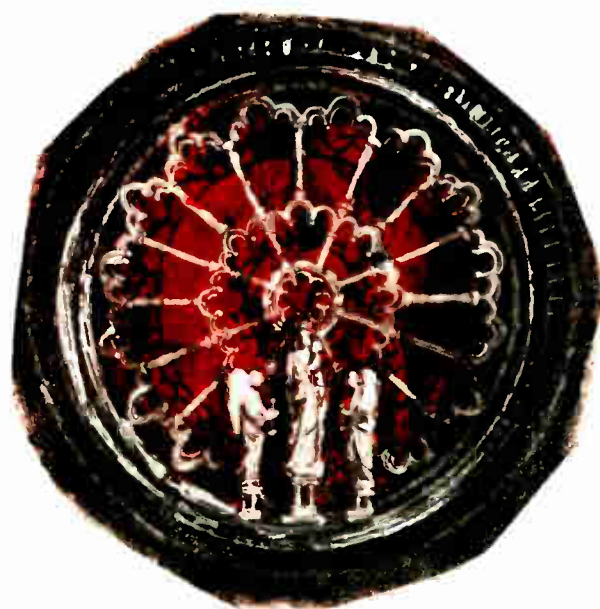


High Fidelity



the mass since Bach

A DISCOGRAPHY BY DAVID JOHNSON

A Century of Covent Garden *by Vincent Sheean*

the pause that will keep your records young



an exclusive feature of the new Glaser-Steers GS-77

Your records can be a lasting joy, their original brilliance preserved for many hundreds of performances. This takes special care to guard against undue record wear. The new GS-77 handles records more gently than any other automatic record playing mechanism.

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The GS-77 is the perfect high fidelity record changer. It combines traditional turntable quality with modern automatic conveniences—and it does this with incredible mechanical simplicity. No wonder

... audiophiles are switching to the new
GLASER-STEERS GS-77

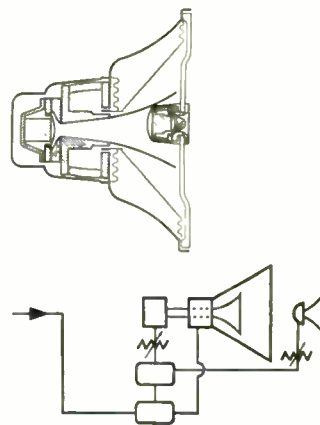
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NEWEST

NEWEST

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THE FAMOUS TRIAXIAL...JENSEN G-610A. Easily rated the world's most wanted speaker, the G-610A is "tops" in a unitary 3-way speaker assembly. It has the advantages of higher efficiency, higher power rating (40 watts). Desirable very low first crossover of 600 cycles is achieved by using the entire woofer cone as the final section of the midchannel horn. Priced at \$252.75, complete with crossover network and controls.

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PHOTOGRAPH BY ROBERT W MITCHELL

of listening pleasure...

play your records with the
incomparable *fluxvalve*



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



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



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

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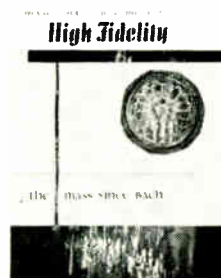
microgroove and standard groove recordings. Available with the 1/2, 1 or 2.7 mil diamond stylus. Prices from \$59.85.

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The cover design, illustrating David Johnson's discography, "The Mass Since Bach," is by Richard M. Powers.

A Century of Gramophone

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ARTICLES

- Victoria Sat Here** 34 Vincent Sheean
The Royal Opera House at Covent Garden celebrates its hundredth year this season.
- Let Them Drink Milkpoone** 38 George R. Marek
It doesn't pay opera performers to get too, too familiar with Verdi and Puccini.
- A Yacht Rigged for Music** 40 Carleton Mitchell
The high-fidelity saga of the famous Finisterre.
- An Ear for Loudspeakers** 43 Norman H. Crowhurst
By all odds the best way to shop for a loudspeaker is to take one home and try it out with an assortment of music.
- Le Scare du Printemps, or the Frite of Spring** 46 Charles Cudworth
Printers, copyists, and translators have made some weird and wonderful errors with names of musicians and compositions.
- A Hi-Fi Primer** 117 John H. Newitt
Part VIII of an instructional series.

REPORTS

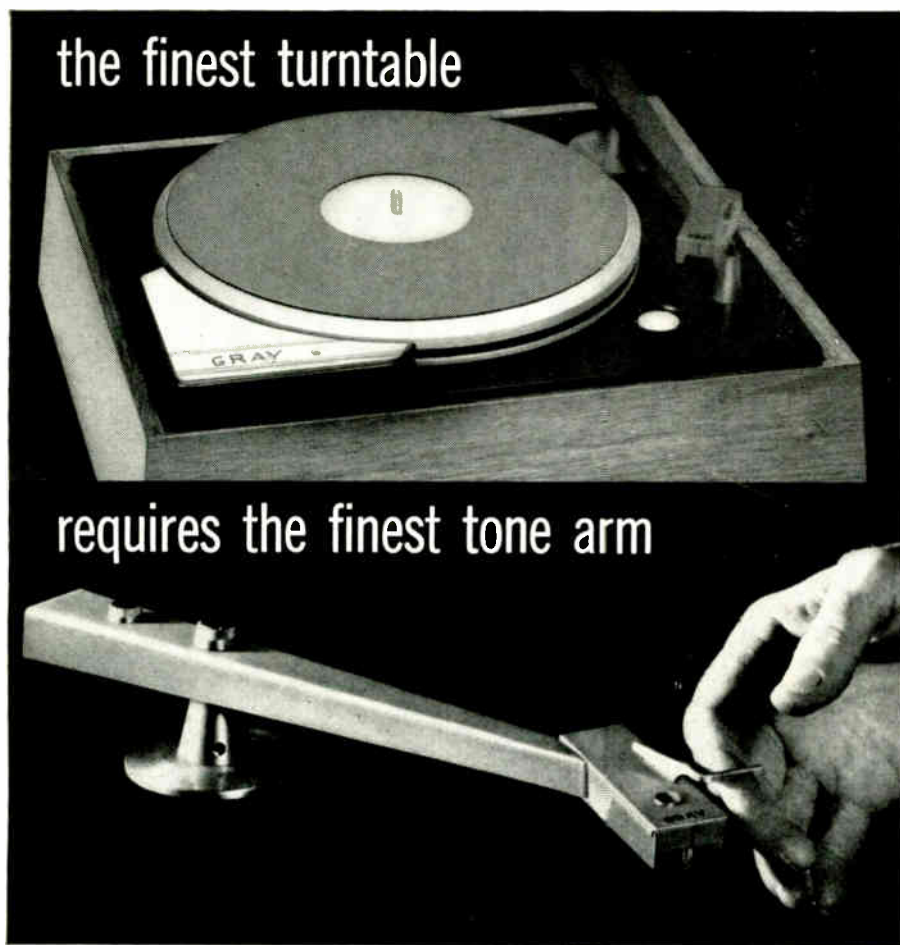
- Books in Review** 24
- Music Makers** 53 Roland Gelatt
- Record Section** 57
- Records in Review;**
The Mass Since Bach,
a Discography by David Johnson
- Stereo** 95
- Tested in the Home** 107
- JansZen dynamic woofer**
Leslie Creations Professional record rack
Marantz electronic crossover
Cook Chromatic test record
Rek-O-Kut transcription arm
Heath Legato speaker system
Scott 280 amplifier

- AUTHORitatively Speaking** 4 **On The Counter** 6 **Notes From Abroad** 9
- Letters** 14 **Noted With Interest** 20 **As the Editors See It** 33
- Audio Forum** 124 **Trader's Marketplace** 126 **Professional Directory** 131
- Advertising Index** 136

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APRIL 1958

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requires the finest tone arm

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New Gray Micro-balanced Pressure Gauge Saves Your Styli, Your Records, Your Money!

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THE GRAY MANUFACTURING CO., 16 ARBOR ST., HARTFORD 1, CONN.

AUTHORitatively Speaking

Vincent Sheean finished his biography of Verdi, which you soon will be seeing in publishers' advertisements, just in time to let him fly from Italy to England—to prowl around backstage at the Royal Opera House, Covent Garden, and to gather the final details for "Victoria Sat Here," which you may commence reading on page 34.

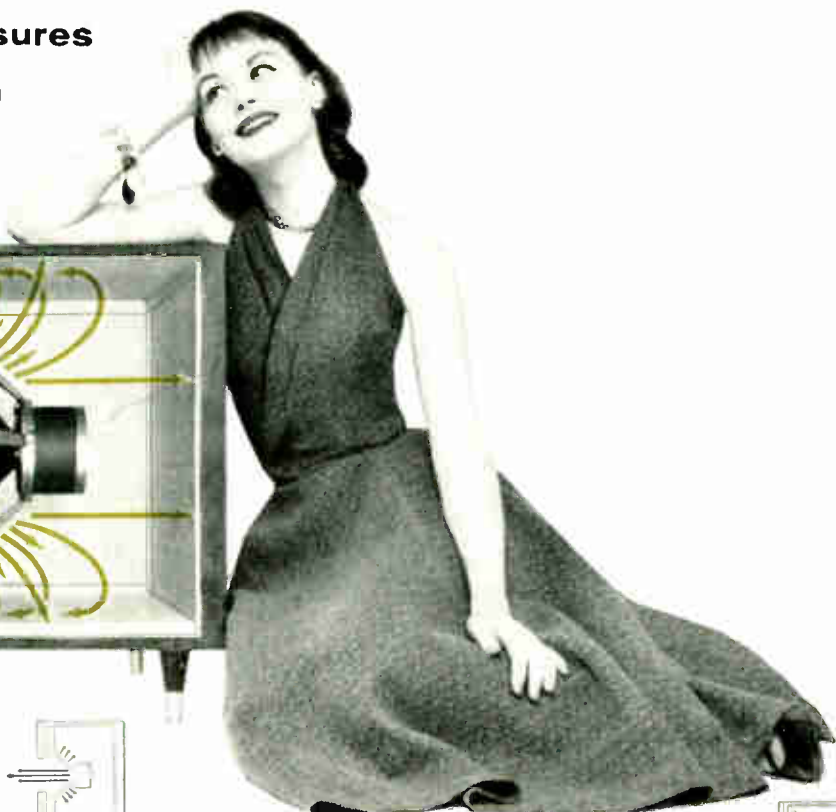
George R. Marek, who portrays for us on page 38 the horrible results of performers' being overfamiliar with operas they are working in, is a vice-president and general manager of RCA Victor Records. Under another hat, he has edited music columns for several magazines and has produced a number of books, including a Puccini biography. Latest is an anthology, *The World Treasury of Grand Opera* (Harper, New York, \$6.95). For an operatic performance that has none of the shortcomings he discusses in "Let Them Drink Milkpoonce," he refers us to his company's forthcoming *Madama Butterfly*, supervised in the making by George R. Marek.

Carleton Mitchell, author of "A Yacht Rigged for Music," was at sea while this column was being written; information kept reaching us from various Gulf Stream ports. He was born in New Orleans in 1910, to a pianist mother who introduced him to music. He played clarinet in his school band and, before sailing began to take nearly all his time, he was a conscientious concertgoer. Now (as you will find out) he takes his music with him. He writes, too—regularly for the *National Geographic* and sporadically on books, and is a skilled photographer. His (and his yacht's) sailing distinctions are impressive. He has won the Southern Ocean Racing Conference three times, a feat unduplicated, and the Newport-Bermuda race in 1956 (*Finisterre's* first try). He has crossed the Atlantic twice, in different yachts, and has been awarded the Blue Water Medal of the Cruising Club of America, a signal honor.

Charles L. Cudworth was born in Cambridge, England, and is still there, now as curator of the University Music School's Pendlebury Library. Cambridge-trained (of course) he is a musicologist, lecturer, recorder reviewer, and authority on music of the late seventeenth and eighteenth centuries. He has contributed to such music dictionaries as Grove's and *Musik in Geschichte und Gegenwart*. His gifts as a humorist came to light through an article called *Ye Olde Spuriousity Shop*, printed in the music librarians' journal *Notes*, and are further demonstrated on page 46.

Norman Crowhurst, who wrote "An Ear for Loudspeakers" (page 43), has a beard and a British accent, wherefore he is forever being mistaken for Commander Whitehead, the Schweppesman. He isn't. He is one of the most prolific of all current writers on audio, with huge and loyal publics on both sides of the Atlantic. His current piece is the first of a series.

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 excellent transient response, no "ringing" on quickly repeated "drum" or "organ" notes. Achieved by frictional damping, as sound is channeled through patented RJ duct system.



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 only the exclusive RJ patented principles can provide such quality reproduction from a speaker enclosure this size. Any modern speaker performs excellently in an RJ enclosure only slightly larger than the speaker itself.



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RJ/8 for 8" speakers. Fits single shelf of standard bookcase. 11" high x 23 1/2" long and 10" deep, in unfinished Birch hardwood (\$28.50); in Mahogany, Walnut or Blond finish (\$37.50).



RJ/Wharfedale. A complete speaker system ready to play. Enclosure—same as RJ/8. Speaker installed—the famous 8" full range Wharfedale Super 8 FS/AL. In unfinished Birch hardwood (\$50.50); in Mahogany, Walnut or Blond finish (\$59.50).



RJ/12F for 12" speakers. Floor model on tapered legs with brass ferrules, 20" high x 20" long x 16" deep. In unfinished Birch hardwood (\$45.00); in Mahogany, Walnut or Blond finish (\$56.00).



RJ/12S for 12" speakers. Fits double shelf of standard bookcase. 24" high x 21" long x 10" deep in unfinished Birch hardwood (\$38.50); in Mahogany, Walnut or Blond finish (\$49.50).



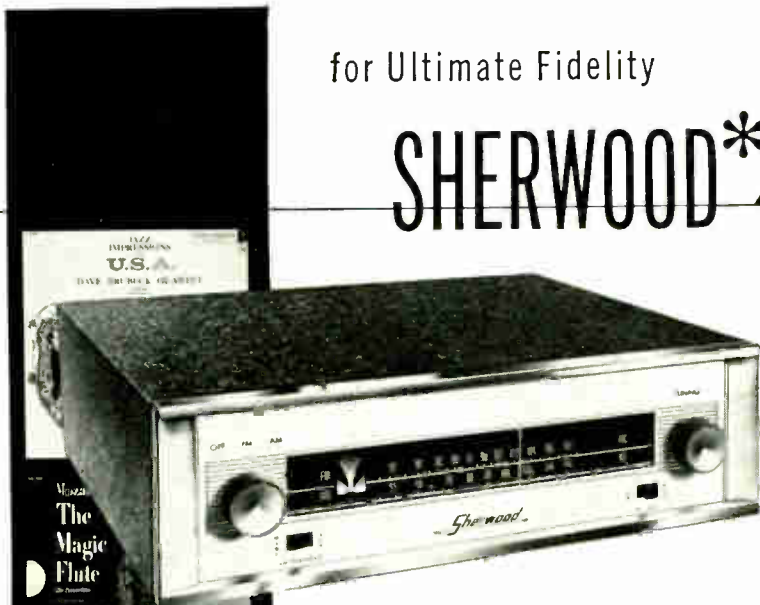
RJ/15 for 15" speakers. Floor model on tapered legs with brass ferrules, 20" high x 20" long x 16" deep in unfinished Birch hardwood (\$45.00); in Mahogany, Walnut or Blond finish (\$56.00).



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

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Cook Laboratories' new CATALOGUE lists all disc releases and explains the patented Microfusion method of making records.

The HFT 90 FM TUNER from EICO is available completely built for \$65.95, or as a kit with prewired, prealigned front end for \$39.95. Features fly-wheel tuning, automatic gain control, and EICO's "eyetronic" traveling neon indicator. Stated sensitivity: 1.5 μ v for 20 db quieting; 2.5 μ v for 30 db quieting; and full limiting from 25 μ v. Frequency response is reported as being uniform from 20 to 20,000 cycles \pm 1 db. Has 300-ohm balanced input, cathode-follower and multiplex outputs, and controls for tuning and level power. Optional cover is \$3.95.

Acoustic Research has announced that the AR-1 and AR-2 speaker systems are now available with CHERRY FINISH. Prices are the same as for walnut models: AR-1—\$194; AR-2—\$102.

A trouble-shooting HANDBOOK for record changers, *Pinpoint Record Changer Troubles in 5 Minutes*, has been published by Howard Sams & Co., Inc. Spiral bound, 320 pages, \$3.95.

Fisher's Futura RADIO-PHONOGRAPH is equipped with an FM-AM tuner, Garrard four-speed record changer, audio control center, 30-watt amplifier, and six-unit speaker system. Two storage compartments provide space for a tape recorder and record storage. The Futura measures 54 in. wide, 17 in. deep, and 32½ in. high. It is priced at \$695 (slightly higher in the far West).

Featured in the Scott 311-C FM TUNER, a new version of the 311, are wide-band design, automatic gain control, a planetary-drive tuning mechanism, and a sensitive signal-strength meter. It has a tape output for off-the-air recording, and is equipped for multiplex reception. Sensitivity is said to be 2 μ v for 20 db

Continued on page 8

HIGH FIDELITY MAGAZINE

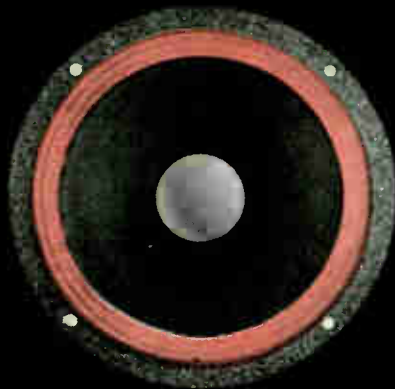
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TRUSONIC FREE CONE SUSPENSION



A COMPLETE LINE OF FULL-RANGE FREE-CONE SPEAKERS
8", 12" and ... the new 15"



Sound reproduced by TRUSONIC free-cone speakers is unbelievably clean ... distortion is practically eliminated ... clarity is crisp and refreshing. Engineered by Bert Berlant and the TRUSONIC engineering staff, this new line of speakers is the culmination of years of experience in audio equipment development.

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Listen ... you'll always hear more from: **STEPHENS TRUSONIC INC.**

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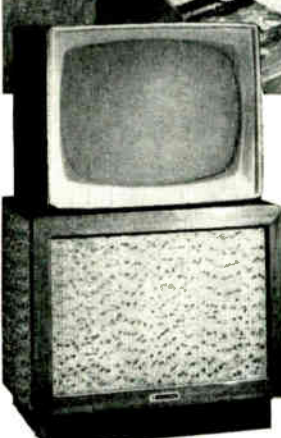
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A critically balanced system
of three exponential horns

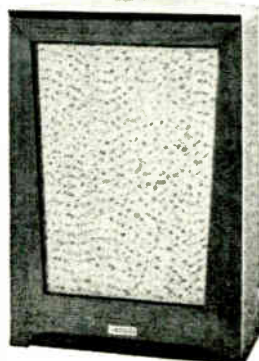
"NOTHING IS SPARED — no compromise is permitted with economy or hi-fi fads — to make the KLIPSCHORN system achieve its one purpose — the reproduction of original sound."

PAUL W. KLIPSCH



THE SHORTHORN MODEL T (left) and MODEL S (below) each employs three horns to approach KLIPSCHORN performance. When MODEL T is used with a television set it permits picture and wide range sound to originate from the same place.

Write for our new 1957 brochure on all KLIPSCH systems and a list of our new wide-range stereophonic tape recordings.



KLIPSCH
AND ASSOCIATES
HOPE, ARKANSAS

ON THE COUNTER

Continued from page 6

quieting. Dimensions in optional mahogany case are 13½ by 5 by 9½ in. Price, excluding case but including folded-dipole antenna, is \$129.95.

A new BROCHURE from University Loudspeakers includes descriptions, illustrations, and prices of University speakers, networks, enclosures, and enclosure kits. Also describes University's Progressive Speaker Expansion plan.

Audiospeaker Laboratories' Custom 16 16-in. WOOFER can be used in any kind of enclosure. Harmonic distortion is said to be from 2% to 5% at 40 cycles and from 4% to 7% at 30 cycles, depending on the enclosure. Dynamic braking is said to eliminate transient distortion. The woofer will handle from 15 to 30 watts, varying with the frequency and the enclosure used. Net price is \$89.

Audiosphere AMPLIFIERS, a new line being introduced by the Masco division of the Mark Simpson Mfg. Co., are illustrated in Catalogue 3000, free on request. The models listed run the gamut from 6 to 100 watts. A three-speed record player, Model MP-3, is available, which fits on all amplifiers from the 18- through the 100-watt model; and rack panels are available for the 60- through the 100-watt models. All cabinets in the line are finished in charcoal and gray.

Two new BROCHURES and seven SPECIFICATION SHEETS on General Electric hi-fi components have been announced. The EP-257 brochure gives brief descriptions of all GE hi-fi components; EP-243 describes GE diamond styli. Spec sheets: EP-235 on the VR-II cartridge; EP-234 on Baton tone arms and Clip-in-Tip replacement styli; EP-237—20-watt amplifier, dual-function preamp, and Transist-Tube preamp; EP-238—speakers; EP-233—Golden Coax 12-in. Dyna-power 12-inch wide-range coaxial speaker, 8-in. extended-range speaker; EP-232—woofer, tweeter, crossover network; EP-239—equipment cabinet, 12-in. speaker enclosures, 8-in. speaker enclosures. All are free of charge.

The J. W. Miller Company's 560 FM TUNER is completely shielded and self-powered. According to the manufacturer, sensitivity is 3 μv for 20 db quieting, and frequency response is ±0.5 db from 20 to 20,000 cps. The circuit has a grounded-grid RF amplifier, two IF stages, one limiter stage, and Foster-Seeley discriminator. Audiophile net is \$59.95.



