247	263

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BEST RECORDS

Continued from page 162

variable, and there has been a goodly output directed toward them this year. If the doctor somehow still doesn't have a *Marriage of Figaro*, he may like the lively new Epic recording (SC 6022), particularly Paul Schoeffler's well-sung, well-acted Count. Even if he has an *Abduction from the Seraglio*, he will gladly discard it in favor of Sir Thomas Beecham's production for Angel (3555 B). Vanguard's *Serenata Notturna* and three divertimentos by the Solisti di Zagreb (482) also will win a place for itself on Dr. Syndrome's five-foot Mozart shelf and, if choral music is to his taste, he will welcome the collection of sacred music on London LL 1590, particularly the *Ave Verum Corpus*, sung with ecclesiastical fervor (and echo, too) by the Strasbourg Cathedral Choir.

Miss Cornucopia, the high-school French teacher, makes a summer pilgrimage to Paris and is on her way to becoming a Gallic specialist in records. This Christmas she will get several copies of Molière's *Le Bourgeois Gentilhomme*, with music by Lully (London A 4300), and yours might as well be one of them. As an alternative, there is London's complete recording (A 4220) of *L'Arlesienne* — Daudet's play no less than Bizet's music. Other possibilities include the new *Pelléas et Mélisande* (Angel 3561 C/L). And since Miss Cornucopia is the kind of French teacher who likes to be *au courant*, try her on Stravinsky's *Perséphone* (text by André Gide) conducted by the composer on Columbia ML 5196.

For churchgoers in the family — and there is a surprising number of them this time of year — London has a tailor-made continuing series of Gregorian Chants by the monks of the St. Pierre de Solesmes Abbey. The latest five-record album (A 4501) should pacify a Gregorian-chant lover for quite some time.



Mendelssohn's *Elijah* is a bit on the Victorian side, but Angel has recorded it very nicely (35455/7), and Dietrich Fischer-Dieskau leads the way through a handsome Brahms *Requiem* on RCA Victor LM 6050. If you'd rather give something more cheerful — and who could blame you? — Purcell's *Ode for St. Cecilia's Day* will make a joyous noise the year 'round. (Vanguard-Bach Guild 559).

You may be unfortunate enough to have a neighbor like Lucifer Throgmorton, who fancies himself a vocal con-

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HIGH FIDELITY MAGAZINE

noisseur. When you stray into his home he plays you battered 78-rpm records made in ages past by singers you never heard of. Their names don't matter much, anyhow, because you can't make out their voices through the surface scratch. Throgmorton will tell you—and you will agree—that they don't make singers like that any more. If you think it's worth taking a chance, you might leave RCA Camden's *The Art of Rosa Ponselle* (CBL 100) on his front porch and run for it. Or you might possibly risk having him set fire to your house by introducing him to two promising new sopranos, both on the London label, Anna Cerquetti (LL 5247) and Virginia Zeani (LL 5289).

Cousin Nellie, who is much addicted to musical shows, is a more complicated problem this year than last, when all you had to do was slip her her fourth copy of *My Fair Lady*. So far this year the Broadway crop has been rather undistinguished, so why not dip into the past with Ella Fitzgerald's wonderful *Rodgers and Hart Songbook* (Verve 4002) or *Ella and Louis* (Verve 4003), the Louis being *the* Louis—Armstrong. If Nellie doesn't mind the music without the words, she's a natural for Andre Kostelanetz's *Columbia Album of Richard Rodgers* (C2L3). If she is a woman of broad tastes, she will find the collection of raffish songs sung by Lou Carter under the title of *Louie's Love Songs* pleasantly recherché (Golden Crest CR 3010).

Buster likes modern music. And to Buster, modern means modern. So his Christmas prescription is the complete works of Anton Webern, enshrined on four Columbia records (K4L 232). If that doesn't satisfy him, let him break his teeth on *Musique Concrète* (London DTL 93121). After that, Buster is your business.