Notes

FROM

Abroad

LONDON — Record-club activities broke as news for the national press at the turn of the year, and have been making (subsidiary) headlines ever since. First, Classics Club took a page of the magazine *Truth* (a small-circulation, responsible weekly, with an independent Tory line; it has recently ceased publication), and ran there a long story under the heading "THE GRAMOPHONE BANS CLASSICS CLUB ADS." The club was spurred into print, apparently, by the fact that the other record papers, plus some other musical ones, had "with striking accord" followed *The Gramophone's* lead in refusing Classics Club advertisements "as a matter of policy." *The Times* then produced a long piece called: "GRAMOPHONE RECORD CLUBS GAINING GROUND OPPOSITION IN THE INDUSTRY." *The Financial Times* offered a factual survey of record-club activity, including the interesting estimate that one British family in ten is equipped to play LP.

Rightly or wrongly, a feeling grew that beastly big companies were ganging up to squash little ones. Francis Williams, who reports on the press for *The New Statesman*, revealed that the monthly magazine *Opera* had refused record-club advertising through fear of losing revenue from the big companies, and suggested that here might be a case for the Press Council to investigate. But Peter Heyworth, in a long piece for the same paper, passed on the "un-equivocal assurance" of E. R. Lewis, Decca, and C. L. Thomas, EMI, that any such fear was groundless. Edward Greenfield, in *The Manchester Guardian*, devoted the whole of his record column one week to a pretty glowing account of record-club products; and the latest number of *Opera* carries an advertisement for the Record Society.

There are three record clubs in Britain: Classics Club, World Record Club, and the Record Society. Classics Club charges no membership fee,

Continued on next page

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EASY-TO-BUILD HI-FI EVERYONE CAN AFFORD



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- ★ Beautiful Custom-Styled Line
- ★ Advanced, Easiest-to-Build Design
- ★ Money-Saving Hi-Fi At Its Best



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- Full 18 Watts Hi-Fi Output
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- New Printed-Circuit Switch
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Here's easiest-to-build hi-fi at a price that defies comparison. Features 8 inputs for every possible signal source, including NARTB equalized tape head input. Response is ± 1 db, 20-30,000 cps. At full 18 watts output, distortion is only 0.5%. Tape head and magnetic cartridge sensitivity, 5 millivolts. Uses new RCA 6973 output tubes. Output: 4, 8 or 16 ohms. Full equalization for all records; separate Bass and Treble controls. Beautiful custom-styled case, 4 x 13 x 8". Ready for easy, money-saving assembly. Shpg. wt., 15 lbs.

Model Y-786. Net, F.O.B. Chicago, only **\$3995**



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Model Y-751

\$3895

Only \$3.89 down

- Authentic Hi-Fi Response
- Flywheel Tuning • AFC
- Pre-Adjusted Coils and IF's
- Printed Circuit
- 4 μ v Sensitivity Guaranteed

You'll be proud to build and own this top value tuner. Covers 88 to 108 mc. Sensitivity is 4 microvolts for 20 db of quieting. "Lock-in" (AFC) tuning holds stations. Extra features: cascode broad-band RF amplifier; drift-compensated oscillator; cathode follower output; output jacks for amplifier and tape; neon bulb pointer. Beautiful "space-saver" case, 4 x 13 x 8". Wt. 12 lbs.

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2-Way Hi-Fi Speaker Kit **\$4995**

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NOTES FROM ABROAD

Continued from preceding page

but club dues of 2s 6d (which includes postage) are payable any month when records (up to twelve, not more than six repeats) are ordered; there is no obligation to buy any. Ten-inchers, sometimes holding works as long as the *Emperor* or Tchaikovsky's Fourth Symphony, cost 14s 6d (about \$2), and twelve-inchers 21s. (The standard LP price over here, by the way, is around 40s, or \$6.00, though for some works Philips brings this down to just under 28s). World Record Club charges 22s 6d, plus 2s 6d for postage, and requires its members to buy at least one record a year. Record Society discs cost 35s for a twelve-inch, 25s for a ten-inch; there is a membership fee of 10s a year, which includes postage, and no obligation to buy. Classics Club has its own presses. World Record discs are pressed by Oriole, and Record Society ones are made in France.

The Record Society has agreements with the Association Européenne de Disques (Switzerland), Club Français de Disques (France), and Schallplattengesellschaft (Austria), from which it has so far drawn its catalogue (largely a connoisseurs' affair, with Bartók, Stravinsky, Purcell). The catalogues of the other two clubs cover the standard field for the most part, though often with off-beat items (Nielsen's Sixth Symphony on WRC, Handel Italian cantatas on CC). One recognizes club material from abroad, Danish Tonos, old Concert Hall Society tapes, but also a good deal of newer stuff: WRC has bought the NBC sans Toscanini tapes of the *Nutcracker Suite*, etc. An interesting development is the making of new recordings with British forces. Classics Club has just completed sessions with the London Philharmonic under Leibowitz and Goossens; it also partially supports the Bournemouth Symphony, and plans to record with them. World Record Club has brought forward the Sinfonia of London, a distinguished if so far little-known orchestra formed two years ago after an upheaval in the London Symphony, which has hitherto been engaged mainly in film work, but plans a Festival Hall debut next season. (In rather the same way, the Club Français de Disques has brought forward in Paris the Orchestre des Cento Soli.) The Sinfonia's *Pathétique* Symphony, under Muir Mathieson, is due to reach the United States market in stereo on the Livingston label. A couple of Sinfonia efforts

Continued on page 12



Dr. Paul White,
Composer, Educator, Conductor,
Eastman School of Music,
Rochester Symphony Orchestra,
studies a new score.



INTEGRITY IN MUSIC

The fine and capable musician lends not and takes not from the music he performs. To the best of his ability he remains within the framework set by the composer.

Fine and capable audio equipment lends not and takes not from the performance . . . the Stromberg-Carlson RF-471 is a perfect example of this objectivity in reproduction. Its great frequency range, its wide dispersion pattern, its clean, uncolored response evidence honesty in reproduction.

Study the specifications below—listen to the RF-471 at your audio dealer's—and form *your* honest opinion.



The STROMBERG-CARLSON RF-471 12-inch Coaxial Transducer

POWER HANDLING CAPACITY:

Woofer—more than 50 watts
Tweeter—32 watts

FREQUENCY RESPONSE:

Woofer—30 to 2,000 cps (in Stromberg-Carlson Acoustical Labyrinth® 20 to 2,000 cps)
Tweeter—1,500 to 15,000 cps

I.M. DISTORTION: 0.6%

200 cps and 7,000 cps at 4.0 volts, 1:1 ratio.
This input corresponds to an instantaneous power input of 6 watts.

POWER RESPONSE: ±4 db

DISPERSION:

Woofer—180°
Tweeter—100°

RESONANCE IN FREE AIR: Woofer—50 cps

VOICE COILS:

Woofer—1½-inch on aluminum form
Tweeter—¾-inch on aluminum form

MAGNET STRUCTURE:

Woofer—20 oz. Alnico V
Tweeter—2.15 oz. Alnico V

FLUX DENSITY:

Woofer—11,000 Gauss
Tweeter—8,500 Gauss

IMPEDANCE: 8 ohms

DC RESISTANCE: 6.26 ohms

DIMENSIONS:

Diameter—12⅞ inches; Depth—7¼ inches
Weight—11 lbs.

PRICE: \$49.95 (Zone 1)

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SP-215 STEREO PREAMPLIFIER



SM-244 STEREO PREAMP AND AMPLIFIER



Pilot SP-215 and SM-244 Stereo Components

With the announcement of the SP-215 and the SM-244, Pilot brings to stereophonic sound a caliber of engineering skill that has become a byword in high fidelity. Designed especially for stereophonic high fidelity, these new bi-channel components provide the finely matched quality performance essential for good stereo.

The SP-215 is a complete stereo preamp and audio control system. It is in effect, two matched control-preamps housed in one enclosure. Versatile beyond anything known today, the SP-215 may be used with any stereo signal source: FM-AM stereo broadcasts, stereo tapes and stereo discs. A separate output is provided for making stereo tape recordings from any of these program sources as well as with microphones. Two panel-mounted VU meters permit each channel to be precisely monitored for the recording. And there are independent controls for adjusting the reference and peak recording levels on each channel. The SP-215 may also be used for conventional, non-stereo high fidelity.

Features of the SP-215 include bass and treble controls, volume and loudness controls, as well as a balance control for equalizing the level between the two channels. The SP-215 outputs may

be fed into any two basic power amplifiers, such as the Pilot AA-908 or Pilot AA-410A. Both power amplifiers are operative, and the available power output is the sum of both. Pilot SP-215 Stereo Control-Preamp System complete in enclosure \$189.50.

The SM-244 is a complete stereo control-preamp and amplifier system, all housed in one enclosure. The two built-power amplifiers are rated at 14 watts each (28 watts peak each) at less than 1% distortion. Inputs are provided for FM-AM stereo, stereo tape and stereo discs, microphones, auxiliary, and a separate output for making stereo tape recordings. There are bass and treble controls, volume and loudness controls, plus a balance control as on the SP-215. Whether used as a stereo or non-stereo system, the SM-244 provides an available peak power of 56 watts. Pilot SM-244 Stereo Control-Preamp-Amplifier System, complete in enclosure \$189.50—prices slightly higher in west.

Hear these new Pilot stereo components at your hi-fi dealer today! For complete specifications, write to: Pilot Radio Corp. 37-06 36th St., L. I. City 1, N. Y. *Manufacturers in electronics for over 39 years.*

Continued from page 10

have been put forth on the Liberty label in the United States.

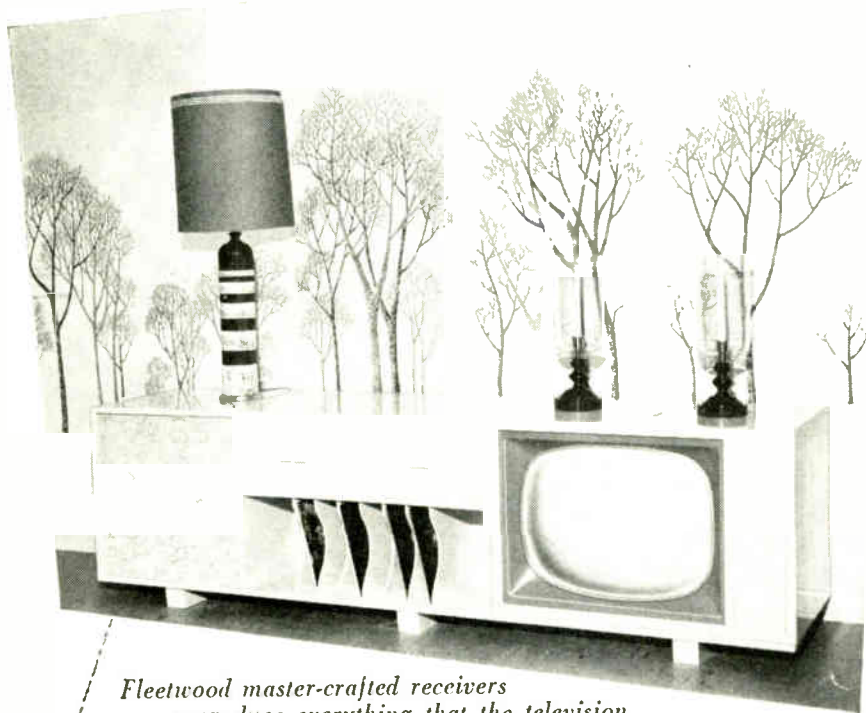
What is the big companies' attitude to this? Mr. Lewis of Decca declared to *The Times* that the clubs "are bad for the industry because they are unfair on the dealers who hold such a wide range of the companies' stocks"; while to *The New Statesman* he maintained that "in America clubs and price-cutting have between them undermined retailers to the point where few of them carry extensive stocks." Large opera recordings and large symphonic projects represent heavy capital investment; they sell relatively slowly, while problems of distribution and stock carrying arise—unknown to the clubs, who can press *ad hoc*, to a more-or-less predetermined figure. The success of the clubs, it is argued, could well jeopardize the record industry as a whole. On the other side it is claimed that membership of the clubs stimulates retail buying. Classics Club has plans for the manufacture of a low-cost decent-quality record player, on the lines of the machine sold by the *Guilde Internationale du Disque*, a French club with a membership of over 350,000. Membership of the British clubs is a close-guarded secret; but Classics Club boasts that "thanks exclusively to our membership, the net circulation (audited figures) of *Classics Club News* will soon exceed that of *The Gramophone*" (whose audited circulation figure for February was 73,200).

Your correspondent has no competence to assess the potential threat or gain to the industry; nor, yet, to pronounce on the quality of the club records. I have not heard enough of them to generalize, but have expressed willingness to be put to the "blindfold test," appraising Classics Club issues against the best the big companies can offer. So far, there is no sign that EMI or Decca are contemplating the launching of clubs of their own, on the lines of RCA Victor or Columbia in America.

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BETTER ENGINEERING Since 1945 EICO has pioneered the concept of test instruments in easy-to-build kit form — has become world-famous for laboratory-precision instruments at low cost. Now EICO is applying its vast experience to the creative engineering of *high fidelity*. Result: high praise from such authorities as Canby of AUDIO, Marshall of AUDIOCRAFT, Holt of HIGH FIDELITY, Fantel of POPULAR ELECTRONICS, Stocklin of RADIO TV NEWS, etc. — as well as from the critical professional engineers in the field.†

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BEFORE YOU BUY, COMPARE At any of 1200 neighborhood EICO distributors coast to coast, you may examine and listen to any EICO component. Compare *critically* with equipment several times the EICO cost — then you judge. You'll see why the experts recommend EICO, kit or wired, as best buy.

† Thousands of unsolicited testimonials on file.



HFS2 Speaker System



HFT90 FM Tuner with "eye-tronic" tuning



HF61 Preamplifier



HF60, HF50 Power Amplifiers



HFS2 Speaker System: Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn — of 12-ft path. Middles & lower highs from front side of 8½" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter radiates *omni-directionally*. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15¼", 11½". " . . . rates as excellent . . . unusually musical . . . really non-directional" — Canby, AUDIO. "Very impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

HFT90 FM Tuner equals or surpasses wired tuners up to 3X its cost. New, pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Sensitivity, 1.5 uv for 20 db quieting, is 6X that of other kit tuners. DM-70 traveling tuning eye. Response 20-20,000 cps ± 1 db. Cathode follower & multiplex outputs. Kit \$39.95*. Wired \$65.95*. Cover \$3.95. *Less cover, excise tax incl.

HF61A Preamplifier, providing the most complete control & switching facilities, and the finest design, offered in a kit preamplifier, " . . . rivals the most expensive preamps . . . is an example of high engineering skill which achieves fine performance with simple means and low cost." — Joseph Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with Power Supply) Kit \$29.95, Wired \$44.95.

HF60 60-Watt Ultra Linear Power Amplifier, with Accro TO-330 Output Transformer, provides wide bandwidth, virtually absolute stability and flawless transient response. " . . . is one of the best-performing amplifiers extant; it is obviously an excellent buy." —AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

HF50 50-Watt Ultra-Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60 and same specifications up to 50 watts. Kit \$57.95. Wired \$87.95. Matching Cover E-2 \$4.50.

HF30 30-Watt Power Amplifier employs 4-EL84 high power sensitivity output tubes in push-pull parallel, permits Williamson circuit with large feedback & high stability. 2-E281 full-wave rectifiers for highly reliable power supply. Unmatched value in medium-power professional amplifiers. Kit \$39.95. Wired \$62.95. Matching Cover E-3 \$3.95.

HF-32 30-Watt Integrated Amplifier Kit \$57.95. Wired \$89.95.

HF52 50-Watt Integrated Amplifier with complete "front end" facilities and Chicago Standard Output Transformer Ultra-Linear power amplifier essentially identical to HF50. The least expensive means to the highest audio quality resulting from distortion-free high power, virtually absolute stability, flawless transient response and "front end" versatility. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

HF20 20-Watt Integrated Amplifier, complete with finest preamp-control facilities, excellent output transformer that handles 34 watts peak power, plus a full Ultra-Linear Williamson power amplifier circuit. Highly praised by purchasers, it is established as the outstanding value in amplifiers of this class. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

† Prices 5% higher in the West

HF12 12-Watt Integrated Amplifier, absolutely free of "gimmicks", provides complete "front end" facilities & true fidelity performance of such excellence that we can recommend it for any medium-power high fidelity application. Two HF12's are excellent for stereo, each connecting directly to a tape head with no other electronic equipment required. Kit \$34.95. Wired \$57.95.

HFS1 Two-Way Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps ± 6 db. Capacity 25 w. Impedance 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HF-4



HF52, HF20 Integrated Amplifiers



HF12 Integrated Amplifier



HF30 Power Amplifier



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**The hottest turntable on
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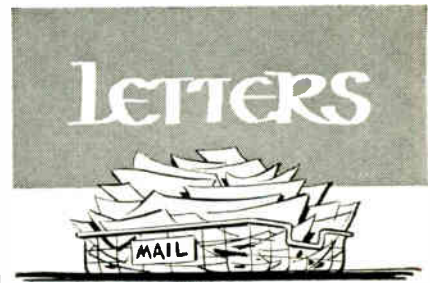
\$99.75

That adds up to about \$1000.00 worth of Thorens Hi-Fi Components to the happy winner.

What you have to do is name your favorite Hi-Fi salesman—and write a 50-word statement (or less) saying why he's your favorite. This information will help us and our dealers do a better job of serving you. Mail statement together with your official registration form (at bottom—more at your dealers) on or before May 15th.

Winning statement will be selected by a panel of editors of leading Hi-Fi publications; the winner will be announced in June. If you win, simply pick up your TD-124 (above) at your dealers. He and his salesman both win prizes too, by the way. (If you've already bought a TD-124 you get your choice of another Thorens component for 1958.) Then each year for 9 more years you'll go back to him, and pick out your Thorens component for that year.

E.S



On the Pangs of Criticism

Sir:
On the Pangs of Criticism: I find it not altogether surprising, but nonetheless annoying, that a professional critic should cover three pages without presenting one valid point of criticism not grossly warped by the "narrow view." In fact, I take issue with Mr. Gelatt's major premise ["The Pangs of Progress," January] that the LP "is not a spotless paragon." He says, "we no longer listen to records with our former devotion and absorption." Who doesn't? Many who once considered recorded music too poor a facsimile to enjoy, now, through the enormous technological advancements in recording and reproducing prompted by the LP, are quite devoted record listeners. I may concede that the proportion of record collectors who are devoted listeners may have decreased, which is to say that if the number of people who actively collect records has increased one hundredfold, the number who listen in earnest may have increased only twentyfold. Can Mr. Gelatt be dismayed by this? He further points out, concerning the cheapness of LPs, that "it makes the records themselves considerably less cherished objects." Can the loss of affection for these globs of vinyl plastic possibly outweigh the endless hours of music which now flood formerly silent homes? But to a more perverse point: "Too many musicians have recorded music for which they manifest scant affinity, merely to satisfy a company's craving for repertoire." I may remark candidly that I think the "international talent hunt" has lifted from relative obscurity several pianists more competent than Schnabel to record Beethoven and several conductors more suited than Toscanini to record almost anything. Not only is there a great enough diversity of available recordings of major works to satisfy virtually all listeners' musical inclinations, but (praise again the cheapness of the LP) the devoted listener now can, and probably does, own two *Eroicas* and two *Ninths* and, al-

Continued on page 17

H48

**Official Registration Form
Ten-year Hi-Fi contest**

Official Rules

1. Contest open to all except employees of Thorens or their ad agency. 2. Only one entry per person. 3. Registration form must be legibly and completely filled in. 4. Mail your entry to Thorens, address below, postmarked not later than 12 p.m. May 15, 1958. 5. Decision of the judges will be final. 6. Legible statement saying why salesman named is your favorite in 50 words or less must accompany registration form.

Name _____

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Street _____

Dealer's Name _____

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Duplicate prizes in case of tie.

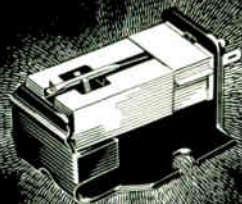
This contest does not apply in localities where state or local regulations forbid.

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DON'T BUY A NEW

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SPECIFICATIONS

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OUTPUT: (Westrex 1A) .5 volt rms.
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WEIGHT: 2.4 grams
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and $\frac{7}{16}$ " centers
CHANNEL ISOLATION: 20 db

THE MISSING LINK to popular-priced stereophonic sound reproduction has been found: It's the new Electro-Voice TOTALLY COMPATIBLE Stereo Cartridge . . . plays the new stereo discs superbly . . . LP's too . . . even better than existing cartridges.

By breaking the stereo cartridge cost bottleneck, Electro-Voice has made popular-priced quality stereo a reality. E-V's ceramic stereo cartridge (Model 21D with .7 mil diamond stylus) sells for only \$19.50 (Audiophile net) and is available now at your audio dealer or from your serviceman.

Here are some of the answers to your questions concerning stereo:

Q How does the COMPATIBLE E-V Stereo Cartridge differ from CONVENTIONAL cartridges?

A It has the ability to play both the new type stereophonic discs and conventional records. Inherent in its design is an improved monaural performance. *Exclusive* design for rumble suppression of 15 db or better will permit the use of Electro-Voice's Stereo Cartridge *with any type of changer or transcription player!*

Q Are stereo discs compatible with conventional cartridges?

A Most cartridges damage the stereo record. **DO NOT BUY STEREO DISCS UNTIL YOU HAVE AN E-V STEREO CARTRIDGE.** You may then play monaural or stereo discs monaurally. Add a second speaker and amplifier, and you have stereophonic sound.

Q What about modification problems?

A Using an Electro-Voice Stereo Cartridge, which is constructed so that its output is already corrected to the RIAA curve, you will not require the equalization of the *second* amplifier. Inserting the cartridge is simple. It will fit virtually any standard tone or transcription arm. The addition of a second amplifier and speaker is not complicated.

Q What about record availability?

A Recordings by major record manufacturers will be available in mid-1958.

Q What effect will stereo cartridges and records have on your present equipment?

A Only your cartridge will be obsolete. All other components are compatible with stereo.

Q What if you don't have a HI-FI system now . . . should you wait?

A *No.* Proceed as before—with one exception: you should insist on a stereo cartridge initially. When you are ready for stereo, merely add a *second* speaker and amplifier.

Q How do you go about getting your Electro-Voice Stereo Cartridge?

A Visit your dealer. If you don't know the name of your nearest dealer, please write Electro-Voice. Ask for E-V Stereo Model 21 D with .7 mil diamond stylus or E-V Stereo Model 26 DST Turnover with .7 mil diamond Stereo tip and 3 mil sapphire tip for monaural 78 rpm records (\$22.50).

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STEREO

*don't buy an obsolete cartridge . . . replace with the totally compatible **Electro-Voice** stereo cartridge*

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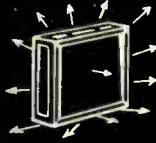
A new system concept by G. A. Briggs based upon the absolutely unhindered performance of the speakers themselves, which results in unparalleled reproduction. Yet, it is moderate — even low — in price!



Speakers and enclosure matched and acoustically integrated to perform as a single unit, and as a single unit only! (These special speakers and enclosure not usable separately)



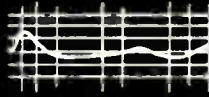
Three Wharfedale Speakers specifically designed to work together in this system. 12" Low Frequency, 10" Mid-range, 3" Treble.



Omnidirectional spacious sound resulting from open design, which allows the speakers to radiate in all directions; eliminates "point source effect". (This is the reason for its magnificent stereo performance when used in pairs.)



Featuring all the Wharfedale advantages: plastic foam suspension, cast chassis, high flux density. Each speaker custom-built and individually tested.



Exceptional smoothness and excellent transient response make the sound of this full range system a revealing experience in any home environment.



Resonance-free, sand-filled baffle . . . because sand makes the baffle inert; effectively damps all vibrations. No cabinet resonance, because there is no cabinet of the ordinary type.



Free-standing and mobile! This speaker system performs without dependence upon placement against walls, corners, etc.



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SFB/3 3-WAY SPEAKER SYSTEMS

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*Bass Resonance: 30-35 cps.
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The SFB/3 systems are now on display at your dealer.
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LETTERS

Continued from page 14

most certainly, two sets of *Brandenburgs*. . . .

I'm afraid I can agree with Mr. Gelatt on only one point: ". . . critics are dour types."

Jerry Landis
Philadelphia, Pa.

Challenge from Chicago

Sir:
Martin Bookspan's article, "The BSO and the Talking Machine," January 1958, contains the erroneous statement that the Boston Symphony Orchestra was the first American symphony orchestra to make records. The Chicago Symphony Orchestra, under Frederick Stock's direction, had recorded eight sides for Columbia, at least a year prior to the October 1917 trip of the Boston Symphony to Camden.

I cannot supply details as vivid as those recounted by Mr. Bookspan about the historic occasion of the actual first recording session by an Amer-



ican symphony orchestra, for our sole evidence to substantiate our claim is a series of advertisements in the Orchestra's programs, beginning October 13, 1916. During the course of this season, the following records were advertised:

- A 5844. Mendelssohn: *Wedding March*; Greig: *Spring*
- A 5860. Bizet: *Two Spanish Dances* from *Carmen*; Tchaikovsky: *Waltz* from *The Sleeping Beauty*
- A 5894. Wagner: *Prelude to Lohengrin*; *Procession of the Knights of the Holy Grail* from *Parsifal*
- A 5903. Saint-Saëns: *Bacchanale* from *Samson and Delilah*; Wagner: *Ride of the Valkyries*

Advertising copywriters of 1916 had already developed the high-fidelity vocabulary still in use today. The *Ride of the Valkyries* was cited as "a supreme example of orchestral art." "There is probably no such fortissimo staccato in the world of recorded music the equal of the final chord of this Chicago Symphony masterpiece." "Columbia Records of the Chicago Symphony Orchestra (under the con-

Continued on next page

In terms of balancing sensitivity with stability, dependability and simplicity of operation . . . there is NOTHING MORE DESIRABLE than a **NEWCOMB**

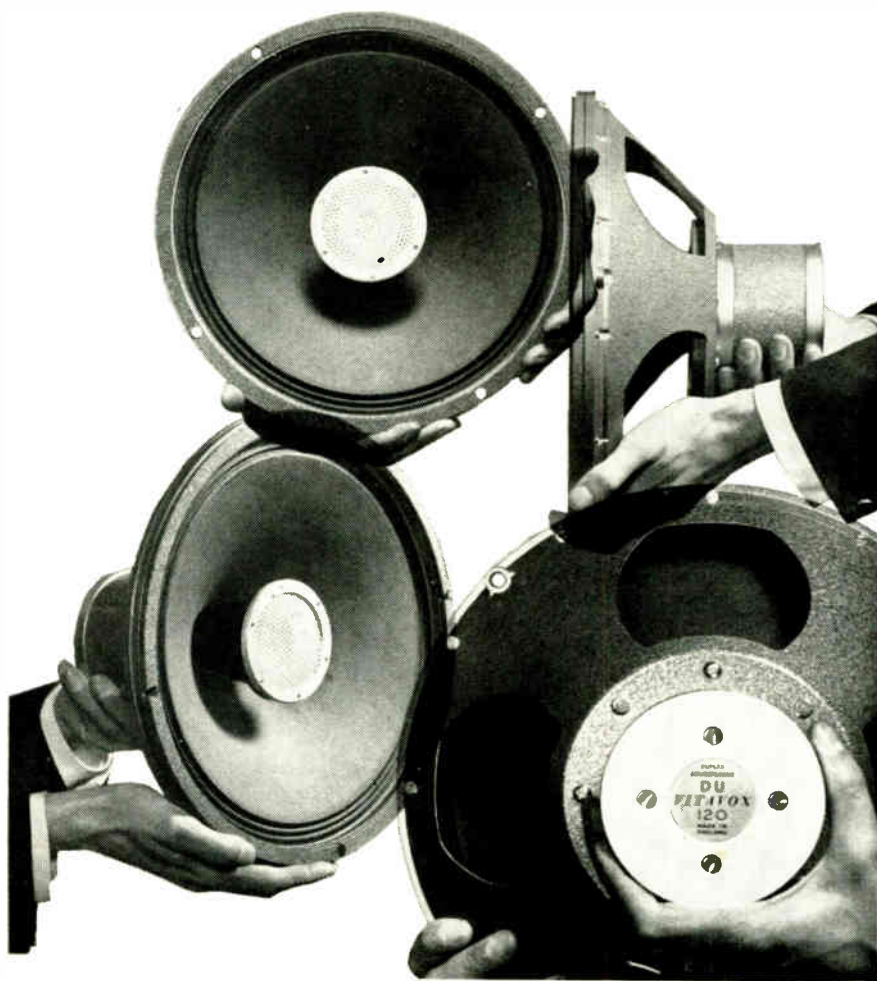


compact 200 AM-FM tuner

If listening to good music is one of the principal interests in your home, the Newcomb Compact 200 is designed specifically for you. The 200 combines brilliant performance with proven-in-use dependability, freedom from gimmicks, and neat harmonious styling. Virtually free from distortion and hum, the Newcomb 200 has an optimum, measured FM sensitivity of 2 microvolts for 30 db of quieting. Utmost stability is assured by snap-in automatic frequency control and temperature controlled oscillators. The Compact 200 has a multiplex jack, up to 10 volts from a cathode follower output permitting remote placement up to 200 feet from amplifier, and unsurpassed conventional tuning eye. All of this beautifully balanced engineering is dressed in a gold-toned cabinet measuring just 12½" x 4⅞" x 9". Listen carefully and inspect the Newcomb Compact 200 closely before you decide on the tuner you plan to live with. Enlightened comparators choose Newcomb 8 times out of 10. The 200 is not available to every dealer. Write for the name of the Selected Newcomb Specialist nearest you.

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Hollywood's leading producer of home sound equipment since 1937
DEPT. W-4

from all angles . . .



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TORONTO, 13

- ★ Duplex design
- ★ Full range reproduction
- ★ Purpose-built tweeter
- ★ Heavy duty woofer
- ★ Generous magnet design
- ★ Plasticised cone surround
- ★ Dust-excluding construction
- ★ Low fundamental resonance
- ★ Smooth cross-over
- ★ Replaceable cone
- ★ Die-cast chassis
- ★ Instrument finish

**FULL RANGE
LOUDSPEAKER**

*Made in England by
Vitavox Limited,
London, N.W.9*

LETTERS

Continued from preceding page

ductorship of Frederick Stock) are true to life. . . . They carry all the brilliance and spirit of the original rendering—they glow with color, pulse with life.”

We have traced copies of three of the four records which were made in New York City during an Eastern tour of the Orchestra in 1916, but have yet to confirm the exact dates, circumstances, and location of the actual sessions.

*George A. Kuyper, Manager
Chicago Symphony Orchestra
Chicago, Ill.*

BSO Recordings—1905

SIR:

I have just read with great interest the excellent article by Martin Bookspan, “The BSO and the Talking Machine” [January], in which the author states that the first recordings with that orchestra were made in Camden, N. J. in October 1917.

Actually, it might interest you to learn that certain members of the BSO made a few recordings as early as 1905. I have in my own collection a recording of the hymn *Nearer My God to Thee*, played by the “Boston Symphony Trombone Quartet,” and released on a ten-inch black label disc, number 4649.

*Edmund A. Bowles
Summit, N. J.*

Tapes Urgently Desired

SIR:

I have tried in vain to find tapes of certain Metropolitan Opera broadcasts. Perhaps some kind reader would lend me the tapes for these particular broadcasts: *The Rake's Progress* 1952-53; *Norma* 1953-54; *Andrea Chénier* 1954-55.

I am equipped to make copies of tapes, or will be glad indeed to send the necessary tape. I record at both 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips.

*William W. Derbyshire
315 Rex. Ave.
Philadelphia 18, Pa.*

CORRECTION:

On page 24 of the February issue, Atlas Sound Ltd. of Toronto was listed in error as agent for Vitavox. The Vitavox agent in Canada is Astral Electric Co., Ltd. of Toronto.

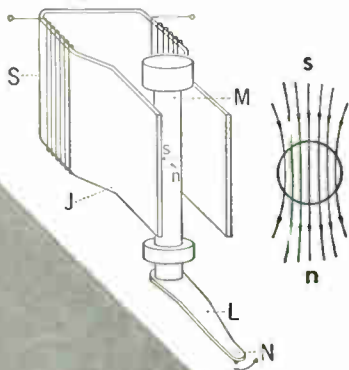
NORELCO[®] presents

the world's **second finest***
pickup cartridge



a new **MAGNETO-DYNAMIC** design by
Philips of the Netherlands

*The world's finest pickup cartridge is carefully guarded at the great Philips audio research center in Eindhoven, the Netherlands. It is the laboratory prototype of the new NORELCO "Magneto-Dynamic" pickup cartridges—a special pilot model hand-built to zero tolerances by Europe's most renowned electro-acoustic research team. This reference standard must, of necessity, be a shade superior to the production models, which are constantly quality-controlled against it. It is an indispensable laboratory tool that obviously cannot be sold. But the world's **second finest** pickup cartridge—meaning any and every NORELCO production model—can be and is sold by leading hi-fi outlets everywhere, for the astonishing price of \$29.95, with diamond stylus.



THE MAGNETO-DYNAMIC PRINCIPLE—The armature is a thin rod M, 1/32" in diameter and approximately 1/2" long, made of "Ferroxdure," a special high-coercivity ferrite material developed by Philips. This armature is magnetized perpendicularly to its axis (s — n) and is rotated about the axis by the transverse vibrations of the cantilever stylus bar L, which is driven by the 1-mil diamond stylus N. This rotation induces a varying flux in the core J, which results in the development of a corresponding AC voltage in the coil S. The inherent advantages of the system include very high compliance (more than 5×10^{-6} cm/dyne), very low dynamic mass (2.8 milligrams), high output (35 millivolts at 10 cm/sec), low stylus force (4 grams), and vanishingly low distortion. Frequency response is flat within 2 db from 10 to 20,000 cps.



NORTH AMERICAN PHILIPS CO., INC.
High Fidelity Products Division, Dept. C-1
230 Duffy Avenue, Hicksville, L. I., N. Y.

Some facts on the
measure of the **JansZen***
loudspeaker

One very important measure of a loudspeaker's capability as a true high fidelity component lies in its ability to reproduce music with the same emphasis at all volume levels. As the volume control is turned from maximum to minimum, each instrument of an orchestra should remain in the same perspective . . . the effect being of walking farther and farther away from a live orchestra as it is playing.

When a response curve is taken on a JansZen speaker from the lowest listening level up to a full 50 watts of power the resultant curves are absolutely identical. This is a true measure of smooth response, which in turn is a measure of the similarity between what goes into a recording microphone compared with what comes out of your speaker at home. Hence, it is a measure of whether a high fidelity speaker is in fact what it is supposed to be.

A response curve is taken on every JansZen speaker before it leaves the factory. Only in that way can it be assured that each speaker is right. Only in that way can it be assured that all speakers are exactly the same. Small wonder that most really knowledgeable listeners consider JansZen as The Speaker.

The JansZen speaker was picked
by the Institute of Contemporary Art as The
high quality loudspeaker for exhibit at the
United States Pavilion of the
Brussels World's Fair.

Write for literature and the name of your nearest dealer

Product of **NESHAMINY ELECTRONIC CORP.**, Neshaminy, Pa.

Export Division: 25 Warren Street, N. Y. C. 7, Cable Simonrice, N. Y.



Ho Hum!

We diligently, and apparently endlessly, report new applications for the words high fidelity, or their common abbreviation, hi-fi. We don't know why we do this, really; perhaps we are always hopeful that some bright copywriter will be original and start a trend toward a new expression, so that high fidelity can return to its original association.

The latest comes from Edward Fisk, of New York City, who clipped it from *All Pets* magazine, which picked up an advertisement of a Huntington, W. Va., store. Now that the background is complete and the suspense just awful, we can tell you that the store suggested trading in a nontalking parakeet for a "hi-fi singing canary." Regular price was \$7.88; trade-in price, \$5.44. This, we presume, was audiophile net.

FM in Cincinnati

A reader from Hillsboro, Ohio, reports that Cincinnati can now raise its blushing face, slightly. Seems that there is a lot of musical culture in Cincinnati, but that the local people have been keeping it strictly to themselves. Radio station WSAI-FM started separate programming of good music about two years ago, but gave it up for lack of sponsors. Now WSAI-FM has started again; they began a guaranteed twenty-six weeks of separate (and largely musical) programming on January 20.

WSAI-FM is on 102.7 mc. We urge readers within the listening area of this station to give it their full support. Best of success to WSAI-FM . . . and our thanks to Dr. Leland McBride for bringing this to our attention.

FM in Houston

Everyone in the Houston area know about KTRH on 101.1 mc? Reader F. C. Hoffmann sent us a copy of their program guide; said they started about five years ago and, from hum-

Continued on page 22

HIGH FIDELITY MAGAZINE



Ellington Photo by Aram Avakian

The Duke was made for High Fidelity

Ferde Grofe, who went on to write for Toscanini, used to sit all night in the old Cotton Club, moved and mystified by the music of Ellington. He finally confessed that the Duke's magic could not be set down as so many notes on a piece of paper. The phonograph records of those days in the late twenties, treasures though they are, give us little more than the shadows of what Ferde Grofe heard.

The elegance which is Ellington's now was there 30 years ago when he and his five Washingtonians sat down to make their first records before a solitary horn pick-up in a New York loft. It is still there in muffled echo for those lucky enough to have the old recordings. For the essence of jazz is the impulse of the man who plays it; and the essence of the Duke is not one instrument—but 15—because he alone among jazz composers has made the whole orchestra his instrument.

Today, for the first time, we are as rich as he, for the records we play at home over high fidelity, or the performances we listen to over FM, have all the sumptuous texture that taunted Ferde Grofe because it seemed to him then beyond recapture.

High fidelity has come of age and many excellent instruments are available today. The distinction that is Harman-Kardon's comes, perhaps, from the sensitivity and understanding its people have for the work their products do. There is more here than simple devotion to perfection in curves and percentages. That surely exists at Harman-Kardon; but a genuine feeling for the "bursting white lights" and the limitless shadings of the music is also there. Inescapably, this special sensitivity to the music—whether Ellington's or Mozart's—is expressed in the way operating controls are organized, in the emphasis placed on one function over another and in the way the product looks.

Perhaps the finest expression of this marriage of engineering skill and feeling for the art is the Harman-Kardon Festival II, Model TA-1040, shown above. Here in a graceful compact unit is a complete and powerful high fidelity electronic center. Simply connect it to an equally fine record player and speaker, and a high fidelity system of incomparable performance is yours.

The Festival combines a highly sensitive AM-FM tuner, a complete preamplifier and a 40 watt hum-frec, distortion-free power amplifier. It features: magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning *automatically*; Automatic Noise Gate to eliminate noise between stations when tuning; sensitive AM with 10KC whistle filter; Dynamic Loudness Contour Control to provide precise balance for your own hearing characteristics; enormously effective treble and bass controls to adjust for the acoustics of your room; selectable record equalization; remote speaker selector switch; illuminated tuning meter and rumble filter. All this expressed in six easy to operate controls.

The cage and control panel are finished in brushed copper; the knobs and escutcheon frame in matte black. The Festival stands 4-5/16" high, 16-1/8" wide and 14" deep.

The Festival price is \$250.00 Slightly higher in the West.

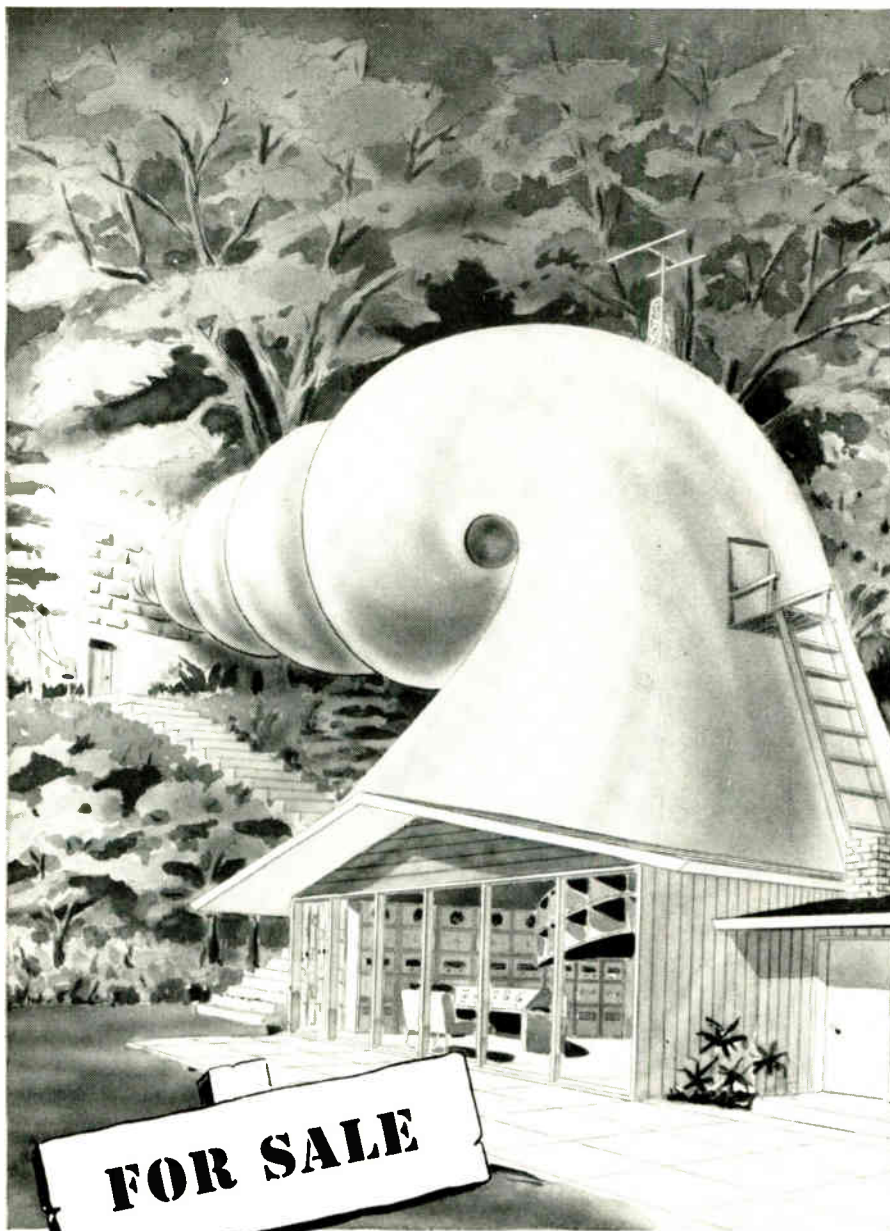
We have little regard for the typical commercial testimonial, but happily, our admiration for Edward Kennedy Ellington is reciprocated by the Duke. Long before this advertisement was contemplated, he had chosen Harman-Kardon tuners and amplifiers for his personal and professional use. The Festival, he tells us, is his favorite for listening at home.



FREE: beautiful, new, fully illustrated catalog. Describes complete Harman-Kardon line and includes guides on how and where to buy high fidelity. Send for your copy now. Write: Harman-Kardon, Inc. Department 11-14, 520 Main Street, Westbury, New York.

harman kardon

INCORPORATED



FOR SALE

Practically new ranch house with 200-foot, poured-concrete, spirally curled, exponential bass horn; 12-foot multicellular midrange horn (24 cells); large inventory of assorted dynamic and electrostatic tweeters; three 2,000-watt water-cooled amplifiers; infinite-attenuation electronic crossover networks; master control-mixer-preamplifier console; two 1,500-lb. belt-driven turntables suspended in mercury bath; vacuum-sealed record-positioning chamber with servo-controlled record lifters and nuclear-reactor record deionizer; foam-rubber basement for acoustical feedback isolation; also complete blueprints for construction of identical house for stereo.

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



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

NOTED WITH INTEREST

Continued from page 20

ble beginnings, have built up a listening audience of astounding proportions. The Program Guide is \$2.00 a year.

FM in Roanoke

This seems to be program guide month . . . several readers sent them in. Glad to have them; FM is pushing ahead strongly these days, and we always want to spread the word. That's what HIGH FIDELITY Magazine is for.