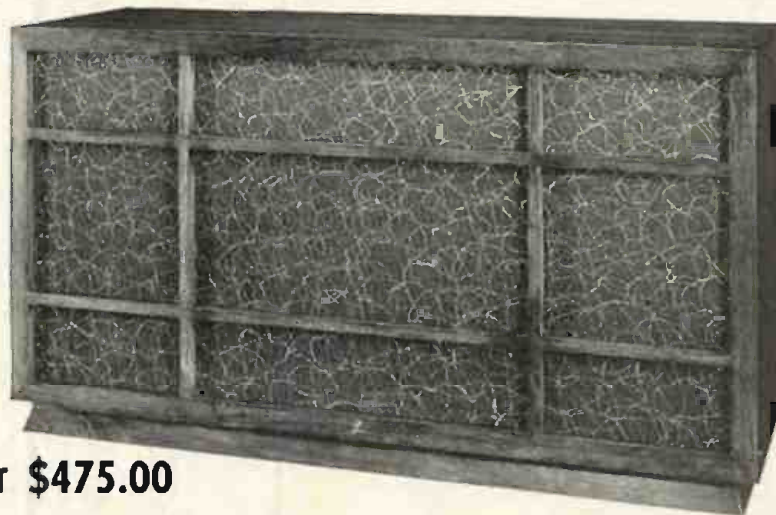
Now, how about little Angus, who is eight years old and whose interest in the phonograph is just beginning to bud? His principal hi-fi pastime is playing records at the wrong speed, or putting erasers on the turntable to see how far they spin before they fly off. But you can't omit Angus from your list; he has too many ways of getting back at you. For him Columbia has a bright new *Peter and the Wolf*, with Cyril Ritchard the narrator and Eugene Ormandy the conductor (ML 5183). On the reverse is Britten's *Young Person's Guide to the Orchestra*, which may be something that Angus will grow into, however doubtful it seems at this writing.

Angus' kid sister will be blissfully happy with the *Songs for All Ages* sung by Burl Ives on Columbia CL 980, ditties about little white ducks, lollipop trees, and the like. Or if you prefer to send the kids off on a cultural kick, try

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BEST RECORDS

Continued from preceding page

French Folk Songs for Children (Folkways FP 708), in which Alan Mills introduces the small fry to such Gallic delights as *Sur le pont d'Avignon* and *Alouette*. Mr. Mills sings the same songs in English on Folkways FC 7018; comparing the two discs should help keep a thoughtful youngster busy from this Noel to the next.

Spoken records require almost as much thought these days as musical records; there are almost as many of them. By craftily considering the best interest of the recipient, you come up with RCA Victor's *Old Vic Hamlet* (LM 6404) for Uncle Renwick, the amateur actor of the family, and Caedmon's *Cambridge Treasury of English Prose* (TC 1054/58) for Dottie, who is majoring in lit. at Vassar. Similarly, your eldest son gets *Dr. Watson Meets Sherlock Holmes* (London LL 1560) in the vain hope that he will thereby be induced to read the stories that were the delight of your youth. And old newspaper men or other curmudgeons you may know will take a grim delight in the sallies of the late H. L. Mencken contained on two LPs which can be ordered from the Library of Congress Recording Laboratory in Washington (PL 18/19).

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If none of these is tailor-made for your customers, either of two other spoken records should find a universal welcome. On *Expériences Anonymes* EA 0025, Morris Carnovsky reads the Psalms of David both in English and Hebrew without undue dramatics or ministerial cadences. And on Caedmon TC 1075, Boris Karloff delivers himself of Browning's *The Pied Piper of Hamelin* and Lewis Carroll's *The Hunting of the Snark* with contagious zest. The Snark, a masterpiece of zany poetry, is particularly delightful; make sure the one you give it to lives near enough to invite you over for a listen.

If you want Jane, the baby sitter, to keep you as her No. 1 Saturday night client, you'd better give her either Frankie's *Adventures of the Heart* (Columbia CL 953) or Harry's *An Evening with Belafonte* (RCA Victor LPM 1042). And if Jane likes to bring her boy friend Bill along for dancing, better see to it that she has something like *The Sweetest Music This Side of Heaven*, the Guy Lombardo magnum opus on Decca DX 154. Expensive, but a good baby sitter is worth her weight in vinyl.

That leaves your wife. Well, your wife is your problem, as your friends undoubtedly have told you already. Perhaps you have one of those legendary wives who likes the same kind of records you do. Such a creature was once reported to exist in the hills near Pittsfield, Mass., but a team of investigators discovered that she was an amiable, hard-working woman who happened to be stone deaf.