So . . . from J. A. Burkhart of Guilford College, N. C., comes news about WSLS-FM on 99.1 mc. at Roanoke, Va. WSLS is NBC-affiliated for AM and TV, but programs its FM side separately from 9:30 a.m. to midnight. And packs quite a signal, too; Mr. Burkhart is more than 100 miles from the station. The Program Guide (1.00 a year) shows a fine selection of good music.

Reader Burkhart reports also the fine programing being done by a relatively new station: WMDE on 98.7 mc. at Greensboro, N. C.

Hi Hi-Fi

At last. A tuner with distortion of 0.0% at 1 volt. Yep, catalogue says so. Would that it weren't a typo!

Next, please!

This fine electric hi-fi phonograph plays 45- and 78-rpm records, has a Stradivarius tone arm, uses any needle. Cost is \$3.98, not including two flashlight batteries which make it work. A manual model is only \$1.98. Both are genuine hi-fi.

Oh boy!

King Size

F. W. Woolworth advertises 12-inch "king size" records. Eh? When are 12 inches not 12 inches? Oh yes, we get it . . . gas pipe lines . . . big inch, little inch. Big 12-inch records, little 12-inch records. Yeah.

Stereo in Philadelphia

WFLN-FM in Philadelphia has announced the first series of live stereophonic broadcasts of a major orchestra (Editor's note: there's going to be some disagreement here; reports have it that the Boston Symphony can also be heard stereo, if you know how!) with the broadcasting of the Philadelphia Orchestra over WFLN's new AM half. Dates for the six broadcasts: March 21 through April 25.



NOW: a SUPER-THIN Audiotape
that's **SUPER-STRONG**



NEW Super-Thin Audiotape on TEMPERED MYLAR* gives you **DOUBLE THE RECORDING TIME** yet won't stretch or break on any machine!

FROM the laboratories of DuPont has come a great boon to serious tape recordists — Tempered "Mylar"! This improved base material is actually *twice as strong* as ordinary 1/2-mil "Mylar," giving you a double-length tape that can be used on any machine without danger of stretching or breaking under starting, stopping or rewind stresses. "Tempering" does away with the extra-careful handling required by ordinary double-length tapes.

With Super-Thin Audiotape on Tempered "Mylar," you get 2400 feet on a 7-inch reel — a *full hour* of uninterrupted recording time on each track, at 7 1/2" per second, or *two hours* per track at 3 3/4" per second. In effect, it gives professional 10 1/2" reel capacity to any portable or home-type recorder that will take a 7" reel!

The doubled length and strength are achieved with no sacrifice in magnetic characteristics. This tape has the same superior performance and consistent uniform quality that have made Audiotape the first choice of professional recordists the world over. It is available *now* — in the following reel sizes: 5" (1200 ft.), 7" (2400 ft.) and 10 1/2" (4800 ft.). Stock up on this, or any of the other seven types of Audiotape, on the next trip to your Audiotape dealer.

*"Mylar" is a DuPont Trade Mark



audiotape
TRADE MARK

it speaks for itself

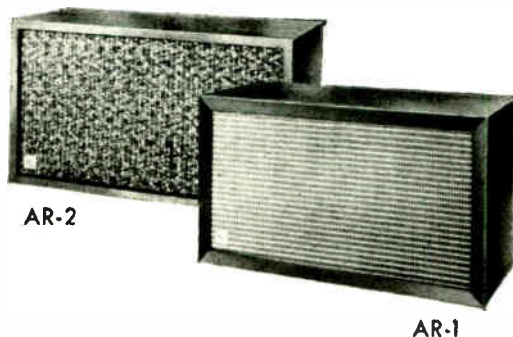
AUDIO DEVICES, INC., 444 Madison Ave., N. Y. 22, N. Y.
In Hollywood: 840 N. Fairfax Ave. • In Chicago: 5428 Milwaukee Ave.
Export Dept.: 13 East 40th St., N. Y., 16 • Cables "ARLAB"
Rectifier Division: 620 E. Dyer Rd., Santa Ana, Calif.



AR-1

AR-2

ACOUSTIC SUSPENSION* SPEAKER SYSTEMS



Quotation from High Fidelity

(From Roy F. Allison's article "New Directions in High Fidelity,"
a survey of progress in reproducing equipment design since 1952.)

"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."

*The acoustic suspension speaker requires a cabinet of small size, so that the enclosed air-spring--without which the special speaker mechanism cannot operate properly--will provide sufficient restoring-force to the cone. This air-spring is more linear than the finest mechanical suspensions that can be devised. Therefore the small enclosure, far from involving a compromise with quality, has established new industry standards in low-distortion speaker performance. (Covered by U.S. Patent 2,775,309 issued to E. M. Villchur, assignor to Acoustic Research, Inc.)

Prices for AR speaker systems, complete with cabinets, are \$89.00 to \$194.00. Literature is available on request from:

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

Techniques of Magnetic Recording. The long-anticipated work by an outstanding tape editor, Joel Tall, not surprisingly fulfills the expectations aroused by the author's reputation. Not only is this an indispensable handbook for current tape practices in musical recording, broadcasting, and sound films; it also serves for the layman as an ideal introduction to magnetic domains, by virtue of its rich documentation of the medium's history and evolution, its lucid explanation of technical principles in clearly intelligible terms, and above all by Tall's skill in making his own enthusiasm for his subjects irresistibly infectious.

Even those sections which the reader who is chiefly interested in music might ordinarily consider of remote concern (such as the chapter on "Recording Sound in Nature" contributed by Dr. Kellogg of Cornell, or Tall's own on motion-picture, medical, and educational techniques) are made intensely absorbing. Needless to say, such subjects as editing, maintenance, copying and dubbing, and spurious printing are completely authoritative.

My only complaints are that stereo sound on tape is given comparatively scant attention and that--typographically--the use of all caps for subsection heads gives these well-illustrated and indexed 495 pages a textbookish appearance that fits ill with the liveliness of their contents and style (Macmillan, \$7.95).

Elements of Magnetic Tape Recording. N. M. Haynes, Engineering Vice-President of the Amplifier Corporation of America, provides more of a true textbook in his lavishly illustrated 404-page volume, but one which usefully fills the wide gap between the highly technical *Magnetic Recording* by Semi J. Begun (Rinehart, 2nd ed., 1955) and elementary tape-recordists' guidebooks. The historical background is largely ignored and again stereo is discussed only briefly; but magnetic principles are given a thorough technical, yet mainly nonmathematical, exposition. The section on the phenomena of "hysteresis" and "modulation noise" effectively clarifies these mysteries better than anything I've ever read previously. The pertinent types of recording and playback equipment are similarly described in illuminating detail, with especially practical notes on proper operating and mainte-

Continued on page 26



This man
is making
MUSIC!



THE FISHER

HERE THE IDEA IS BORN. Here, the *first* step on the road that leads to perfection. From the drawing board of this engineer will emerge a new design in high fidelity, proudly bearing the name—FISHER.

In a very real sense, this man is creating more than a high fidelity instrument—he is creating MUSIC. At FISHER, every engineer is keenly aware that the end product of his efforts is better sound reproduction. Toward that objective, all FISHER engineering is dedicated. That is the reason for the long years of superior performance and trouble-free operation that FISHER owners the world over have come to know and respect.

A case in point is THE FISHER Gold Cascode FM-90X, shown above. It is a high fidelity FM tuner with a sensitivity of *0.5 microvolts*—unconditionally *guaranteed* to be the most sensitive in the world!

THE FISHER FM-90X

- Exclusive Gold Cascode RF Amplifier stage and circuit design for sensitivity of 0.5 microvolts.
- Wide Band Detector for easier tuning, and freedom from drift.
- Frequency response, uniform from 20 to 20,000 cycles, within one decibel.
- Two precision meters show signal-strength and center-of channel.
- Exclusive Low-Noise Neutralized Triode Converter.
- Zero-Time-Constant Dual Dynamic Limiters.
- Folded dipole antenna and complete instructions supplied.
- Nine tubes.
- SIZE: 13½" wide, 9" deep, 6¾" high.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY 1, N. Y

The Oldest and Most Honored Name in High Fidelity

Continued from page 24

DOES YOUR CARTRIDGE
MUMBLE
AND RUMBLE?



Is it easy to identify all the instruments on your records, or does your pickup make violins sound like cellos, and clarinets like flutes? If your pickup mumbles, change to the superlative new ESL C-60 Series electrodynamic cartridge. Individual instruments can easily be followed as never before, and notes and parts not previously heard are revealed by this cartridge that's years ahead.

You can hear all the music on your records with the C-60 Series. Its response extends from 18 to beyond 30,000 cycles per second. In fact, the C-60 Series was selected to demonstrate the new MSD stereo disc system, which requires that the cartridge reproduce perfectly at 30,000 cycles.

Rumble and other noise is vastly reduced by the C-60 Series, too. Changer and turntable motors vibrate, and most pickups transmit this vibration to the speaker, from which it is heard as rumble. ESL's patented D'Arsonval movement is virtually insensitive to such vibration, providing a full 40 decibels discrimination against vertical movement of the stylus.

This exclusive feature strikingly diminishes noise due to pinch effect, vertical rumble, record scratches, and dirt in the groove.

Yet, you can own the cartridge of tomorrow—the ESL C-60 Series—for only \$39.50!



"Has probably done more to preserve the life of records and stylus points than anything we have yet come across, even including super lightweight pickups!"

—HI-FI YEAR BOOK—1957 (London)

"After half a dozen plays, the surface of the disc looks exactly like a new, unplayed record. Noise, pops, and clicks are gone" • "Highly recommended . . . should be on every turntable"

—AUDIO (New York)

"A brand new record . . . improves noticeably during the first few playings, when used with a Dust Bug and good pickup" • "No visible wear on a diamond stylus that had played at least 4,000 sides of L.P. records over an 18-month period"

—HI-FI NEWS (London)

"The Dust Bug is simple and effective. It removes an amount of dust that may astonish"

—HIGH FIDELITY (Massachusetts)

Standard model \$5.75 complete • Changer model \$4.75 complete



FOR LISTENING AT ITS BEST
Electro-Sonic Laboratories, Inc.
Dept. H • 35-54 Thirty-sixth Street • Long Island City 6, N.Y.

nance procedures. Haynes writes in a more routine fashion than Tall and his discussion of electronic circuits is more generalized than that by Burstein and Pollak in the specialized study below, but these are minor flaws in an otherwise admirably comprehensive survey (Prentice-Hall, \$7.95).

Elements of Tape Recorder Circuits. It remains for Herman Burstein and Henry C. Pollak to provide technically inclined readers with a clarified and enriched understanding of just what goes on in the electronic circuits involved in tape recording and playback, what various types of circuitry are designed to accomplish, and what specific problems engineers still are wrestling with. Head and tape characteristics, bias current and oscillators, record-level indicators, noise and hum minimization, etc., are all discussed and illustrated in logical detail. But for me the outstanding, indeed unique, merit of the Burstein-Pollak study lies in its superb two-chapter elucidation of equalization principles and practical circuits—a little masterpiece of technical exposition in both material organization and crisply unambiguous prose style (Gernsback Library: soft cover, \$2.90; clothbound, \$5.00).

Repairing Hi-Fi Systems. David Fidelman, author of a popular *Guide to Audio Reproduction* (Rider, 1954), here provides a useful, if pedestrian, maintenance handbook addressed both to technicians and (especially in the last chapter, "Servicing Without Test Instruments") laymen anxious to learn how to spot, and in many cases correct, incipient equipment malfunctions. It deals authoritatively and in considerable detail with test gear and techniques, the major troubles encountered in various system components (including tuners and tape recorders), construction and installation problems. In addition to many helpful diagrams, it also provides extremely convenient troubleshooting charts tabulating causes of common failures and the methods of correcting them. If only this work had not been anticipated by Joseph Marshall's even more comprehensive—and more cogently written—*Maintaining High Fidelity* (Gernsback Library, reviewed here Sept. 1956), it could be recommended as essential. But in view of the competition I cannot rank it higher than a worthy second choice (John F. Rider paperback, \$3.90).

Perfection—at every turn



THE FISHER 90-T

FM-AM Tuner and Audio Control Center

IN THIRTY-ONE WAYS, THE FISHER Model 90-T sets a new standard of perfection in FM-AM tuners. Among these features is the exclusive Gold Cascade and companion circuitry which make this instrument the most sensitive FM tuner in the world! A turn of the 90-T selector brings in stations you have never reached before—because its rated sensitivity is 0.85 microvolts! You tune with accuracy and ease, even on weak signals, with the exclusive FISHER MICRORAY Tuning Indicator. Touch the PUSH-BUTTON MUTING/AM BANDWIDTH Control—and annoying interstation noise or on-station side-response interference is eliminated. In the Audio Control Center, the new PRESENCE CONTROL brings out the important mid-range tones, adding the dimension of reality, particularly on solo instrument or vocal passages. The three-position, sharp-cut-off RUMBLE FILTER reduces low frequency noise with a minimum loss of frequency response. In every aspect of its performance, and at every turn of the controls, THE FISHER Model 90-T represents high fidelity in its most perfect form.

Chassis, **\$239.50**

Mahogany or Blonde Cabinet, \$19.95

OUTSTANDING SPECIFICATIONS

- Four input jacks for low level magnetic cartridge and tape playback head, plus stereo channel, TV sound or other high level sources. ■ Two low-impedance jacks for use with amplifier or separate recording signal. ■ Less than 0.1% distortion for 3 volts output, with uniform frequency response from 20 to 40,000 cycles, within 1 db. ■ Hum and noise inaudible. ■ Sharp Cut-Off 3-position Noise Filter. ■ High gain, two-stage preamplifier. ■ Equalization for all disc and tape recordings. ■ Individual bass and treble tone controls. ■ 4-position Loudness Contour Control for proper tonal balance at all listening levels.

Prices slightly higher in Far West

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY 1, N. Y.

The Oldest and Most Honored Name in High Fidelity

easy-to-build

high quality

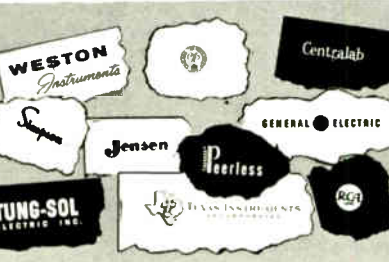
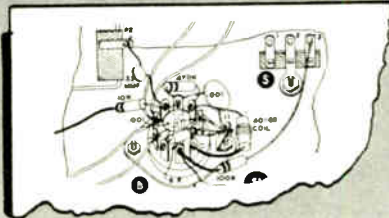
HEATHKITS®

Look . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



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

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



Step-by-Step Assembly Instructions . . .
Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

Easy-to-follow Pictorial Diagrams . . .
Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

Learn-by-doing Experience For All Ages . . .
Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

Top Quality Name-Brand Components Used in All Kits . . .
Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

bookshelf 12-watt amplifier kit

NEW

MODEL EA-2
\$25⁹⁵

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

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS



chairside enclosure kit

NEW

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



CE-1C Mahogany
CE-1CB Birch

CONTEMPORARY



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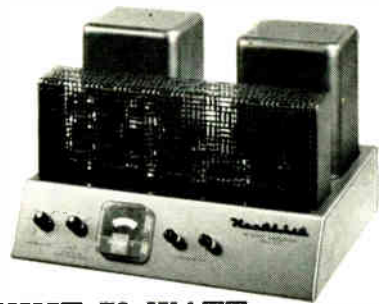
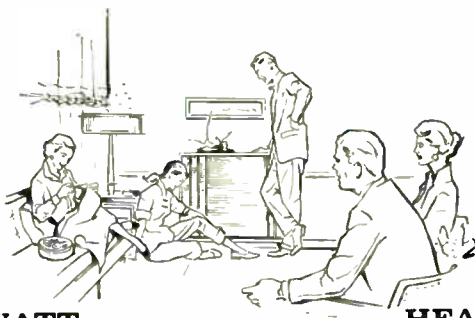
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MODEL W-5M
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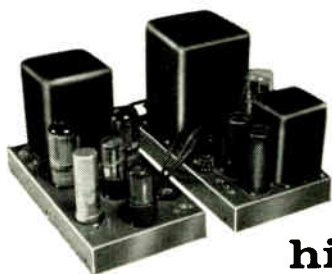
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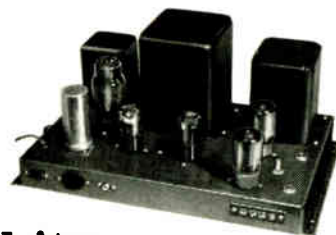
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\$39⁷⁵



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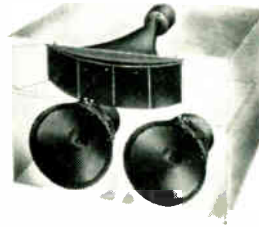
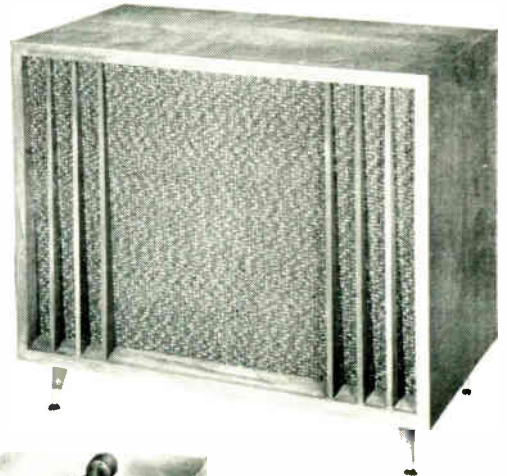


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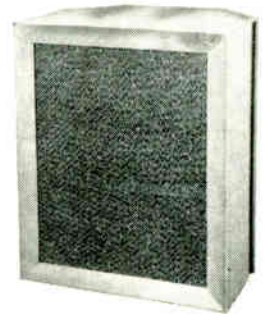
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Us and Our Un-Tough Policy

AN EDITOR is like a rocket engineer (it is currently very fashionable to be like a rocket engineer, if one can manage it) who fires a missile into the upper air every month and never knows where it lands or what it hits. Until somebody tells him.

When someone does tell him, it is, naturally, his own readers (or a sampling thereof) usually stirred to this helpful task by a questionnaire mailed out by his colleagues in the advertising department. They call this a Readership Survey. One has just happened hereabouts.

I am happy to report there is no depressing conformity among the readers of *HIGH FIDELITY*, as evidenced in what they do or don't like about the magazine. For instance, we have too many technical articles, but not enough. We snobbishly underrate jazz, albeit we devote altogether too much space to it. Only conservatory graduates could possibly understand our music articles, even though (take your choice) they seem to be written for backward children. Our record reviews are too wordy, too brief, too destructive, and not critical enough. And one tropics dweller wants our covers sprayed with insecticide because roaches eat the spines off his back numbers. Amen.

On one subject, however, there is perceptible unison among the responses. This is in criticism of the Tested-in-the-Home section. The faults found were that the reports are all favorable, that they are not comparative, that they are late, and that they do not furnish complete coverage. Now I am going to take exception to these criticisms, defying the ancient rule that the customer is always right. First, however, I will point out that I get many personal queries about audio equipment; and that when it is equipment I am unfamiliar with, I commonly look up the appropriate *THH* report. I have found the reports quite clear and reliable.

I do not have superhuman intuitive powers, or extra-sensory perception. I think I find the reports useful simply because I know how to read them. And so, I maintain, can anyone who will take the trouble *also to read the policy statement* which always heads the Tested section and to digest its implications.

Nearly all reports are favorable because we submit them to the manufacturers, who are given the option of killing them or asking that they be held up until the equipment has been altered to meet our objections (this happens very often). We think this fair: they send us the equipment voluntarily, and usually—I cannot emphasize this too strongly—in the sincere belief that it is as

good as it can be. There is an intangible here, too. Many of the manufacturers (like many more of the readers) are our friends. They are people we know have striven long and very hard to build this pleasant and rather astonishingly honest industry. Whether they advertise or not, we give them all the breaks we can without injury to the interests of the readers. Parenthetically, the absence of a piece of equipment from the test-report columns does not necessarily imply that it flunked. Maybe it has yet to be reviewed; maybe the maker never sent it in.

Comparisons are avoided not just because the manufacturers wouldn't like them, but because—I keep remembering—there are on this very staff expert listeners of whom one has an "X" speaker system and the other a "Y" speaker system, and each likes his better than the other's. Enough said?

Tardiness in reports is sometimes our fault, sometimes not. One unavoidable cause of it is that, for good and sufficient reasons, nearly all makers of home music equipment bring out their new models at the same time. Which ones get first into the *THH* pages depends partly on which first reach Great Barrington and partly on a scientific procedure developed by the Technical Editor, which begins: "Feny, meeny, miny, mo. . . ." There is no calculated favoritism. Further, some manufacturers like to give their advertising a month's visibility before taking a chance on a test report. And some have to pass the typescript report through a series of hands before it can be approved for printing.

We have learned, too, from harsh experience, that it is sometimes wise not to rush into reporting on a new device of which we have seen only a pilot model. The maker may not be able to make it in quantity, or he may sell it to another manufacturer, or he may go broke setting up his factory (this has occurred more than once).

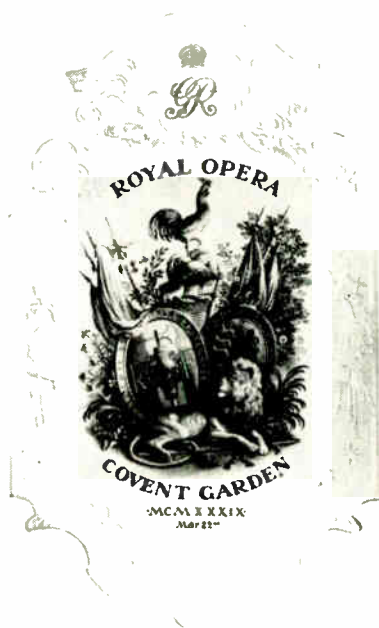
Probably our coverage never will be complete. Small manufacturers always are overworked, and may fail to get samples out promptly for testing. Some makers distrust public testing from beginning to end. Some products we do not invite, if we are afraid that a test would simply lead to embarrassment or hard feelings.