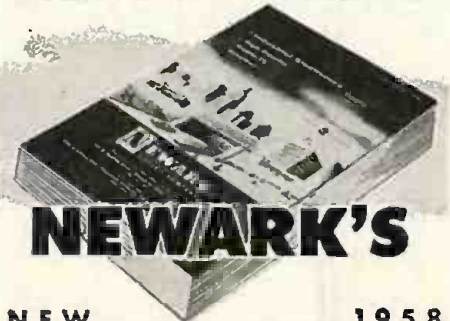
So, assuming you have the kind of wife that almost every record collector has, you can be sure she'll want a little token of affection all her own. Strauss waltzes might be a reasonable solution, either the dances assembled by Anton Paulik and the Vienna State Opera Orchestra on Vanguard 498, or Fritz Reiner's collection on RCA Victor LM 2112, handsomely illustrated with photographs. These records may remind your wife that it has been ten years since you took her dancing, but these are the gambles of life.

Who is left? You, that's who. There you stand beside the tree, surrounded by happy faces, your spirits lifted by the joyousness of your loved ones, your pockets lightened by the emptiness of your wallet. You cheerfully toss your Schwann Catalog, marked up beyond recognition, on the yule log, and the flames leap up merrily. Some one switches on the hi-fi set. At last! The turntable spins in a silvery whirl. The amplifier tubes glow brightly. The speaker seems to beam. Here it is — the record you've been waiting for, their gift to you! "Jingle bells, jingle bells, jingle all the way..."

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HIGH FIDELITY MAGAZINE INDEX — 1957

REGULAR AND SEMIREGULAR FEATURES

Adventurers in Sound
As the Editors See It
Audio Forum
Books in Review
Building Your Record Library
Dialing Your Discs
Discographies (see Music and Records)
Jackets by Rodrigues
Letters
Music Makers
Noted With Interest
Notes from Abroad
On the Counter
Records in Review
Tape Deck
Tested in the Home (Indexed in this issue)

GENERAL ARTICLES AND SPECIAL FEATURES (Listed Alphabetically by Author)

Alpert, Hollis: These Men Shape Your Listening Dec: p. 44
Berger, Arthur: A Census Every Month Feb: p. 38
Breuer, Gustl: Tosca, Jeritza, and Me Dec: p. 56
Craft, Robert: The Composer and the Phonograph June: p. 34
De Menasce, Jacques: Sour Notes on a Basset Horn Oct: p. 62
Fried, Irving M.: Sanity Fair July: p. 34
Heinsheimer, H. W.: A Joint Thee, Obtrusive Melody! Jan: p. 62
Juko, Thomas J.N.: The Muse in Summer Dress July: p. 30
Krokover, Rosalya: The Pittsburgh Symphony Orchestra Feb: p. 34
Kupferberg, Herbert: Christmas Records — For Giving Dec: p. 50
Lieberson, Goddard: The Insider May: p. 34
London, George: Prima Donnas I Have Sung Against Mar: p. 43
London, Sol: Is Opera Fair to Doctors? Apr: p. 46
London, Sol: The Audacious Oculist Nov: p. 56
Marsh, Robert Charles: Analyst of the Muse May: p. 45
Mayer, Martin: Come, Josephine Sept: p. 47
Mayer-Serra, Otto: The Durable Diskery of Podbielskistrasse Oct: p. 64
McCullum, John: The Wonderful Rotary Singing Coach Mar: p. 46
Mitropoulos, Dimitri: Jazz in Musical Evolution Aug: p. 35
Pickering, Norman: The Natural History of the Orchestra Nov: p. 44
Pleasants, Henry: The Beat — A New Dimension? Aug: p. 36
Schmitz, Robert L.: Euterpe in the Parking Lot Aug: p. 39
Schonberg, Harold C.: Halls, Hallowed and Acousticized Jan: p. 52
Schopenhauer, S. Strindberg: The Infidelical Spouse Mar: p. 48
Sheean, Vincent: Curtains for Italy's Opera? Sept: p. 44

Sheean, Vincent: Television Opera Really Sends Italians — To Bed! Dec: p. 52
Weaver, William: A Look of Youth for a Ripe Old Art Nov: p. 50
Wilson, John S.: Forty Years in the Groove Feb: p. 44
Wilson, John S.: The Hot Parade Apr: p. 43
Wrazhall, A.R.P.: The Great Highland Bagpipe Jan: p. 55
Wright, Sylvia: Excuse my Dust, Donizetti Sept: p. 50

PICTURE AND CARTOON FEATURES

Kalischer, Clemens: I Virtuosi di Domani Aug: p. 42
Kirstein, Lincoln: Stravinsky: Pictures from an Album June: p. 36

HIGH FIDELITY SOUND REPRODUCTION (by Authors)

Allison, Roy F.: New Directions in High Fidelity Dec: p. 47
Burstein, Herman: Going Stereo Nov: p. 53
Crowhurst, Norman H.: Is There Anything Phony About Stereophony? Jan: p. 57
Gerhardt, Chuck: The Recording and Reproduction of Space Mar: p. 41
Hoke, John: Over Hill and Dale July: p. 81
Holt, J. Gordon: True or False? Aug: p. 44
LeBel, C.J.: Tape or Disc? Oct: p. 56
Newitt, John: Hi-Fi Primer I Sept: p. 52
Newitt, John: Hi-Fi Primer II Oct: p. 169
Newitt, John: Hi-Fi Primer III Nov: p. 135
Newitt, John: Hi-Fi Primer IV Dec: p. 129
Tape
Tall, Joel: The Music Menders Apr: p. 49
Tall, Joel: How to Splice a Diphthong May: p. 37

PERSONALITIES AND BIOGRAPHICAL SKETCHES (Alphabetically by subject)

Bauer, Roberto: Treasurer of the Golden Age, by Philip L. Miller Jan: p. 60
Boult, Sir Adrian: The Quiet Knight, by Andrew Porter Apr: p. 40
De Falla: Manuel de Falla and the Spirit of Spain, by Walter Starkie July: p. 26
Elgar: Pomp and Poetry, by Gerald Abraham June: p. 44
Farrar: Geraldine the Great, by Edward Wagenknecht July: p. 36
Holloway, Stanley: A Frame for Stanley Holloway, by Charles Burr Apr: p. 52
Horowitz: Manhattan Holiday, by John Pfeiffer Oct: p. 59

Markevitch: Markevitch In Transit, by Herbert Kupferberg May: p. 42
McCormack, John: I Remember John McCormack, by Max de Schauensee Feb: p. 41
Paneyko, Mirko: Music for Millionaires, by Fritz A. Kuttner Sept: p. 55
Stravinsky: Fifteen and Three Score, by Nicolas Nabokov June: p. 33
Stravinsky: The Record of a Self-Interpreter, by Alfred Frankenstein June: p. 42
Tebaldi, Renata: Portrait of a Model Prima Donna, by Francis Robinson Nov: p. 48
Toscanini: Ninety Years of Arturo Toscanini, by Vincent Sheean Mar: p. 38
Von Karajan: The Operator, by Paul Moor Oct: p. 52

POEMS

Alexander, K.A.: Phonophile's Garden of Verses May: p. 40
Leviart, Curt: Tanglewood: A Sunday Afternoon July: p. 30

RECORDS

Building Your Record Library
Toscanini: To Illustrate the Toscanini Repertoire, by Robert Charles Marsh Mar: p. 65

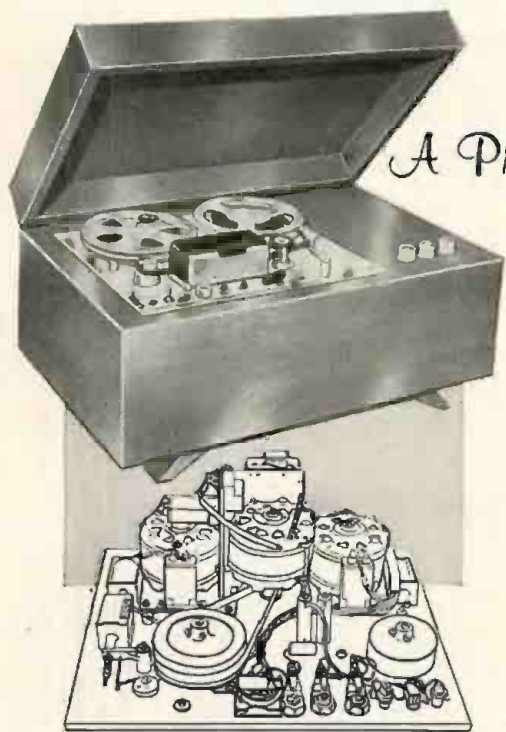
DISCOGRAPHIES (listed by Composer)