Finally, our test reports are mainly subjective; we publish few measurements. For people who want measurements, our sister publication *AUDIOCRAFTER* will start next month a new department, "Audiolab," wherein test measurements on new equipment, with minimal comment, will be offered. J.M.C.

AS THE EDITORS SEE IT



by Vincent Sheean



A Century of

VICTORIA SAT HERE

WHEN THE CURTAIN RISES on the night of May 15 at the Royal Opera House in Covent Garden, London, it will signal an anniversary. The Royal Opera House will at that moment be one hundred years old.

The memorable opera houses of this world are not many. Opera is a minor art pursued by few and admired by fewer still. The great theaters of its unfolding are cherished. Above all there stands the Scala in Milan, the supreme opera house of all time, which today as in the nineteenth and eighteenth centuries defies comparison. Doggedly there follows the devout and dedicated Vienna Opera, with its high musical standards and its lack of pulse. After these great houses there is an enormous nothingness, upon which succeeded the two that we in our culture have known best and longest, the Royal Opera at Covent Garden in London and the Metropolitan Opera House in New York.

It is possible to find in our own period, as I often have done, that these two nests of stage music have grown moth-y, shoddy, and sad. Neither one of these houses can compare in any way to Milan or Vienna. They do not have the physical basis: they have no modern machinery or proper space. They do not even have a decent floor upon their stages. Very recently I crawled all over the stage at the Royal Opera without finding so much as two square feet upon which I could have regarded it as safe for an artist to stand up and sing. There not only are holes in the floor, but there are hinges sticking up at least three-quarters of an inch, and there is not one

board upon that stage which does not waggle ominously at the touch of a foot. One feels insecure even traversing such a surface: if one had to sing upon it . . . ?

Every conceivable hardship is imposed upon the performers both at the Royal Opera and at the Metropolitan in New York. Why, then, do performers like to perform in those places, and why do we like to listen and look?

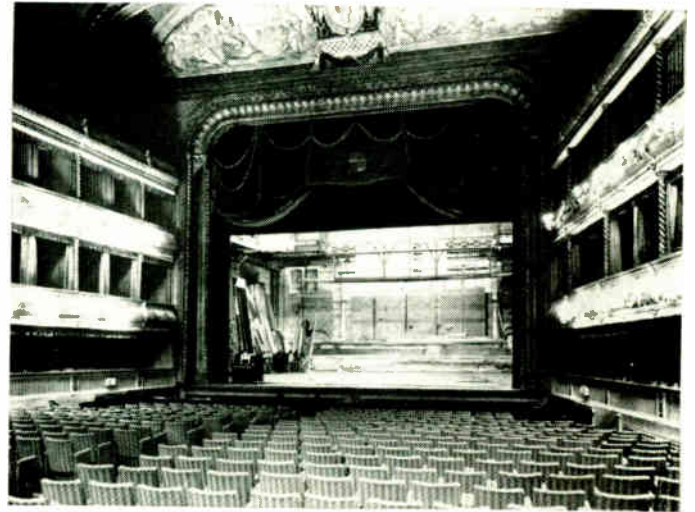
It is partly, of course, because we cannot help ourselves; we have nowhere else to go. It is also partly because our legends cloud and cling: we have Nellie Melba and Enrico Caruso in our heads although we may never have heard them (as I have not). It seems to most of us that Covent Garden and the Metropolitan *must* be good merely because we have always heard that they were. Aunt Sally and Uncle Joe said so, not to speak of Grandpa.

It is a shocking revelation to many American and English persons to discover that opera is sometimes better performed in Palermo or Toulouse than it is at the Metropolitan or at Covent Garden. We were never told that this was so; and when we discover it by our own eyes and ears we are inclined to think ourselves in error, until we no longer can deny. We may go through years of rebellion against our own nest houses, thereafter, railing at the commercial and Philistine necessities of our Anglo-Saxon culture. But in the end we always come home: we love Covent Garden and we love the Metropolitan too. Why?

The answer is to a very considerable extent senti-



Covent Garden



British Information Services

At top left is shown a scene from Aida. Directly above is the battered but otherwise admirable stage, as it can be seen from all seats in the house. Singers like the way they can hear themselves in the old ball, widely renowned for its acoustics.



British Information Services

mental, of course, but there is something more practical involved. We are not really thinking of Melba and Caruso when we go into the Royal Opera today. (How could we think of them truly if we never have heard them?) What engulfs us is the size, shape, and smell of the house, its essential quality as an opera house, its resonance and its receptivity.

In all these respects the Royal Opera House at Covent Garden is without a rival outside of Milan. It is a wonderfully cup-shaped receptacle for sound; it slides gently enough downwards; it bowls the sky as well,

Nobody who enters the house will be unable to see and hear. It seats not many more than two thousand persons, and could, of course, seat a much larger audience; but the civilized men who have controlled it for the past hundred years have not permitted seats to be introduced where it would not be possible for their occupants to see the stage. It is a proper theater and a true theater. By and large this must be attributed to sheer accident or to the will of God, because the architect, Edward Barry, the son of that one who built the Houses of Parliament at Westminster, was something less than a genius. He has no other achievement of magnitude, and yet this one theater is an act of art. The head of the Indian Government commission on architecture, seeking throughout Europe for patterns and exemplars, told me that he had found nowhere anything so good as Covent Garden by the criterion of seeing and hearing.

This is, of course, a strange commentary upon the changing state of architecture and acoustical engineering; the Festival Hall on the south bank of the Thames, built according to the most advanced theories and practices of our century, is a weird, inexplicable failure. One can scarcely endure hearing any music there, it is so distorted by brilliance. It is as bad, in its up-to-date and German-American way, as the dreadful old Albert Hall in another. There remains only one really wonderful receptacle in London for the magic and mystery of music, and it is the Royal Opera at Covent Garden.

This is not to say that everything we may see or hear in that house is admirable. Not at all; what we mean is

Covent Garden



that whatever it may be, admirable or not, we really *do* see it and hear it, no matter where we sit, and the grateful roundness or ovalness of the structure rewards us all. (It is round when you are in the middle of it, but oval when you look at it from the stage.) The house is quite possibly ugly but it is incomparably good. In this aspect of its being it is an expression of the mid-Victorian era which produced it. Apart from the Scala in Milan, which is above and beyond all others, Covent Garden is the most rewarding of opera theaters both for those who perform in it and for those who listen in it. The Metropolitan in New York, equally decrepit and obsolete, has so many blind spots and blank spots that it can no longer claim its original kinship with Covent Garden: it is the wicked sister who married for money and lived to regret it. Of its three thousand-and-some seats there are a disgraceful number from which it is not possible to see the stage at all.

Exquisite theaters for opera exist throughout Europe, and nobody needs to be reminded of Munich, Naples, Dresden, and Bordeaux: these are quite wonderful jewels to be treasured. There also is Berlin with its massive discipline and—alas!—there is Paris. The hideousness of the Opéra and of the Opéra-Comique can be equaled or surpassed only by the antimusical performances given in them. Yet none, not one single one of these theaters presents to the imagination of the opera lover anything like the same range and glow and fire and sparkle as the idea of Covent Garden.

Here, of course, we pass instantly beyond the limits of acoustics and architecture: we speak of that other thing, that special thing, which for one hundred years has infested the notion of this theater. It came originally, we must suppose, from the immense wealth and power of the British Empire in the age of Queen Victoria, attracting all talents as it demanded all services. It so happened that Queen Victoria was extremely fond of opera up until the time when she retired from the world. There was scarcely any limit to the amounts of money that could be spent upon singers, conductors, and new works, although chorus and orchestra did not share as they do today. London was the goal of every musician who wished to earn a decent living.

In the mid-1840s, when Verdi went to London, Her

Majesty's Theater was an extremely successful rival to Covent Garden. Jenny Lind—always called “Mademoiselle Lind” by Londoners and by the Queen—sang at Her Majesty's for those brief seasons before she renounced the vanities of the stage. There were four opera theaters in London at one moment during that decade, ferociously competing for the favors of the Queen and the whimsies of the populace. It is hardly possible to imagine today what this was like, with everybody singing in Italian and nobody understanding it; and yet the Cockneys evidently took it all to their bosoms. They thronged into the streets to cheer Mademoiselle Lind, who sang everything (even German and French works) in Italian although she was unable to make the simplest remark in that language. The Queen herself, a German woman married to a German man, would have considered it indecorous for any language but Italian to be sung upon the stage.

In the midst of this curious operatic frenzy the older Covent Garden Theater (that is, historically, the second one) rose to eminence because of the gifts of the conductor and impresario Michele Costa. He seems to have been a man of talent, if without taste or judgment: he disliked Verdi and could not keep books; yet it was to him that the theater owed its absorption into opera after a long theatrical past. It then sustained the misfortune which turned in the end to fortune, and to which we owe this present theater: it burned down.

Almost every great opera house has burned down at some period or other, because of the system of lighting employed before electricity was tamed. Candles and oil lamps and the like, or even gas a while later, were fire risks at all times, and disaster was always imminent. The practice of giving an “opera ball,” a fancy-dress dance with crowds of guests, added to the normal dangers, and it was after such an all-night festivity that the theater burned to the ground in the spring of 1856. When it was rebuilt by Barry and opened (May 15, 1858) with a performance of *Les Huguenots* it was essentially the theater we have today, although it has undergone many renovations and improvements in a century.

Although Her Majesty's and other theaters had contested the palm for a while, it was Covent Garden which gradually but inevitably took over the central, dominating position in opera. It is my own belief that it did so principally because of its marvelous (though probably accidental) adaptation to this purpose. That is, it was and still is suited to opera: artists and public could feel this as they always do, and other theaters were forced to get out of the opera business and return to their more pedestrian pursuits.

Everybody knows of its past glories because they have become part of the general heritage. Practically every singer of quality in the world has sung at Covent Garden during this hundred years, and many of the most famous won their stars on that stage. Among the fabulous ones—of whom we have no real record except legend, no

accurate description in many cases—were the soprano Giulia Grisi and the tenor Mario, who reigned there for many seasons; Adelina Patti, the “little devil” as Verdi called her, who seems to have been a forerunner of modern style in opera; the dancer Taglioni; the De Reszke brothers; Melba, Caruso and so on down to artists of our own time, Lotte Lehman, Kirsten Flagstad, and their immediate successors. For a large part of this period principals at Covent Garden also were principals at the Metropolitan in New York, which also had a season in Chicago; and during the so-called “golden age of song,” roughly the 1890s and the beginning of this century, the same names occur everywhere. For a while, indeed, Covent Garden and the Metropolitan had the same general manager, Maurice Grau, and at the turn of the century the two companies were apparently indistinguishable. Each had its own establishment (staging, chorus, orchestra), but the soloists moved in an orbit fixed by seasons: autumn in Chicago, winter in New York, spring at Covent Garden. Between times, if they could fit it in, they sang at the continental houses in which most of them had originated, but never all together: it was only at Covent Garden and in America that the glittering galaxy could be collected in one ensemble.

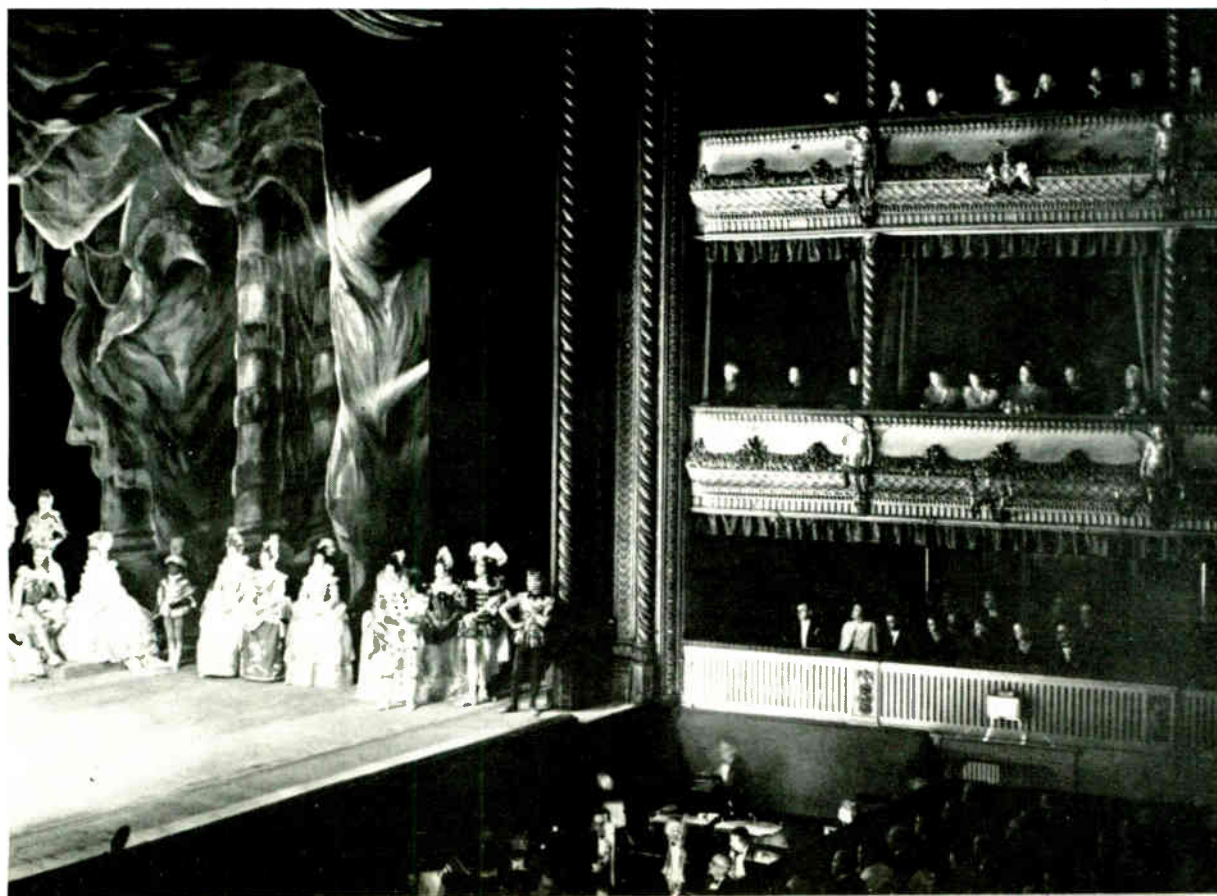
How good the performances were in this so-called golden age we are unable to imagine today. Some things which we should consider pretty terrible now were taken for granted then: arias and even parts of arias were repeated if the public wished, applause interrupted the music constantly, artists were forever stepping out of their parts to take bows and throw kisses, etc., etc. The beef-trust or beer-barrel aspect of the singer's physique

was normal, and was regarded as inevitable; most of the acting and staging was rudimentary; fantastic liberties were taken with the scores, both in words and music, and it was not at all unusual for a show-piece from one work to be performed in another. Covent Garden today is rigid in all these matters of taste, more rigid, perhaps, than any other great house: the general rule is that everything must be performed in accordance with the intention of the work. But something, certainly, must have been exceptional about the alleged “golden age”; and upon the evidence we must guess that it was the vocalism itself, the sheer beauty of the voices and their expert use. These unwieldy singers who in the old photographs look so awkward, indeed often so ridiculous, and who looked the same no matter what they were supposed to interpret, must have produced some heavenly noises out of their thick throats. Nothing else could explain the ecstasy they engendered or the legend they have left.

This kind of opera giving exists today only in the United States. That is, the international and polylingual system depending upon exceptional singers from all over the world, fortuitously assembled, was invented at Covent Garden; the splendors of the Victorian empire demanded some such extravagance. From Covent Garden the system passed to America, which can still afford it; the Royal Opera itself has gone into a totally new phase. The system now is national from the ground up, and its whole structure is built on the thesis that English musicians, singers, designers, dancers, and stage workers are capable of dealing with any kind of opera, regardless of its origin. Now and then, for the sake of variety, a production may be made on the international system, with singers from the Continent *Continued on page 129*

During World War II the theater was used as a soldiers' dance hall. Here is the 1946 reopening, with the Royal Family present.

British Information Services





Let Them Drink Milkpoonce

by **GEORGE R. MAREK**

VERDI, always a careful, exigent, but reasonable guardian of his own works, supervised the staging of *Don Carlo* for its Parisian production. Once the rehearsals were completed, the details in place, the work launched, he left Paris satisfied. However, he had occasion to return to the city after about six weeks. He went to hear *Don Carlo*. He was astonished by the changes and misinterpretations this small interval had produced. The music had been pulled out of shape, stage directions ignored, so that—he said—he no longer recognized his own work. His instructions had been countermanded, perhaps not willfully, nor even consciously, but simply because repetition itself tempts the interpreter to add

interpretation, to broaden effects, to drive home the obvious, to retouch the original, like the aging woman who gradually applies make-up with a heavier hand until it becomes grotesque.

The bane of overaccenting, which calcifies the delicate ingredients of a work and makes coarser that which is already coarse, is particularly liable to beset the famous operas. Interpreters know, or assume, that the audience is familiar with plot and music. The temptation is almost ineluctable to demonstrate what new twist can be given a twice-told tale, what surprising musical effect can be produced in a twice-sung aria, what new and different “message” can be first read into the work and then read

over the footlights. Eventually an opera is in danger of being "interpreted" out of all reason. That is not to say, of course, that interpretation is not a vital ingredient of music. It is indeed the vital ingredient, the kiss of life. The danger lies not in interpretation but in overinterpretation. Siobhan McKenna once told me that as a play enters a long run, the actors begin to feel increasingly the necessity of "explaining the author."

A long run? Is it any wonder that the famous operas, which (next to a few plays by Shakespeare, one or two by Ibsen, two by Congreve, and two by Sheridan) constitute the most durable and longest-lasting of all theatrical entertainment, that these operas which continue to live a nomadic but firm existence as plays with music—is it any wonder that these works are gradually being interpreted and being staged in a way which diverts them far from their original intent? That a condition exists about which Verdi would have cause to be unhappier than the one caused by a six weeks interval in Paris? At the least the danger lies in laying a weight on the work—this is sometimes called tradition—a weight which turns the opera into a grosser work than its composer intended it to be. Eventually the opera gains so much fatty tissue that it can no longer move gracefully. (The tempos of performances of Verdi and Puccini have become much slower with the years!) At the worst, the danger grows into an ignoring of musical and textual indications and of stage directions. That ignoring does not come about through naïveté but through boredom; or, conversely, through the impulse to do something new for the sake of doing something new, the desire to be different.

I am speaking here of the musical style of the performance as much as its dramatic style; I am speaking of musical phrasing, accent, and quality of tone. It is difficult, however, to discuss musical style in words. Suffice it to say that though it may be inexpressible in words, it is unerring in its effect on the listener, conveying the thrill of fulfillment, a promise of what we sensed was there being honored. Haven't we had the experience of hearing Toscanini perform a thrice-familiar work such as *Aida* or *La Bohème* and of being suffused with elation, of feeling beyond doubt that we are hearing the work as we should hear it, seeing the work itself straight on and not its reflection in a distorting mirror? Compare a Toscanini recording of a Verdi opera with one made by almost any other conductor. The other conductor may have enlisted the more beautiful voices, at least in some roles. Yet this becomes irrelevant, as we hear how the singing actors under Toscanini's direction pronounce their words and govern their tones, living their parts with such conviction that finally we cast loose our critical faculties and begin acquaintance (each time anew!) with Verdi's characters.

However, it is easier, as I said, to speak of style in connection with the drama. Let me instance the sagging encroachment of familiarity with another thrice-familiar

opera, *Madama Butterfly*. How is she treated? A symbol could be found in the fact that in most performances (the Metropolitan's not excluded) in comes a tray containing a solitary whiskey bottle, though Pinkerton offers Sharpless his choice of "Milk punch or whiskey" (pronounced usually "milkpoonce orvisskee"). What would happen if some perverse Sharpless were to ask for milk punch?

Puccini stated that he intended *Butterfly* to be a light, lyric tragedy. With each successive opera he was attempting to "do something new," although in truth he stayed within a fairly narrow orbit until *Turandot*. After *Bohème* he sought for a subject stronger, more dramatic, more bloody, "to satisfy his Neronic instincts"; and he found this in *Tosca*. Next after *Tosca* he wanted something entirely lyrical and gentle. The little Japanese girl suited him exactly, once he had seen the play in London and had been moved by it, though he understood almost no English.

After he had finished *Butterfly*, he summed up his work by calling it "a thread of smoke," surely not the description of a weighty opera. At another time he spoke of it as "a work of suggestion." Well, over the course of years *Butterfly* has become less light, less lyrical. The character of Cio-Cio-San has become heavier, shriller, moving close to that of a tragic heroine. She has moved closer to Violetta, to Aida, and finally (to exaggerate just a little) to Medea, whose story also is one of betrayal by a callous husband. She is sung as if, from the first, she were not *rinegata e felice*, but *rinegata e infelice*. Similarly, Pinkerton has become Radames in the uniform of the United States Navy.

It is of course almost as difficult to take *Madama Butterfly* seriously as a play as it is to approach the music with fresh ears. Never the most subtle of operatic plots, the characters and the situation have long served various tear-jerkers, have become hackneyed (more so than they were originally), and have turned up in the most ordinary films. Indeed, "Poor Butterfly" has become a popular song. But *Butterfly* is not the only sufferer.

Many of us have witnessed performances of *Der Rosenkavalier* which press down on the porcelain figure of the Marschallin and clothe her in a tragedian's mantle which the composer never intended she should wear. In this case we may quote chapter and verse, for Strauss tells us specifically in his *Observations and Reminiscences* that the Marschallin should be "a pretty young woman, no older than thirty-two years. True enough, in a bad humor she calls herself an 'old woman' in comparison to the seventeen-year-old Octavian, but surely she is not David's Magdalena, who by the way is likewise portrayed too old. Octavian is neither the first nor the last lover of the beautiful Marschallin; and she must not act the closing of the first act too sentimentally, as tragic farewell to her life, but must retain some measure of Viennese grace

Continued on page 134



Finisterre off Miami, winning the Lipton Trophy Race.