Beethoven: Symphonies Reconsidered, C. G. Burke Jan: p. 95
De Falla: A Selective Discography, Robert Charles Marsh July: p. 63
Franck: César Franck on Microgroove, Paul Affelder Mar: p. 93
Jazz Pianists on Microgroove, John S. Wilson Aug: p. 65
Mahler: Mahler Discography on Historical Principles, Robert Charles Marsh May: p. 81
Schumann: Orchestral and Chamber Music, Harold C. Schonberg Dec: p. 103

BOOKS REVIEWED (listed by Authors)

Bacharach, A.L.: Music Masters, Vol. 1 Sept: p. 35
Bacharach, A.L.: Music Masters, Vol. 4 Nov: p. 39
Barleben, K.A.: Ribbons of Sound May: p. 107
Boalch, D.H.: Harpsichord and Clavichord Makers, 1440-1840 Sept: p. 38
Boyce, W.F.: Hi-Fi Handbook Oct: p. 49
Boyden, D.D.: An Introduction to Music July: p. 75
Briggs: High Fidelity: The Why and How for Amateurs Apr: p. 34
Busoni, F.: The Essence of Music Nov: p. 36

Continued on page 170



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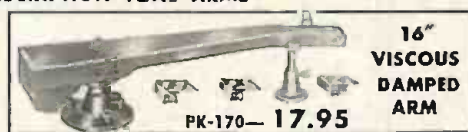
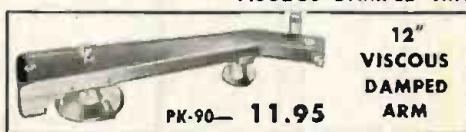
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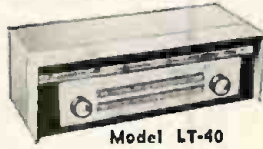
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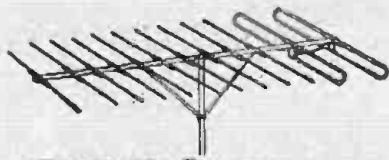
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GENERAL INDEX 1957

Continued from page 168

Calvocoressi, M.D.: <i>Modest Mussorgsky</i>	Apr. p. 30
Clason, W.E. (ed.): <i>Elsevier's Dictionary of Cinema Sound and Music in Six Languages</i>	Aug. p. 79
Clough F.F. and Cuning G.J.: <i>World Encyclopaedia of Recorded Music, Third Supplement, 1953-1955</i>	Aug. p. 79
Colebrook, F.M.: <i>Basic Mathematics for Radio & Electronics</i>	Nov. p. 36
Colles, H.C.: <i>The Growth of Music</i>	Mar. p. 25
Copland, A.: <i>What to Listen For in Music</i>	July. p. 75
Corredor, J.Ma.: <i>Conversations with Casals</i>	June. p. 26
Coyne Electrical School: <i>Coyne Technical Dictionary</i>	Aug. p. 79
Crowhurst, N.H.: <i>Understanding Hi-Fi Circuits</i>	Oct. p. 43
D'Alvarez, M.: <i>All the Bright Dreams</i>	Jan. p. 40
De Courcy, G.I.C.: <i>Paganini, the Genoese</i>	Nov. p. 32
Dexter, H. and R. Tobin: <i>Pocket Encyclopedia of Music</i>	Sept. p. 36
Downes, Irene (ed.): <i>Olin Downes on Music</i>	May. p. 114
Eaton, Q.: <i>Opera Caravan</i>	Sept. p. 38
Ewen, D.: <i>Panorama of American Popular Music</i>	Sept. p. 38
Feather, L.: <i>Encyclopedia Yearbook of Jazz</i>	Feb. p. 23
Galpin, F.W.: <i>Textbook of European Musical Instruments: Their Origin, History, and Character</i>	Feb. p. 30
Gelatt, R. (ed.): <i>High Fidelity Record Annual 1956</i>	Feb. p. 30
Greene, I.: <i>How to Plan and Install Hi-Fi Systems</i>	Nov. p. 39
Greene, I. and J.R. Radcliffe: <i>The New High Fidelity Handbook</i>	Oct. p. 49
Grossman, W.L. and J.W. Farrell: <i>The Heart of Jazz</i>	Feb. p. 23
Harmon, C.: <i>Popular History of Music</i>	Mar. p. 27
Hastings, H.C., ed.: <i>Spoken Poetry on Records and Tapes</i>	Sept. p. 38
Herman, S.M. (ed.): <i>Hi-Fi Equipment Yearbook 1957</i>	May. p. 109
Hertzberg, R.: <i>Electronics Handbook</i>	May. p. 107
Hinrichsen: <i>Ninth Music Book</i>	Jul. p. 75
Hodeir, A.: <i>Jazz: Its Evolution and Essence</i>	Nov. p. 34
Hodgson, D. and H.J. Bullen: <i>How to Use a Tape Recorder</i>	May. p. 107
Hoeffler, D.C.: <i>Mechanix Illustrated Hi-Fi Guide</i>	May. p. 107
Holt, R. (ed.): <i>Tribute to Nicolas Medtner</i>	Sept. p. 38
Howard, J. T. and J. Lyons: <i>Modern Music</i>	Sept. p. 35
Huncker, J.G.: <i>Ivory, Apes, and Peacocks</i>	Sept. p. 38
Hunter, J.L.: <i>Acoustics</i>	Oct. p. 43
Kerman, J.: <i>Opera as Drama</i>	Jan. p. 46

Korn, R.: <i>Orchestral Accents</i>	Feb. p. 31
Lawrence, R.: <i>World of Opera</i>	Jan. p. 40
LeBel, C.J.: <i>How to Make Good Tape Recordings</i>	Feb. p. 30
Leichtenritt, H. (N. Slonimsky, ed.): <i>Music of the Western Nations</i>	Mar. p. 26
Lessing, L.: <i>Man of High Fidelity</i>	Apr. p. 33
Longstreet, S.: <i>The Real Jazz Old and New</i>	Feb. p. 23
Machlis, J.: <i>The Enjoyment of Music</i>	Sept. p. 37
McProud, C.G. (ed.): <i>Audio Anthology III</i>	Mar. p. 32
Meyet, L.: <i>Emotion and Meaning in Music</i>	Apr. p. 29
Morgenstern, S. (ed.): <i>Composers on Music</i>	Mar. p. 30
Nertl, B.: <i>Music In Primitive Culture</i>	May. p. 112
Nertl, P.: <i>Mozart and Masonry</i>	Sept. p. 37
Olson, H.F.: <i>Acoustical Engineering</i>	Oct. p. 43
Panassié and Gautier: <i>Guide to Jazz</i>	Feb. p. 23
Peltz, M.E. (ed.): <i>Introduction to Opera</i>	Jan. p. 42
Pidoll, C. (trans. Powell): <i>Eroica: A Novel About Beethoven</i>	Nov. p. 31
Proctor, C.: <i>Music</i>	Feb. p. 31
Redlich, H.F.: <i>Alban Berg: The Man and His Music</i>	June. p. 28
Robertson, A. (ed.): <i>Chamber Music</i>	Sept. p. 35
Rosenthal, H.: <i>Opera Annual</i>	Mar. p. 31
Rosenthal, H.: <i>Studies of Twenty-Five Opera Singers</i>	June. p. 30
Rüber, J.: <i>Bach and the Heavenly Choir</i>	Apr. p. 34
Sacchi, F.: <i>The Magic Baton: Toscanini's Life for Music</i>	Nov. p. 33
Sackville West, Shawe-Taylor et al.: <i>Record Guide Supplement</i>	Mar. p. 31
Salter, L.: <i>Going to a Concert</i>	July. p. 75
Shanet, H.: <i>Learn to Read Music</i>	Nov. p. 36
Shecan, V.: <i>First Love and Last</i>	Jan. p. 39
Silverman, W.A.: <i>The Violin Hunter</i>	Sept. p. 38
Simon, H.: <i>Festival of Opera</i>	June. p. 30
Stearns, M.: <i>Story of Jazz</i>	Feb. p. 24
Stendahl: <i>Life of Rossini</i>	June. p. 26
Stern, L.: <i>Electronics Made Easy</i>	Jan. p. 48
Stoddard, H.: <i>Symphony Conductors of the U.S.A.</i>	Nov. p. 35
Tepfer, C. (ed.): <i>1957 Hi-Fi Guide and Yearbook</i>	May. p. 107
Terman, F.F.: <i>Electronic and Radio Engineering</i>	Mar. p. 32
Tolces, T.: <i>Creative Disciplines</i>	Sept. p. 38
Tovey, Sir D.: <i>The Forms of Music</i>	Mar. p. 31
Upton, M.: <i>Electronics for Everyone</i>	Oct. p. 48
Villchur, E.M.: <i>Handbook of Sound Reproduction</i>	May. p. 111
Wilson, M.E.: <i>How to Play by Ear</i>	Nov. p. 36
Wilson, P.: <i>Gramophone Handbook</i>	May. p. 110
Zuckerkindl, V.: <i>Sound and Symbol: Music and the External World</i>	Apr. p. 29