Carleton Mitchell

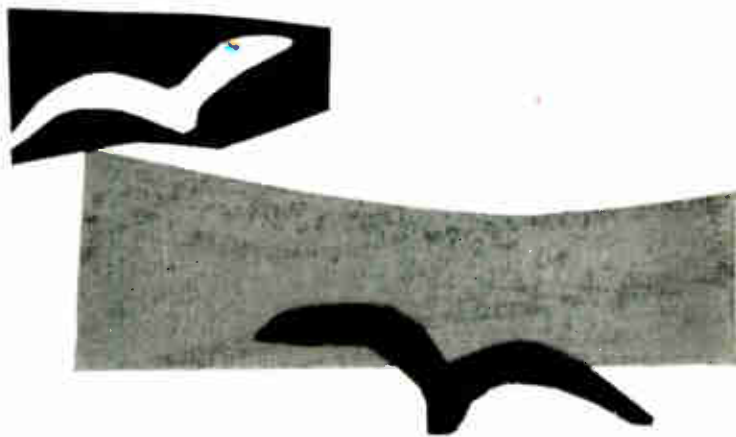
The Mitchells lunch — and listen to maritime hi-fi.

The sound system has survived severe ocean poundings.

Carleton Mitchell



The high-fidelity saga



by **Carleton Mitchell**

ABOUT THE LAST THING usually considered in the design of a small racing yacht is a music-reproduction system of reasonably high fidelity.

Yet when I began planning the boat which originated as a name, *Finisterre*, music was part of my thoughts. Slanting down from the bleak northern reaches of empty ocean in the Trans-Atlantic Race of 1952, sailing an earlier, larger boat, I had studied charts of the European coast as we approached. My eyes kept coming back to the cape at the northwestern corner of Spain; I knew the legend that when the first Roman legions stood on the rocky promontory and stared towards the horizon they thought they had come to the boundary of the world, and called it *Finis Terrae*, literally End of the Land. As I repeated the name, it seemed in itself to have music, to be a symbol of all I wanted: an escape from the shore and its problems, freedom to live where and as I pleased. Having the name, I must have the boat.

All my life I had sailed, and all my life I had thought of the perfect vessel. She must be small, so I could handle her alone, if necessary; yet she must have the comfort and amenities to afford pleasure for two or four people spending weeks aboard. She must be able to lie snug in the smallest hidden harbors, yet be seaworthy enough to cross an ocean. She must be sufficiently fast to be interesting to race, yet be easy in her motion at sea, and able to take anything which might come along in the way of weather.

of the famous Finisterre



A Yacht Rigged for Music

Gradually the design of a centerboard yawl of extreme characteristics evolved on the drawing board of Olin J. Stephens of New York, and was transmuted into wood and metal reality by Seth Persson in a quiet shed on the banks of the Connecticut River, near Saybrook. As she grew, she looked remarkably like a pumpkin, my dream ship, being little more than twice as long at the waterline as she was wide at the point of greatest beam. Friends shook their heads and departed quietly, unable to think up even the faint praise necessary to damn. For it appeared I was trying to combine irreconcilable opposites. It always has been a dictate of naval architecture that you can't have everything in one boat: if you want speed, you can't have comfort; if you want shoal draft, to explore the shallow byways, you shouldn't expect the seaworthiness essential to ocean passages.

And I not only was trying to combine such varied virtues, but was spending most of my spare time, as the ship took shape, adding things I considered essential to the good life, afloat or ashore. While willing to accept the inevitable discomforts of bad weather at sea, I had no desire to wear a hair shirt in harbor. So into a cabin not much larger than a telephone booth laid on side went such unaccustomed items as a shower bath and a mechanical refrigerator, a coal-burning fireplace, and large opening ports for the tropics. There were experts who wondered if she would float.

At first my quest for a sound-reproduction system met

with no success. I was aware that "high fidelity" is as relative a term to a music lover as "seaworthy" is to a sailor, and as frequently misused. I was under no illusions that on a boat 38' 7" over-all and 27' 6" waterline, having a beam of 11' 0" and a draft with centerboard retracted of 3' 11", I would be able to provide a quality of sound to satisfy the fanatic who likes to have the noises of a railroad in his living room sound exactly like a railroad. But I did believe a small cabin might act acoustically as the body of a cello does, enriching and enhancing any sound introduced, and that the sheer pleasure of hearing music where the senses are keener and distractions nonexistent would compensate for a few lost frequencies at either end of the scale.

While the frames of *Finisterre* stood gaunt above the keel like the ribs of a prehistoric monster, I had constructed in a garage near my home a plywood mock-up of the planned interior. Every item of equipment was given a place; bunks were measured and the angle of the seatbacks changed, drawers and lockers were provided as necessary. Not an inch of space was wasted. Yet I was not able to find a single suitable place to house the hoped-for music system.

At the Motor Boat Show in 1953 I approached several manufacturers of radio and electrical equipment. The problems were several. First, the power for all equipment and lights aboard would be supplied from two six-volt automobile batteries connected in series to



A Yacht Rigged for Music

provide twelve volts. Capacity was necessarily limited. Recharging could be accomplished from a generator on the propulsion engine, but I preferred not to use the engine except when strictly necessary. Nor did I wish to try stepping the voltage up to 110, as my previous experience with various types of converters had not been happy. Second was the problem of damp and motion. In ocean racing we would be occasionally inundated on deck, with dollops of salt water inevitably finding their way below, while the motion could be conservatively expected to resemble a peel of lemon in a cocktail shaker. And finally, I wanted to be able to remove all components to use ashore, if, for example, I rented an apartment while waiting for the boat to be overhauled.

Basically, I conceived the system as consisting of an FM tuner, with AM for longer range, a $33\frac{1}{3}$ -rpm turntable, the necessary amplifier, and one or more speakers. I could find nothing even remotely suitable, nor did correspondence with friends who knew far more than I result in any leads. The project appeared hopeless, and I virtually became resigned to depending on a portable radio and player.

The first stage in the solution of the problem came about in a slightly devious way. I lay in a Baltimore hospital recuperating from the removal of a (normal) appendix, undertaken in preparation for my next crossing of the Atlantic Ocean under sail. My wife happened to mention meeting in New York a Mr. Cummin of Liberty Music Shop, who spoke about a new record player from Switzerland, a self-contained portable that would play an entire LP record with a few turns of a crank. . . . I reached for the telephone, and the next afternoon had a Thorens beside me on the bed, the first moments of a continuing pleasurable relationship.

Afloat again, the Thorens went along. Being one of those who feel something is better than nothing, I enjoyed listening to it even though I occasionally wished for better reproduction. In view of the size of the speaker and the simplicity of the battery-operated amplifier, the sound quality was better than could have been expected, and the mechanical perfection of the spring-wound motor never ceased to amaze me. A few turns of the crank—no more than required on the old 78-rpm portables whose playing time could be measured in seconds—would provide power for a full side of every LP in my collection except the Columbia recording of Dinu Lipatti playing Grieg's Concerto in A minor, which did run down before the end. There was no discernible loss of turntable speed on other records.

It was almost a year until I found the second com-

ponent, a Telefunken "Elite" portable FM-AM radio. I was so much taken with the extraordinarily good tone that I confess I did not at first realize the implications of the button on the front labeled "phono," or the jacks in the rear by a "speaker" symbol. But later, in Florida, before the race to Nassau, a great light dawned, and I sought again one Mr. Astling, repair technician of the Miami Beach Radio Company. He had helped me earlier by managing to insert an American-made cartridge and diamond stylus in the plastic tone arm of the Thorens, and I knew he would have the patience and knowledge to help me grope further along towards seagoing hi-fi.

Experimenting, we found the battery-operated amplifier of the Telefunken had ample power to drive two additional eight-inch speakers, and by a jack-and-plug arrangement the pickup of the Thorens could be fed directly into the Telefunken, disconnecting its own amplifier and speaker unit. Thus we had the system I had visualized as ideal from the earliest planning stage: FM-AM radio-amplifier, $33\frac{1}{3}$ -rpm turntable, and multiple speakers, all self-powered—a completely independent system which could be used on *Finisterre* or removed and set up ashore in a matter of minutes.

With little difficulty the boat was wired to take the various units. The Telefunken was slung over my bunk in the forward stateroom by means of two nylon straps. A small panel provided by Mr. Astling was screwed into the bulkhead a few inches away; connections were extended forward to take the lead from the Thorens when the turntable was in its usual playing position, either resting on one of the two forward bunks or the mahogany cover of the toilet between; and additional wiring was run aft into the main cabin, port and starboard, to connect with two eight-inch Philips-of-the-Netherlands speakers in shallow bays against the skin of the ship. Quite an international hookup!

Only the wiring is permanent. Jack terminals are provided at each unit, so any or all of the equipment can be unplugged and removed. To provide greater listening flexibility, one speaker is mounted in a small mahogany enclosure and given a long extension cord. It can be shifted anywhere below, for better tone balance, or taken on deck to console the helmsman. Further, the Thorens can be placed on the main cabin table, which is gimballed and has a heavy chunk of lead slung below to keep it level no matter how the boat rolls. Thus even at sea microgroove records can be played. After *Finisterre* won the 1956 Newport-Bermuda Race and cruised on across to the Mediterranean via the Azores, a newspaper described our hi-fi as soothingly rendering Beethoven while the crew battled. *Continued on page 132*

An initiation

by **Norman H. Crowhurst**

AN EAR FOR **Loudspeakers**

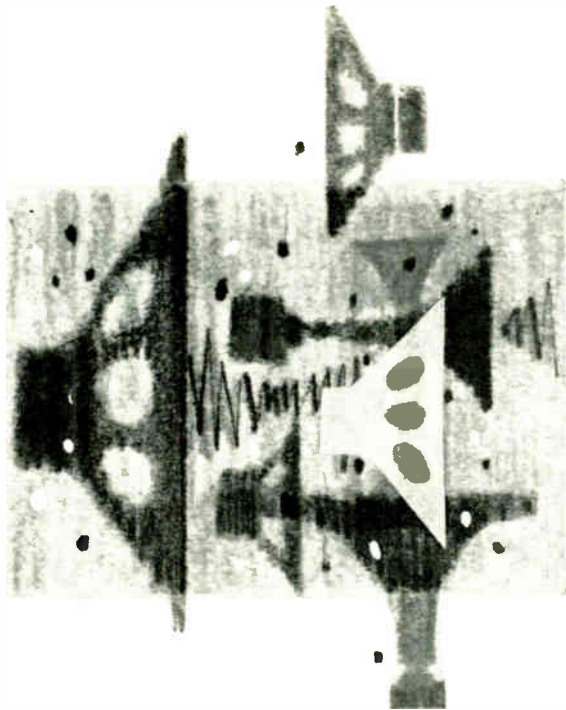
HIGH FIDELITY knowledge is, with everyone, a progressive acquisition—a truth well illustrated by the recent experience of a friend of mine who thought he was losing his appreciation of good music. At one time he had obtained endless enjoyment from playing the comparatively few records he owned. Later he found himself buying many more records, but wanting to hear them only once before he became tired of them.

Diagnosis of his malady revealed that he was not losing his appreciation of good music; that it had, in fact, improved. The loudspeaker system that he so much admired some time ago had begun now to make its deficiencies known. After its replacement with a much better system, he enjoys his records once more.

The progressive aspect of hi-fi sophistication means that you need to listen extremely critically when making your choice of loudspeakers. Unfortunately, some loudspeaker manufacturers have concentrated on making their products sound impressive. This undoubtedly helps to sell loudspeakers, but it also is conducive to the malady just described.

The salesman often has a piece of well-chosen program material which a particular loudspeaker makes sound very impressive—more impressive than life, in fact. The customer is convinced that this is a much better presentation of the program than his own loudspeaker at home can give, so he buys it, thereafter to be progressively disappointed as its performance becomes less and less impressive. At first he may blame his woe on other components in





his rig, but finally guilt is fixed on the new speaker.

To date, the loudspeaker is about the weakest link in the whole high-fidelity system. The best loudspeakers are still a long way from perfect, and loudspeakers deliberately engineered to be impressive are useless as reproducers of the original sound. Even if a loudspeaker *could* be engineered to give perfect performance—flat frequency response and zero distortion—this is no guarantee it will achieve perfect realism. It may not distribute the sound waves in exactly the same manner as the original instrument did. At best, the loudspeaker can produce a compromise: a fairly credible illusion of realism.

Your living room introduces some characteristics of its own to the reproduced sound, so it is highly desirable to try the system out in your own living room rather than a dealer's demonstration room. If you live within reasonable distance of a dealer who carries a good variety of loudspeaker systems, it will be well worth offering him an extra \$5 or \$10 for the service of allowing you to hear one or two different systems in your home for a week or so, before you eventually decide which one to buy. The following comments are made on the assumption that home-testing is possible; a second part of this article will cover tests you can make in a dealer's show room, if you must decide there.

A LOUDSPEAKER really has the most difficult job of the whole system. It is somewhat analagous to the task of all the king's horses and all the king's men, trying to put Humpty-Dumpty together again.

The original sound, in all its beauty and complexity, is picked up by the recording microphone or microphones as a series of acoustic waves, traveling in various directions and with various characteristics. This complicated set of traveling waves is converted by the microphone into a relatively simple system of electrical impulses which are amplified, transcribed onto disc or tape, transcribed back again into electrical impulses, amplified some more, and delivered to the loudspeaker. All of

this job is relatively simple—as simple as that of taking all Humpty-Dumpty's pieces and moving them from one place to another.

But then the loudspeaker has to put all the pieces back together again and reproduce something like the original set of acoustic waves that reached the microphone. To reproduce a credible imitation of the original is the best that we can hope for.

To do this the loudspeaker system must take care of the following details: it must reproduce the extremely low frequencies, corresponding to the bass notes in the program material, evenly; it must not overemphasize certain tones and make others sound weak; the middle frequencies must be reproduced roundly and without emphasis or de-emphasis on some; the high frequencies must be uniformly reproduced too, if excess shrillness of certain notes, say when a piccolo is played, is to be avoided; and finally, the very high frequencies need to be very accurately reproduced.

The very high frequencies do not make any additional sounds audible. Extending the low frequency range, or improving its efficiency, may well make the difference between hearing or not hearing a string bass or bass drum. But extending the high frequencies for the last couple of octaves does not control the *audibility* of anything in the orchestra. What it does is to improve the *accuracy* of sound already heard. That is why the addition of a super-tweeter to a loudspeaker system should ideally be a little difficult to detect. (To make a bigger *audible* difference, some super-tweeters have peaks in their frequency response. The principal audible contribution of this kind of super-tweeter is a higher background noise level, from accentuation of needle scratch and electrical noise from the early stages in the amplifier. It does not give noticeably improved accuracy in reproduction.)

The true function of a super-tweeter is to aid in discriminating between the different instruments playing the higher notes that otherwise would sound very similar. Without the super-tweeter, for example, the same high notes might sound practically identical when played on a piccolo and on a harmonica. Accurate rendition on the super-tweeter would enable the different characters of these instruments to be detected clearly.

But, in addition to producing all the different component frequencies satisfactorily and without distortion, the loudspeaker system must meet still another requirement: it must have satisfactory directional properties. There is no hard and fast rule about the way the sound should radiate. This will depend upon both listening conditions and program material. The over-all result in any given case should be as realistic an impression as possible of all the different kinds of music to be heard in that living room. This is quite a tall order for the loudspeaker, but a suitable combination will usually give quite a good compromise.

An important feature is that each sound should have

a sense of association—as if the frequencies making it up “belong” to one another. This idea can perhaps best be illustrated by human speech. If you get the impression that the voice comes from one place, all except just the “s” sounds which seem to get squirted in from the side, the reproduction is quite unrealistic. Similar effects can spoil the realism of musical reproduction too. Not only must all the frequencies be reproduced evenly, uniformly, and accurately, but the system must respond *with uniform promptness* to all of these different frequencies. That isn’t so simple as it sounds.

Have you ever listened critically while engaged in a cross-country telephone conversation, speaking over a transmission line about 3,000 miles in length? The voice is quite intelligible and conversation is easily understood. This is achieved by boosting the high frequencies that would otherwise get lost along the way. But because of the delay effect in the transmission line, the different frequencies which begin simultaneously at one end do not arrive exactly at the same instant at the other end. Consequently you will notice, if you listen carefully, a chirpy sound attached to sibilants of the voice.

No loudspeaker will mangle sound quite as badly as a 3,000-mile transmission line; but it can produce a similar effect to a smaller degree, so that a beautiful sudden crescendo in music loses some of its attack. This is because all the frequencies do not get radiated at exactly the same instant. A similar effect can spoil the crispness of the reproduction; it produces a “hangover” of some of the frequencies, although they may not be over-emphasized in the general reproduction.

Finally, the big bogey in many loudspeaker systems is intermodulation (abbreviated to IM). This is an effect that can appear in a good many guises. Best known of these is probably the way that low frequencies, from a string bass or pipe-organ pedal, can *modulate* the middle frequencies played at the same time by other instruments or other sections of the organ. This modulation makes the middle and higher frequencies sound nervous and shaky. When people speak of listening for IM this is what they usually mean. IM can produce quite a number of other effects too, and the fact that a system is free from one form of IM distortion does not necessarily mean that it is free from other forms.

Different kinds of program are suited to proving the varied qualities of a loudspeaker system. To many

listeners the greatest delight comes from a good full-orchestra recording reproduced over a smooth high-fidelity system. But this doesn’t make the best test record for loudspeakers.

I remember one experience a few years ago with an orchestral recording. I don’t recall what the music was, but it was an extremely good recording for the time, wonderfully clean and realistic. One had to hear it several times to derive full pleasure. The first time one would get a good general effect. The next time through one would hear effects that went by unnoticed the first time. Each time the record was heard, further detail in the orchestration was appreciated. Finally, after listening to it about twelve times, I suddenly noticed a whisper—a human whisper—that should not have been there. It required a dozen listenings to this particular record before it was possible to hear the defect.

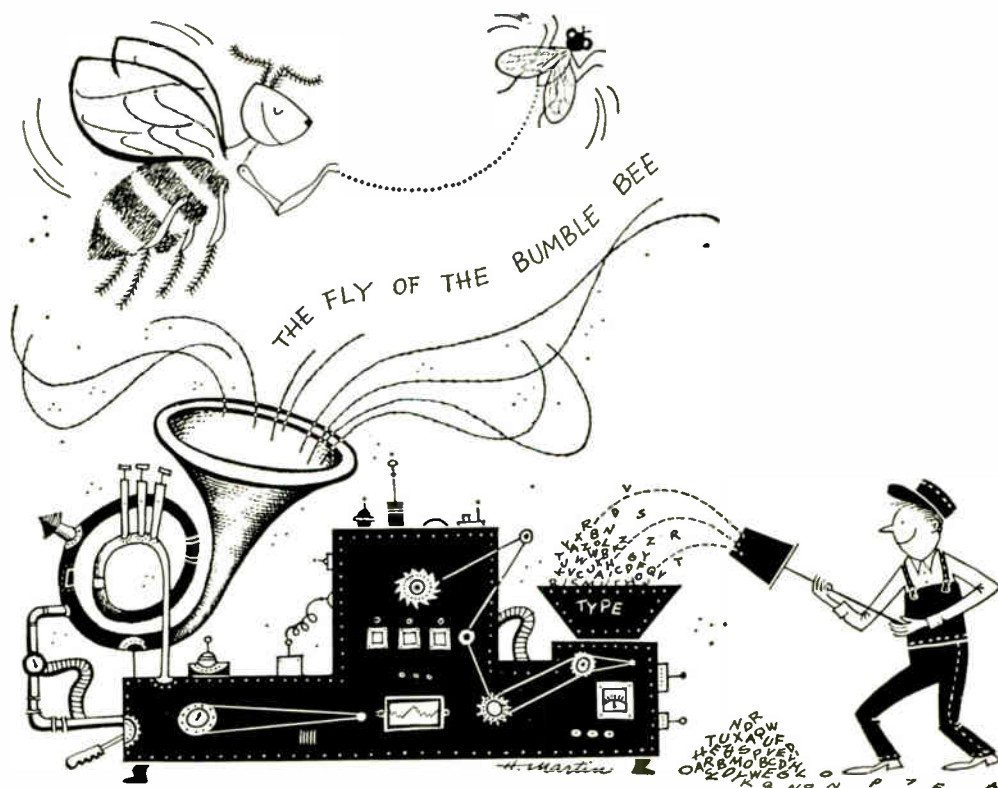
It is true that the defect was not in the nature of distortion. It was a sound that the microphone had faithfully picked up. The same principle applies, however, in listening to an orchestral program to detect forms of distortion caused by the system. Many hearings are necessary to appreciate the full contents of the program itself, before one can begin to assess the fidelity with which the system reproduces it. It certainly is not practical to play the same disc a dozen times over each loudspeaker system, before deciding whether the system is any good. We want a more critical means of examination.

A good piano recording is probably one of the best test records to use. Of course, it requires a very wow- and flutter-free turntable to avoid showing up pitch fluctuation on a piano, because of the precision in pitch with which a piano plays. But reproduction of piano sound also places stringent requirements on the loudspeaker system, more so than almost any other instrument. With any professional quality piano, the uniformity between the different notes, both as to intensity as struck and the overtone structure and quality, is extremely good. This is something that can be relied upon and listened for in the reproduction.

A pipe organ also usually produces uniform tone quality and intensity from all its pipes. But here there is a recording problem in transferring this uniformity to the record. When you listen to a pipe organ in the auditorium, your listening position is at some distance from the organ and the auditory *Continued on page 127*



The Scare du Printemps or



The Frite of Spring

by Charles Cudworth

THIS FLIPPANT paper had its origin in a congress of music librarians—at Brussels in September 1955. I was sitting with Philip Miller, of the New York Public Library, showing him a record catalogue I had just picked up at the famous Brussels gramophone shop, the Magasin Bleu; suddenly he chuckled and said, "Here's a good misprint—*The Fly of the Bumble Bee* by Rimsky-Korsakov." I chuckled, too; and he remarked that one could write a whole article on musical misprints, if only one could remember them. Well, it so happens that for years past I have been in the habit of noticing and jotting down such typos—and very amusing some of them are, too.