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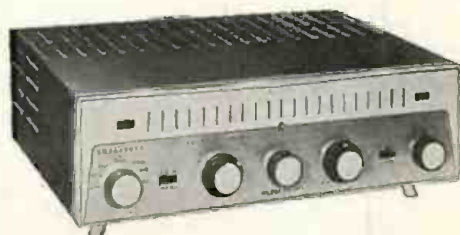
ADVERTISING INDEX

Key No.	Advertiser	Page
1	AMI, Inc.	113
2	Acoustic Research, Inc.	14
3	Acro Products Co.	158
4	Airex Radio Corp.	172
5	Allied Radio Corp.	8, 9, 166
6	Altec Lansing Corp.	7, 37, 40
7	Ampex Corp.	120, 121
8	Angel Records	Indexed on 68
9	Apparatus Development Co.	170
10	Arkay Radio Kits	156
11	Arrow Electronics	166
12	Audio Devices, Inc.	Inside Front Cover
13	Audio Exchange	171
14	Audio Fidelity Records	Indexed on 68
15	Audiogersh Corp.	38, 39
16	Audiophile Records, Inc.	Indexed on 68
17	Audio-Vision Co.	166
18	Barker Sales Company	161
19	Bogen, David, Inc.	Back Cover
20	Bozak, R. T., Co.	59
21	Brand Products, Inc.	147
22	British Industries Corp.	42
23	Capitol Records	Indexed on 68
24	Carston Studios	166
25	Classic Electrical Co.	166
26	Collaro	62
27	Columbia Phonograph	160
28	Columbia Records	Indexed on 68
29	Components Corp.	152
30	Concord Record Corp.	Indexed on 68
31	Conn Organ Corp.	33
32	Connoisseur	164
33	Conrac, Inc.	30, 31
34	Customcrafters	166
35	Decca Records, Inc.	Indexed on 68
36	De Wald Radio Mfg. Corp.	167
37	Dexter Chemical Corp.	Indexed on 68
38	Du Pont "Mylar"	128
39	Dyer-Bennett Records	Indexed on 68
40	Dynaco, Inc.	16
41	EICO	154, 155
42	Editall	127
43	Electro-Sonic Laboratories, Inc.	21
44	Electro-Voice, Inc.	13, 65
45	Elektra Records	Indexed on 68
46	EMC Recording Corp.	124, 125
32	Ercona Corporation	127, 164, 167
47	Esoteric Records	Indexed on 68
48	Expériences Anonymes	Indexed on 68
49	Fairchild Recording & Eqpt. Corp.	35
50	Ferrodynamics Co.	118
32	Ferrograph	127
51	Fischer, Carl, Inc.	166
52	Fisher Radio Corp.	60, 61
33	Fleetwood Television (Conrac, Inc.)	30, 31

Continued on next page

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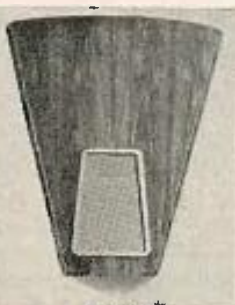
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ADVERTISING INDEX