It was the considered, if somewhat cynical, opinion of that eminent poet and scholar the late A. E. Housman

that the favorite sport of printers was to seize handfuls of type from their rightful cases, throw them on the floor, and then gleefully replace them—in the wrong places. This may have accounted for misprints in the days of *The Shropshire Lad*; but in this mechanized age of typewriters and linotype and monotype machines we are more likely to attribute our misprints to mechanical defects, malevolent gremlins, or just plain, erring old human nature. Whatever the cause, it is surprising how apt many such misprints can be, as any writer, editor, or scholar will agree. Take the title of this very disquisition, for example; could there be a more apt mis-rendering of the title of Stravinsky's famous *Sacre du Printemps*? Yet I can assure you that it was actually printed in large type as the heading of an article in a highly respectable British record review; I will admit that I invented the second phrase myself, but many

even more apposite mistakes have happened by the purest chance. *Le Scare* is a good example of one of the commonest kinds of misprints—the simple transposition of two letters. There are many other varieties which afflict musical as well as general typesetters. We could even classify them something like this:

1. Transposition of a letter or letters.
2. Alteration of a letter or letters.
3. Addition of a letter or letters.
4. Omission of a letter or letters.

These are what we might call the prime sources of error. But there are others that are almost as prolific:

5. Misunderstanding of foreign languages.
6. Bad handwriting.
7. Phoneticisms, or perhaps even better, telephoneticisms.
8. Faulty punctuation.

Over the years it has been my pleasure and delight to collect random specimens of entertaining misprints, culled from programs, posters, record lists, periodicals, and hush! let it scarcely be uttered, august dictionaries of music.

As it happens, I have been very favorably placed with regard to choice specimens, living as I do in a university city. What? you will say: Surely they order these things better in a university than in places that do not pride themselves on pedantic accuracy? Well, professors do insist on accuracy, and get it, so far as it is possible to do so in this rather makeshift world of ours. It is the students who are the trouble; they are always in such a hurry, usually because they never leave either themselves or the printers time to do any real proofreading. I have known distinguished members of the faculty to shake their heads sadly over the program of the college concert and threaten to resign over such a disgrace to academic scholarship. All to no avail: promises are made, good resolutions undertaken, and next term posters and programs are as full of oddities as ever. With your permission I will now proceed to display a few of my collector's items in the misprint line. Some are old, some are new; most of them appeared to me to be mildly amusing, at least when I first saw them in print.

Let us consider transpositions first. One of my favorites appeared as the first item in one of our Music Club agendas: *Minuets of the last meeting*—singularly apt, surely, for a musical club? Another transposition, tantalizingly suggestive, was Strauss's waltz *Wine, Women and Snog*. Another common transposition is *Leider* for *Lieder*. I have often pointed out to our youthful penners of programs that *Lied* means song, whereas *Leid* means sorrow; but alas! they just prefer it the wrong way, it seems, and since so many *Lieder* are full of *Leider*, perhaps there is some justification. A favorite eighteenth-century misprint was Mr. Handel's *Water Peice*—this must have been before some genius made up that useful little rhyme about *i* before *e* but not after *c*. Peice (obs.), by the way, means piece.

Class 2, Alteration, leads to some very apt misprints: *Tight Cavaby*, for instance (an overture which even Suppé might not have cared to acknowledge). There is also that touching Victorian ballad *Love, could I only sell thee* (or the married man's lament). And what could be more appropriate than *The Rumours of Bath*, as an introduction to that city wherein was situated *The School for Scandal*? Descending once again into Mr. Handel's bargain basement we find ourselves "Here amidst the shady goods" (originally "woods," of course). We might even find Horn's *Cherry Pipe* in the same department. If we wander on into the gramophone department, we may find ourselves lured by a booklet advertising *Records of Erotic Music*, only to be disappointed when we learn that the music was only Exotic after all. Still, there is always Haydn's (or Leopold Mozart's) *Joy Symphony*—I once saw it misprinted as *Tot Symphony*, which is a closely colloquial, even if mistaken translation of *Kindersinfonie*—one could even call it a "Kid" Symphony without being wrong! One of the best alteration misprints I know is *Hell's across the meadows*, an apprehension which could be shared equally by those who dislike Mr. Ketelbey's music and those who cannot tolerate change ringing. I have also seen *I dreamt that I dwelt in Marble Falls*, which suggests the location of a Hollywood horse opera, rather than the palaces of Balkan kingdoms. But best of all, in my estimation, is *Love's old sweat song*, obviously coined by some follower of G.B.S. who knows that home is still the woman's workhouse, even if it is no longer the girl's prison.

Class 3, Addition misprints, are also fairly common. Do you know of Nielsen's organ piece *Commotion*? (originally *Com Motio*). There is also *The Dance of the Houris*—an Eastern improvement on Ponchielli's most famous ballet. Better still is *O cease thy swinging, maiden fair* (or the longhair's plea), and for those who like unseasonable first nights, Glinka's *Midnight Preview*. As for class 4, Omission misprints, they are innumerable: one of my own favorites is *Sheep may safely gaze*, just as a cat may look at a king, apparently.

When we turn to class 5, Misunderstanding of foreign languages, and of course names, we find ourselves among some very persistent old friends. For example, when Haydn's music first became popular outside Austria it underwent many strange transformations. I have seen a curiously balling form *Giushiden* (i.e., Giuseppe



Haydn) in some old French catalogues, and it was years before Anglo-Saxon composers learned that Haydn's name was not an abbreviated form of English Hayden or Haydon. Even when they spelled it more or less correctly, they insisted on inserting an apostrophe between the *d* and the *n*, thus: Hayd'n, under the mistaken impression that someone had left out an *e* or an *o*. Even now I meet with almost as many Hadyn's as Haydns; one would have thought that a century and a half was long enough to have become familiar with the spelling of so famous a name. Other frequent misnomers are Schwarenka for Scharwenka, and Greig for Grieg (thus returning him to his Scottish forebears); and in reverse, sturdy British Battishill becomes Teutonised into Battishill on one record jacket, while Walsh became Walsch recently on one of those rather pompous little documentation cards which are the pride of Music Archive. Russian names, of course, are a fruitful source of confusion. Not only does every library transliterate them differently, but the printer's fancy roams full range in their spelling. Not long ago I read a review of a work by the Soviet composer Babadzhanian; the compositor (or could it have been the reviewer?) had had a field day with this admittedly exotic name. True, it was quoted correctly in the heading, but varied between Babdzhanian and Badadzhanian in the text. Towards the end of the review I found myself hoping rather maliciously that it might end up as Baghdad-zhanian, but sad to tell I was disappointed.

Foreign titles, of course, are continually misprinted. I recall a certain *Caprice en forme de valse*, which sounds as if it might qualify for the attention of M. Eric Satie but which was actually merely a *valse* by Bonneau. I have also seen Debussy's *Girl with the flaxen hair* misprinted as *La fille avec les cheveux de pin*, which would give her wooden horses as well as blond tresses. We all have heard of the *Costa Brava*, but how many of us know that much more select spot the *Costa Rara* (a mistake for *Una Cosa Rara*, by Mozart's friend Martini the Spaniard). I have also seen Kodály's *Hary Janos* misprinted as Kodaky's *Hairy James*, but here I rather suspect malice aforethought. But there are plenty of unintentional ones to place on record. I fear I shall never be really certain in my own foolish mind as to the exact title of a piece by Pierné, which I have seen quoted in record lists as *Giration* or *Ciration* and once even as *Citation*. In those same lists I often have been baffled by a piece which is described as a *Symphonic*

Mugam—whatever that may be—and of course there are always spuriousities to be apprehended, as well as misprints, among the record titles. I have wondered also about a piece reputed to be by Lully that I feel sure has a mistaken title; you can find it on Decca LW 5177 described as *Aria Rofilis*. I cannot help feeling that this is really a misprint for something Latin such as *Aria O filiis et filiae* or something of the sort. My favorite misprint from a foreign language is, I think, from Beethoven's *Ah perfido*, which I once saw in print as *Ah por Fido*. And I have seen Auber's overture *The Bronze Horse* misquoted as *Le Cheval de Bronx*, perhaps a suitable setting for soap opera but hardly for the equine variety.

Classes 6, mistakes due to bad handwriting and 7, Phoneticisms, or more correctly perhaps, Telephoneticisms, can really be grouped together, for bad handwriting probably has been the initial source of many of the misprints in my other groups. We cannot blame everything on the printer; and even in these days of the ubiquitous typewriter it is still fatally easy to hit the wrong key first, as we all know to our cost. The telephone in general, and the long distance telephone in particular, has been responsible for a multitude of errors; for over its wires *S*'s can become *P*'s even more readily than at the hands of an eighteenth-century printer, and other letters follow suit (or should I say follow fuit?). It may be cheaper for those who can put their calls on an expense account to ring me up from London or Glasgow when they wish to make an inquiry; but often I wish they'd be a bit more old-fashioned and write me a letter instead, especially when the piece they are asking about has a title in German or Czech, and the lines are as full of static as a VHF signal just out of range. Still, many delightful misprints can undoubtedly be traced to Telephoneticism; examples which spring to my memory are that interesting aria from Handel's *Rodelinda* "Art thou trebled?" (presumably addressed to a castrato, or perhaps an unusual countertenor, singing a group of triplets). Another is Auber's forbidding overture *Pray, Oh Clerics*, and Verdi's equally grim piece on *The Force of Dentistry*, which leads on to another toothy torment, *Après un denture de Dante*, after which we cannot be surprised that *The king went forth to roar*.

Group 8, Faulty punctuation, is responsible for some choice specimens. There is, for example, little difference between *Call me Madam* and

Continued on page 131



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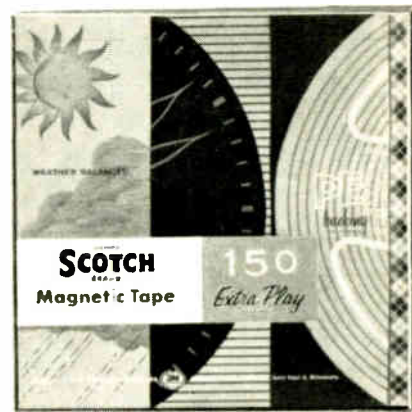


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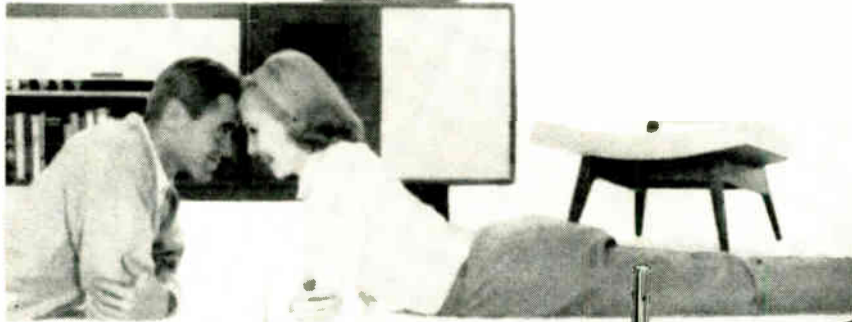
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by  **ROLAND GELATT**
music makers

WHEN ANGEL RECORDS "changed hands," so to speak, at the turn of the year, the debut of the "Great Recordings of the Century" series was put off for several months. Now, we are assured, the first batch of these long-awaited reissues is soon to appear—and that, for anyone at all interested in the legacy of recorded music, provides considerable cause for jubilation.

The GROTC series will put back into circulation many of the "classic" performances that have appeared since 1900 on various labels controlled by Electric & Musical Industries Ltd.—a constellation that includes HMV, European Columbia, Fonotipia, Odeon, Parlophone, and Pathé. The initial release, due in the stores some time in May, is devoted entirely to electrical recordings. Among them are vocal recitals by Feodor Chaliapin, Claudia Muzio, and Elisabeth Schumann; the Schubert B flat Sonata played by Schnabel; Prokofiev as soloist in his Piano Concerto No. 3 and several shorter pieces; Fritz Kreisler's 1936 version (with Barbirolli conducting) of the Beethoven Violin Concerto; and Nadia Boulanger's "Music of Monteverdi" collection.

General supervision of the project is in the hands of Jacques Leiser, a young man who makes his headquarters at EMI's Pathé-Marconi office in Paris and who brings to his task all the devotion and enthusiasm of the wholly dedicated record collector. The engineering (i.e., transfer from 78-rpm originals to tape and thence to LP) is carried out at EMI's plant in Chatou, a suburb of Paris where the brothers Pathé began manufacturing phonograph cylinders back in the 1890s.

"As a rule," Leiser says, "all the original 78-rpm masters and mothers are preserved in the vast archives in Hayes [the main EMI factory, outside London], and they are sent to Chatou as needed. Sometimes, however, the

Hayes 'parts' are no longer in good enough condition to be acceptable for transfer purposes. In such cases a thorough search for these 'parts' is made at various EMI factories located in twenty-eight countries throughout the world." For example, in compiling a recital of Spanish songs by Conchita Supervia, an LP due for release here this fall, Leiser could find certain "parts" only in EMI's Argentine factory. "In one particular case, none of the mothers was in acceptable condition, and it was necessary to dub the LP from mint copies of the first 78-rpm shellac pressings stored at the Hayes Phonograph Library, which houses a large collection of records dating back to 1896."

The mothers received from Hayes or elsewhere are first thoroughly cleaned. Pitch is checked and corrected when necessary. The mothers are then played with a special stylus, and the "raw" sound transferred to tape. The next step is the laborious one of "declicking"—that is, doing away with all the pops and crackles that besmirch even the best 78-rpm recordings. "After this," Leiser relates, "the sound is balanced and improved whenever possible with the help of a curve-bender." The latter he describes as "an instrument manufactured at Hayes which filters the various high, medium, and low frequencies and which enables us to bring out various instruments that appear in the background, without necessarily upsetting the balance."

The quest for sonic improvement, Leiser emphasizes, is not carried to extremes. "The 78-rpm record is always the starting point, and we never attempt to get too far away from it. We do use echo chambers occasionally but in such

a way that it is almost imperceptible. Our so-called 'modernizing' of old recordings is always done with a keen eye on the original 78s so as not to introduce sounds which will appear artificial and manufactured to the listener." Judging from some advance GROTC pressings that have been sent us, we should say that the French engineers have done a superior job.

In selecting repertoire for the series Leiser is governed by his own good instincts and the suggestions of several advisers, most notably the British vocal expert Desmond Shawe-Taylor. Whenever possible, the recording artists themselves are consulted. As a result of a recent visit in Berlin with the soprano Frida Leider (Flagstad's great Wagnerian predecessor at the Met), Leiser learned about the existence of some unpublished 78-rpm recordings; they are to be included in a forthcoming Frida Leider recital. Artur Schnabel's son drew attention to an unissued version of the Beethoven Third Piano Concerto, with his father as soloist, and recommended that it be published in lieu of the other existing version. Alfred Cortot and Edwin Fischer have also been consulted as to their preferences.

Plans for the future include a number of LPs devoted to singers of the Golden Age (Patti, Melba, Lilli Lehmann, Calvé, Tamagno, Battistini, *et al.*) and of more recent vintage (Elena Gerhardt, Selma Kurz, Lotte Lehmann, John McCormack, to name a few). Among the instrumentalists to be favored—in addition to those already mentioned—are violinists Enesco and Huberman, cellists Casals and Feuermann, and pianists Godowsky, Hofmann (some unissued electricals recorded in England), and Busoni. In connection with the last-named, Leiser is experiencing some difficulty. The "parts" of Ferruccio Busoni's Eng-



Continued on page 55

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TUNERS, PREAMPLIFIERS, AMPLIFIERS, SPEAKERS, SPEAKER SYSTEMS, ENCLOSURES

12-6

lish Columbia recordings (made in the early 1920s) were destroyed long ago, and good shellac copies are exceedingly rare. If any mint Busoni 78s are about, Jacques Leiser would like to know of them. He can be reached at Pathé-Marconi, 19 rue Lord Byron, Paris 8, France.

Requests for future reissues will also be attentively considered. But the most helpful thing record collectors can do at this juncture is to start buying the reissues that are about to be made available. In the past there have sometimes been loud clamors for certain old recordings and paltry receipts in the cash register when they were finally put back into circulation. Angel's "Great Recordings of the Century" is the most ambitious series of reissues ever undertaken. It would be a great pity if it foundered for lack of proper support.

ALL OF WHICH reminds us that an importer in Haverford, Pa., recently sent out a circular advising that records of "a complete *Fidelio* with Lotte Lehmann and the Vienna State Opera Company" would shortly be offered for sale. The legend of this Lehmann *Fidelio* has been abroad for more than twenty years. It began, we suspect, with the publication of the 1936 *Gramophone Shop Encyclopedia of Recorded Music*, wherein such a recording was listed as "in preparation." It never materialized, but rumors of its existence deep in EMI's vaults have kept cropping up.

A few years ago we asked Walter Legge, EMI's veteran a & r man, whether he knew of any such recording. He did not. The circular from Haverford piqued our curiosity anew and prompted us to ask an even more au-



Mme. Lehmann regrets: no *Fidelio*.

thoritative source. We wrote to Madame Lehmann. Her reply: "No, I never made this record of *Fidelio*, I am terribly sorry

to say. We had such a wonderful performance in Vienna, it would have been so good to have it recorded, but nobody thought of it. I recorded only the aria (without recitative) at Parlophone-Odeon on a twelve-inch record. It is a rather good one—naturally now one is so far advanced in the technique of recording, the old records are not very satisfying any more. But I was in my prime and it sounds quite well."

So, where does this leave the aforementioned "complete *Fidelio*"? It might, of course, have been recorded at an actual Vienna performance without the singers' knowledge. At all events, we await the discs from Haverford with impatience and no little curiosity.

BRUNO WALTER, active again after a long period of convalescence, has been busy on the West Coast re-recording the Beethoven symphonies for stereo tape and/or discs. To date all but two (the Second and Ninth) have been completed. The Ninth, which would benefit particularly from stereo recording, presents the greatest problem. It is economically hazardous today to record a work of the Ninth's dimensions unless the sessions are preceded by some concert performances, and Mr. Walter has no plans to conduct the Ninth in public. Let's hope Columbia will devise some way to clear this financial hurdle. Perhaps a "Ninth Symphony Benefit" performance of *My Fair Lady*?

Walter's stereo sessions were held in the Hollywood American Legion Auditorium, a hall reputed to have remarkable acoustics. When Columbia's sound crew arrived, they were dismayed to discover that the auditorium was draped with flags—very stirring visually, but acoustically quite impossible. How to get rid of the flags without offending Legion sensibilities? A Columbia representative hit upon the helpful expedient of offering to have the flags dry-cleaned to show his company's appreciation for the use of the hall. One observer was heard to mutter, "I'll bet the cleaners get double the money to take their sweet time finishing the job."

GOSSIP: Samuel Barber's *Vanessa* is, as everyone must know by now, the first new American opera to be given at the Metropolitan in more than a decade and the first American opera ever to be accepted for production at the Salzburg Festival. What everyone may not know is that RCA Victor (with the blessings of the Book-of-the-Month Club) is recording it complete with the original

cast. Sessions began at Manhattan Center late in February and will continue intermittently until mid-April, with the composer in attendance at them all. The recording will be issued this fall.

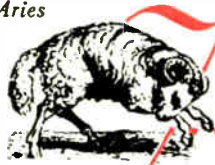


RCA Victor Records

Its original cast records *Vanessa*.

. . . Lamentation about the many unrecorded Haydn quartets may soon be out of date. Washington Records, a new company owned by two knowledgeable record dealers in New York and Washington, announces that it will bring out all the quartets that the Schneider group never got around to recording for Haydn Society. The ensemble carrying on the project is a new one, the Beaux-Arts Quartet. The six works making up Haydn's Opus 9 have already been taped and will soon be issued on three LPs. Washington also intends to record all the Haydn piano sonatas, performed by Artur Balsam. . . . Two rumors have reached us concerning an opera to be recorded in Paris under the direction of Sir Thomas Beecham. One of these has it that he has elected to do Saint-Saëns's *Samson et Dalila*, the other that his choice has fallen on Berlioz's *Troyens*. Please, Sir Thomas, give substance to the latter! . . . Supraphon records are to be imported here directly from Czechoslovakia, following several fruitless attempts by Supraphon to negotiate a reciprocal agreement with an American record company. Prices, we are told, will be competitive with the domestic product. . . . Urania is to undertake a series of recordings with the London Philharmonic under Eugene Goossens' direction. . . . Constantin Silvestri, the Rumanian conductor, was active in the EMI studios again this winter. In London he led the Philharmonia in recordings of Liszt's *Tasso*, Schoenberg's *Verklärte Nacht*, and Hindemith's *Mathis*. . . . Three young singers who made praiseworthy Met debuts this season have been put under exclusive contract to Decca-London: soprano Gloria Davy and tenors Flaviano Labo and Carlo Bergonzi. Their first records were due to appear as this issue went to press.

Aries



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April

Two Rossini Comic Operas

THE BARBER OF SEVILLE

The sparkling and well-loved tale of the sly wily barber who helps his friend, the Count, woo and win the eager Rosina. Gay—Happy—Colorful! Brilliantly interpreted by MARIA MENEGHINI CALLAS as Rosina, TITO GOBBI in the title role and LUIGI ALVA as the Count; ALCEO GALLIERA conducts the Philharmonia Orchestra.

3 records **Angel Album 3559 C/L (35465-66-67)**
(handsome, illustrated libretto)

LE COMTE ORY

This charming opera, a product of Rossini's French period, was a high point of the 1957 Glyndebourne Summer Festival and has been compared with Verdi's great 'Falstaff'. VITTORIO GUI conducts the Glyndebourne Festival Orchestra and Chorus; soloists include JUAN ONCINA in the title role, MONICA SINCLAIR and MICHEL ROUX.