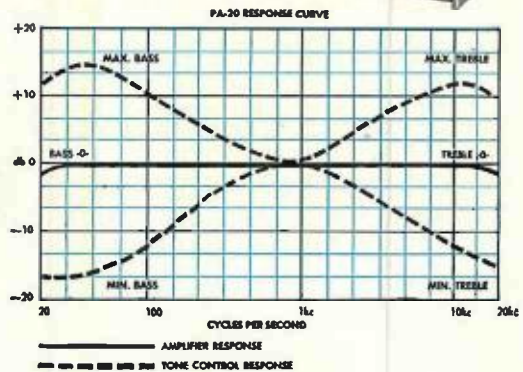
Continued from preceding page

Key No.	Advertiser	Page	Key No.	Advertiser	Page
22	Garrard Sales Corp.	42	100	Peck, Trevor, Co., Ltd.	166
53	General Electric Co.		101	Pentron Corp.	123
	Inside Back Cover		102	Period Music Co.	Indexed on 68
54	Glaser-Steers Corp.	29	103	Pickering & Co., Inc.	2
55	Goodman's Loudspeakers	156	104	Pilot Radio Corp.	149
56	Grado Laboratories	162	58	Precision Electronics, Inc.	4
57	Gray Manufacturing Co.	145	105	Prentice Hall, Inc.	159
58	Grommes	4	106	Printed Electronic Research, Inc.	167
				Professional Directory	166
59	Harman-Kardon, Inc.	130	32	R & A Coaxial	167
	Heart Fund	164	107	RCA Custom	Indexed on 68
60	Heath Co.	114-117	108	RCA Victor Division	Indexed on 68
61	Hi-Fi Headquarters	166		Record Market	Indexed on 68
62	Hi-Fidelity Electronic Corp.	166	109	Records in Review 1957	22
63	High Fidelity House	166	110	Record Review Index	Indexed on 68
64	High Fidelity Recordings, Inc.	Indexed on 68	111	Regency Division, I.D.E.A.	41
65	Hollywood Electronics	166	112	Rek-O-Kut Co., Inc.	6
66	International Electronics Corp.	165	113	Rider, John F., Publisher	161
67	International Pacific Recording Corp.	125	114	Robins Industries Corp.	126
68	JansZen	28	26	Rockbar Corp.	62
69	Jensen Mfg. Co.	1	55	Rockbar Corp.	156
70	KLH Research & Development Corp.	32	115	Santa Monica Sound	166
71	Key Electronics	166	116	Sargent-Rayment Co.	133
72	Kierulff Sound Corp.	166	117	Schober Organ Corp.	171
73	Kingdom Products Ltd.	24	118	Schwann, W.	Indexed on 68
74	Klipsch & Associates	153	119	Scott, Hermon Hosmer, Inc.	141, 143
75	Lafayette Radio	169	120	Sherwood Electronic Laboratories, Inc.	134
76	Lansing, James B., Sound, Inc.	27	121	Shure Bros., Inc.	160
77	Lectronics, Inc.	159	122	Smith, H. Royer, Co.	Indexed on 68
78	Leslie Creations	Indexed on 68	123	Sonorape Corp.	Indexed on 68
79	Librascope, Inc.	125	124	Sonotone Corp.	137
80	Listening Post	26	125	Sound Sales Ltd.	171
81	Livingston Audio Products Corp.	Indexed on 68	126	Stephens TRU-SONIC Inc.	5
82	London Records	Indexed on 68	127	Stere-O-Craft	127
73	Lorenz Speakers	24	128	Stereophonic Music Society	Indexed on 68
83	Louisville Philharmonic Society	Indexed on 68	84	Stereo Tape Exchange	126
84	Magnetic Recording Co.	126	129	Stromberg-Carlson	12
85	Marantz Co.	165	42	Tech-Laboratories, Inc.	127
86	McIntosh Laboratory, Inc.	25	130	Terminal Radio Corp.	152
87	Mercury Record Corp.	Indexed on 68	131	Thorens Co.	139
88	Metzner Engineering Corp.	158	132	Trader's Marketplace	164
89	Microtran Co., Inc.	126	133	Tri Cousti-Cone Corp.	157
90	Minnesota Mining and Manufacturing Co.	10, 11	134	United Speaker System	162
91	Montilla Records	Indexed on 68	135	University Loudspeakers, Inc.	17-20
92	Music Box	Indexed on 68	136	Urania Records	Indexed on 68
93	Music Listener's Bookshop	163	137	Vanguard Recording Society, Inc.	Indexed on 68
68	Neshaminy Electric Corp.	28	138	Vitavox Ltd.	34
94	Newark Electric Co.	167	139	Vox Productions, Inc.	Indexed on 68
95	Newcomb Audio Products Co.	157	140	Weathers Industries, Inc.	15
	North American Philips Co., Inc.		141	Westminster Recording Co.	Indexed on 68
96	Loudspeaker	23	142	WFB Productions, Inc.	Indexed on 68
97	Tape Recorder	122			
98	Nuclear Products Co.	Indexed on 68	143	World Radio Lab	170
67	Omegatape	125			
99	Orradio Industries	64			

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