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MICHELANGELI plays RACHMANINOFF and RAVEL

Arturo Benedetti Michelangeli plays Rachmaninoff Piano Concerto No. 4 and Ravel Concerto in G Major. Scintillating performances. Philharmonia Orchestra. Ettore Gracis, conductor. **Angel 35567**

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Classical Music	57	Spoken Word	74
Recitals and Miscellany	68	Fi Man's Fancy	74
World of Entertainment	72	Best of Jazz	75

CLASSICAL

BACH: *Magnificat in D; Cantata No. 50, Nun ist das Heil und die Kraft*

Mimi Coertse, Margaret Sjöstedt, sopranos; Hilde Rössl-Majdan, contralto; Anton Dermota, tenor; Frederick Guthrie, bass; Choir and Orchestra of the Vienna State Opera, Felix Prohaska, cond.

VANGUARD BG 555. 12-in. \$4.98.

Prohaska's fast tempos in the Magnificat are generally faster than Reinhardt's (Vox); but what the Vanguard conductor thus gains in energy is offset by the bounceiness he imparts to each of those movements—a spirit that not only is usually unsuitable to the text but that soon grows tiresome. The important solos, on the other hand, are all sung quite acceptably, as they were in the Vox also; and if Prohaska's singers cannot always negotiate the very long phrases, neither could Reinhardt's.

The "cantata" that fills out the disc is actually a single movement for double chorus and orchestra, which is thought once to have formed part of a cantata. It is a powerful work, well worth having in this, its only recording. N.B.

BEETHOVEN: *Concertos for Piano and Orchestra: No. 1, in C, Op. 15; No. 2, in B flat, Op. 19*

Cor de Groot, piano; Vienna Symphony Orchestra, Willem van Otterloo, cond. Epic LC 3434. 12-in. \$3.98.

Is this the start of still another complete series? If so, it's not just duplication. De Groot is a solid and sympathetic interpreter in the Central European tradition, capable of giving stature to the

neglected second concerto, and yet finding the wit in No. 1. His playing impresses with its substance and authority rather than with ostentation and glitter, and Van Otterloo's accompaniments have excellent qualities that don't call attention to themselves.

The result is a good value, two works for the price of one in performances that hold their own against other editions.

The cadenza in the first movement of No. 2 is by Beethoven but a shorter one than that commonly heard. R.C.M.

BEETHOVEN: *Sonatas for Piano: No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight"); No. 23, in F minor, Op. 57 ("Appassionata"); No. 24, in F sharp, Op. 78 ("A Thérèse"); No. 26, in E flat, Op. 81a ("Les Adieux")*

Robert Casadesus, piano. COLUMBIA ML 5233. 12-in. \$3.98.

If you buy your sonatas by the yard, this is a bargain package. All four works are popular, the pianist is a well-known and justifiably celebrated artist, and the recording is satisfactory. Yet if one asks if any one of these performances can be considered the best available of a given work, the answer has to be no. Of the two-dozen *Appassionatas* currently in print, a number are preferable to this version, in which the urge to speed frequently overbalances the requirement to give form to what one plays. There are more tranquil *Moonlights*, more poignant *Adieux*, and more graceful homages to *Thérèse*, offering in many cases firmer and more faithful piano tone.

But if this pianist, or this particular collection, appeals, Beethoven is competently served here. R.C.M.

BEETHOVEN: *Sonatas for Piano: No. 21, in C, Op. 53 ("Waldstein"); and*

No. 23, in F minor, Op. 57 ("Appassionata")

Louis Kentner, piano. CAPITOL PAO 8409. 12-in. \$4.98.

Kentner seems likely to become one of the most controversial pianists in this country. Twice he has come to Chicago with rave notices from New York and been sandbagged by the local critics. When he played the *Emperor Concerto* with Reiner and the Chicago Symphony, I wrote: "It was an example of the manner in which a virtuoso, by ignoring the composer's markings in a score, may transform it by interpretive liberties into an image of his own conceit."

Much the same could be said of these sonata performances, the free and flamboyant manner of which distorts the plastic qualities of the music now this way, now that, to secure some dubious effect. As Mahler is reputed to have told Busoni, "Herr Professor, in Vienna we play in time." I am all for it. R.C.M.

BERLIOZ: *Symphonie fantastique, Op. 14*

Orchestre National de la Radiodiffusion Française, André Cluytens, cond. ANGEL 35448. 12-in. \$4.98 (or \$3.98).

Slightly less dramatic than the two outstanding disc versions of the *Fantastique*, by Munch and Ormandy, Cluytens' performance still is worthy to take its place at their side. Here the Belgian-born conductor forgoes the excessive softness sometimes characteristic of his interpretations to give a reading both fiery and sensitive, a difficult combination with which to infuse this work. Well-defined, transparent sound helps to make this one of the more desirable *Fantastiques*. P.A.

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

Erica Morini, violin; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

WESTMINSTER XWN 18600. 12-in. \$4.98.

Morini brings her full quota of resource to the Brahms Violin Concerto—silken tone, impeccable intonation, and an aristocratic musical approach. The concerto is one of the most difficult ever written, but one never gets the feeling that Morini is fighting the notes. She emphasizes the lyric side of the music and spins out the phrases with a bow that sounds as though it were a couple of yards long. Rodzinski gives her perfect support. Several other fine LP discs of the concerto—those by Kogan, Milstein, and Oistrakh, to mention three—are available, but this ranks with any of them. I am not overly taken with the Heifetz-Reiner collaboration, which has tremendous virtuosity but is also restless and much too slick. H.C.S.

BRAHMS: Symphony No. 2, in D, Op. 73; Tragic Overture, Op. 81

Philharmonia Orchestra, Otto Klemperer, cond.

ANGEL 35532. 12-in. \$4.98 (or \$3.98).

Klemperer brings to the D major Brahms the same combination of power, logic, and tenderness that was apparent in his recording of the Brahms First several months ago. There is an inexorable sweep through the music; he sees it whole, and it comes out all of one piece. Rhythmically, too, there are no vagaries. Klemperer takes the listener into his confidence, working on the assumption that there is no need to underline certain passages, to slow up here and speed up there to illustrate a musical point; and when he does change his metrics it is because the score indicates it. I would put this performance of the Second Symphony above any currently available on microgroove, all the more in that it is a beautiful-sounding recording and has a magnificent performance of the *Tragic Overture* as a bonus. H.C.S.

GESUALDO: Madrigals and Sacred Music

Ensemble, Robert Craft, cond.
COLUMBIA ML 5234. 12-in. \$3.98.

That unquiet death-haunted soul, Carlo Gesualdo, prince of Venosa, is represented here by twelve madrigals for five voices, two Latin Responses for six voices, and a motet for seven voices. The Responses are very fine, an unusual feature of the first, *Aestimatus sum*, being the depth to which it descends, in illustration of the text. Some of the madrigals, such as *Mille volte* and *Io parto*, show Gesualdo carrying off his wild harmonic progressions with stunning success; in others, such as *Beltà poi che t'assenti*, he misses the mark; and still others, such as *Tu m'uccidi*, contain progressions of both types.

Concerning the motet, *Illumina nos*, Mr. Craft tells us that only five of its seven parts have survived; the two missing parts have been composed by none other than Igor Stravinsky. In supplying the bass part and one of the upper middle voices, Stravinsky apparently has not attempted to imitate Gesualdo's style slavishly. The result, it seems to me, is neither Gesualdo nor Stravinsky; but it is nevertheless a most interesting testimonial to the modern master's admiration for his daring colleague of more than three centuries ago. N.B.

GLUCK: Orfeo ed Euridice

Lisa Della Casa (s), Euridice; Roberta Peters (s), Amor; Risë Stevens (ms), Orfeo; Chorus and Orchestra of the Rome Opera, Pierre Monteux, cond.
RCA VICTOR LM 6136. Three 12-in. \$14.94.

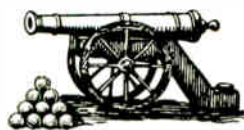
For all of the intelligent and lively interest Risë Stevens takes in this part, her rough voice, her difficulty in producing a real legato, and her pronunciation of Italian keep her from being an Orpheus acceptable to the ear alone. In their smaller roles, Lisa Della Casa and Roberta Peters are good, though not by any means outstanding. Most of Monteux's work is shapeless and slack, with a few excursions into overemphasis (a really brutal *Che farò*). Chorus and orchestra are quite inadequate, and the results all around are imprecise and thoroughly unmusical.

The edition used here is the one Berlioz constructed out of Gluck's Italian original and his later revision for Paris. This is the version usually performed nowadays, and we are still without a proper recording of it. Act II has been recorded by Toscanini and Nan Merriman (RCA Victor), and there is a record of excerpts from all three acts with Kathleen Ferrier (London). Both these discs are well worth knowing about. Far and away the finest complete set is Epic's of the French version, with a tenor in the title role: very beautiful singing by Simoneau, Danco, and Alarie, and conducting by Rosbaud that is on the whole very good. C.M.S.

GOLDMARK: Concerto for Violin and Orchestra, in A minor, Op. 28

Continued on page 60

Yankees Sang War Songs, Too



NO BETTER traditional American music exists than the legacy of songs and marching tunes sprung out of the Civil War. Virtually every American school child knows *Dixie* and Julia Ward Howe's immortal *Battle Hymn*, and there are sound nonpolitical reasons for their entrenchment in the national consciousness. Five years ago, Richard Bales—composer and director of music at the National Gallery of Art in Washington—built a cantata entitled *The Confederacy* around arrangements of *Dixie*, *The Bonnie Blue Flag*, *The Yellow Rose of Texas*, *Lorena*, and half a dozen other songs identified with the Southern banners. The success of *The Confederacy*, with audiences and on records, as well as composer Bales's obligations to the memory of a grandfather who served in blue (his other grandfather wore gray), assured a sequel. In 1956 Bales completed *The Union*, and now it too has been recorded.

The battle score is remarkably even. It could hardly be otherwise. For what stirring strains the men in blue marched to! There were not only *When Johnny Comes Marching Home* and *The Battle Hymn*, but George F. Root's imperishable *The Battle Cry of Freedom* and *Tramp, Tramp, Tramp; Kingdom Coming* by the gifted Henry Clay Work; *Hold on, Abraham*, a catchy, light-hearted marching song by William B. Bradbury, a piano maker; and *The American Army*, a fine example of quick-step by Dr. Edward M. Clapham, a physician. And of course one of the best of all is Work's *Marching Through Georgia*, although it was published in

1865, too late actually to have been used in battle.

War songs of another kind are *Tenting Tonight*, *Aura Lea* (which has cropped up recently in a strictly unauthorized conversion by one E. Presley under the title *Love Me Tender*), *Just Before the Battle*, *Mother*, and *The Vacant Chair*, which my grandmother sang. Of equal interest are *The Invalid Corps*, a wonderful, rollicking minstrel song poking fun at Civil War "4-F's"—a possibly undeserved poke, since those "4-F's" were often wounded veterans and were all in uniform; *The President's Hymn*, an anthem inspired by a Thanksgiving proclamation; *The President's Grave*, which Bales conjectures was sung at Lincoln's burial; and *Abraham Lincoln's Funeral March*, by William Wolsieffler, a Pennsylvanian. *Taps*, the bugle call credited to Gen. Daniel Butterfield of the Army of the Potomac, and the Gettysburg Address, recited by Raymond Massey, also have appropriate places in the score.

The performance under Bales's direction is splendid; and Columbia's album is enhanced by sixty pages of text and pictures in which Bruce Catton, Clifford Dowdey, and Allan Nevins put the music into the perspective of its wartime background. JAMES G. DEANE

BALES: The Union

Peggy Zabawa, soprano; Jude Zabawa, baritone; Raymond Massey, narrator; Cantata Choir, Lutheran Church of the Reformation; National Gallery Orchestra, Richard Bales, cond.
COLUMBIA DL 244. 12-in. \$10.

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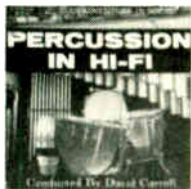


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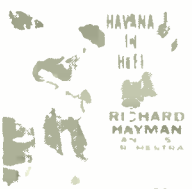
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Nathan Milstein, violin; Philharmonia Orchestra, Harry Bloch, cond.
CAPITOL PAO 8414. 12-in. \$4.98.

The great romantic age of the concerto—about 1830-1890, with some overflow such as the Rachmaninoff concertos for piano and orchestra—spawned hundreds upon hundreds of works, most of which have slid into oblivion or obscurity. Only a few violinists play the once popular Goldmark concerto now, and the chances are that it will be a museum piece in another generation or so. Yet it is surely as good as other pieces of its genre: the Bruch G minor, say, or the Vieuxtemps D minor. Goldmark was a famous violinist in his day, and he knew the instrument as well as anybody. He had a good, though orthodox, melodic feeling, and was a skilled craftsman. None of his ideas ever was particularly stimulating; but a concerto like this A minor, with its generous proportions and facile writing, deserves occasional hearings.

As played by Milstein, it deserves even more than occasional hearings. Other violinists have previously recorded the work, but none has brought to it such an elegant, supple approach, such an unwavering bow, such a pure tone and such transcendent virtuosity. The recording is admirable, too. The balance is fine, and there is none of the occasional stridency that marks Capitol's domestic releases. This disc should take care of the Goldmark concerto for a long time to come. H.C.S.

HAYDN: Concerto for Violin and String Orchestra, No. 1, in C—See Mozart: Concerto for Violin and Orchestra, No. 3, in G, K. 216.

HAYDN: Symphonies: No. 92, in G ("Oxford"); No. 104, in D ("London")

Berlin Philharmonic Orchestra, Hans Rosbaud, cond.
DECCA DL 9959. 12-in. \$3.98.

After a scarcity of good *Oxfords* here's another first-class version coupled with an equally good *London*. Rosbaud's tempos give the slow passages breadth and the fast ones a robust, four-square energy typical of German Haydn. The Angel *Oxford* has more sparkle, and the Vanguard *London* slightly more sensitivity but an inferior orchestra. Various editions have their individual merits; this is a peer among the best. Rosbaud does so much that is correct and gets such capable support from players and engineers that he scores points on all his competitors. R.C.M.

HINDEMITH: Symphony in B flat, for Concert Band; Concert Music for Strings and Brass

Philharmonia Orchestra, Paul Hindemith, cond.
ANGEL 35489. 12-in. \$4.98 (or \$3.98).

Both of these colossal pieces are available in other excellent versions (the symphony by the Eastman Wind Ensemble under Frederick Fennell, the *Concert Music* by the Philadelphia Or-

chestra under Ormandy), but it is good to have them also in the composer's own authoritative interpretation. This is the first in a series of discs wherein Hindemith directs his own orchestral works with the Philharmonia, and it promises to be a very distinguished series indeed. A.F.

IVES: Symphony No. 3, in B flat; Three Places in New England

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
MERCURY MG 50149. 12-in. \$4.98.

The *Three Places* is given lead billing on the jacket, but this is for commercial reasons: names sell better than numbers. The Third Symphony is the better music. Indeed, of all the Ives I've heard, I think it may be the most valuable and the longest-lived. Charles Ives is famed among musicians as an innovator and revolutionary: he employed polytonality fourteen years before Stravinsky did. The Third Symphony is unrevolutionary, but it has something else not common (and listeners, a half-century after the fact, do not care about bygone innovations; they listen *now*). It has American folk idiom written into it in a way which will irresistibly endear Americans of some generations' standing and which will also—when played properly—make clear to new Americans and to non-Americans what the idiom was. When we hear the fourth movement of Beethoven's Quartet Op. 130, *Alla danza Tedeschi*, we know at once that it derives from a German folk dance, and what the dance tune was like, and that Beethoven has not in any way followed it literally, but woven it into his poetic purpose. The same thing happens when Ives resorts to *Oh, What a Friend We Have in Jesus*. There is a picture of a time and a people, but it is merely a part of a portrait much greater, a truly symphonic endeavor.—There have been two earlier recordings of the symphony, both highly meritorious. One of them is out of print; and the other stands up in no respect to this merry, grave, and sonorous performance by Howard Hanson, who patently recognizes all the hymnodic quotes (there are about seven) and enjoys the atmosphere they help generate.

The *Three Places* are impressionistically poetic at both ends (I am sure Ives must have been a Whitman reader) and joyously dissonant in the middle, where two local Fourth-of-July bands march through a town playing different tunes. There is an *fff* here which must have sent Mercury's engineers into paroxysms of delight, especially after they heard the playback. It's out of the world like a sonic Sputnik. J. M. CONLY

KHACHATURIAN: Concerto for Violin and Orchestra
†Saint-Saëns: *Havanaise*, Op. 83

Leonid Kogan, violin; Boston Symphony Orchestra, Pierre Monteux, cond.
RCA VICTOR LM 2220. 12-in. \$4.98.

This is another in the series of hot-off-the-tape releases of visiting Russian art-

ists performing with American orchestras. Kogan made his American debut last January 10, playing the Brahms Concerto with the Boston Symphony under Monteux. The next evening, from seven until after twelve, the works on this disc were rehearsed and finally, on the following afternoon, recorded. I was a highly fascinated observer (along with Mrs. Kogan and a Russian newsman who is serving as their interpreter) of the evening rehearsal in Symphony Hall's great, empty auditorium. Conditions were certainly not ideal: the orchestra had not played the work in a long time; Monteux had never conducted it before; Kogan could speak only Russian and German and therefore had to communicate with Monteux through the concertmaster (Richard Burgin, who is something of a linguist). But it was impressive to see how quickly, with what fine *ensemble*, the Boston musicians caught on to the technical problems of the score and to some part of Kogan's concept of it.

It would hardly be exaggeration to say that the soloist was also the conductor in the Russian work. He was at infinite pains to see that the bowing and dynamics of the string sections paralleled his own (e.g., the long passage for violas in the *Andante* was done again and again until it had exactly the unaccented, rhapsodic shape that Kogan wanted). But he didn't confine his conducting to the strings; at one point he asked Monteux to have the brass play louder while he was doing some rapid passage work, much to the delight and amazement of the brass section.

The result of this brief but intensive drilling is exciting but not entirely satisfactory. One feels that neither Monteux nor the orchestra is at home in the concerto (as they brilliantly are in the *Havanaise*), that their level of comprehension, even of enthusiasm, is considerably below that of the soloist, that the two forces do not meet on equal terms. The version is no match for the Oistrakh-Khachaturian-Philharmonia combination on Angel, although (it seems to me) Kogan is a finer interpreter of the solo part than Oistrakh is.

The eight microphones used to record the concerto were too many by at least four. Many listeners will be annoyed by the distracting and unrealistic instrumental close-ups. D.J.

LISZT: Hungarian Rhapsodies: No. 2, in C sharp minor; No. 6, in D flat; No. 12, in C sharp minor; No. 15, in A minor ("Rakoczy March")

Gyorgy Cziffra, piano.
ANGEL 35429. 12-in. \$4.98 (or \$3.98).

The four most popular of Liszt's nineteen *Hungarian Rhapsodies* are contained on this disc. No. 2, of course, needs no introduction. No. 6, with its flashy octave passages, and the broad No. 12 are among the most effective of the nineteen; and the fifteenth will

Continued on page 62

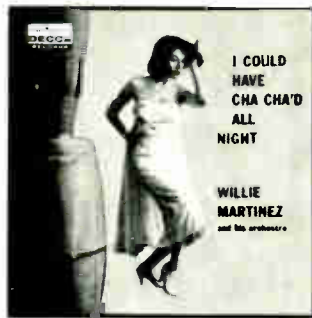
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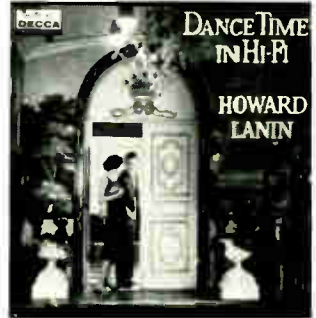
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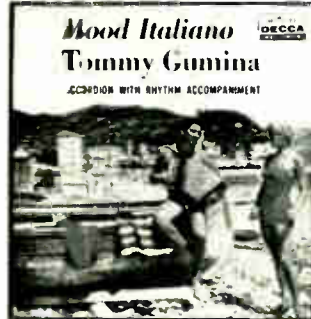
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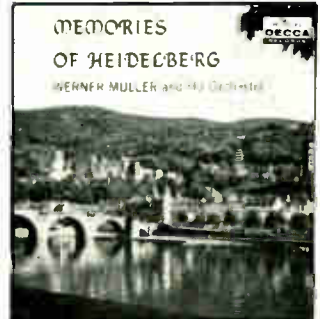
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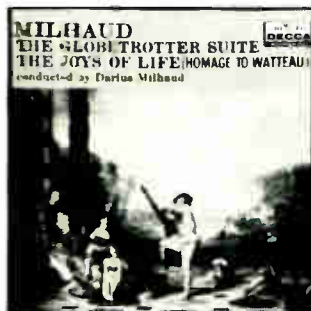
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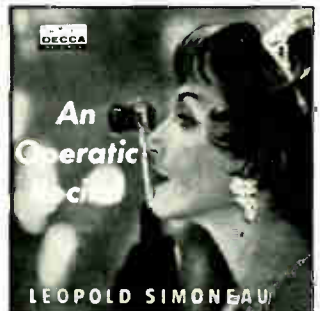
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be familiar to anybody who knows Berghoz's *Rakoczy March* from the *Damnation of Faust*, composed after Liszt's version. Cziffra takes a free view, *à la tzigane*, towards the music, embellishing it with many touches that are completely individual but which nevertheless sound authentic. Only a Hungarian-born musician could begin to achieve the kind of rhythmic subtlety this pianist employs. As in previous discs, he is sometimes a rough technician; but he gets over the keys well enough, and his large-scale approach puts most pianists in the shade. Outside of Horowitz, whose performances of Nos. 2, 6, and 15 are in a virtuoso class by themselves, no pianist on LP has begun to approach Cziffra's flavor and color; and not even Horowitz has the gypsy quality so much in his blood. The recorded sound on this disc is clear but very much on the loud side. Sometimes the piano sounds like an amplified cimbalom, which may be desirable in the Liszt rhapsodies.

H.C.S.

LISZT: Mephisto Waltz
†Ravel: *Boléro*

Vienna State Opera Orchestra, Hermann Scherchen, cond.
WESTMINSTER W-LAB 7059. 12-in. \$7.50.

Of all the records I have heard in Westminster's LAB series, this one comes as close as any to achieving the sonic qualities of original master tapes. Not only are the surfaces noiseless but the sound is unusually clean; and every instrumental voice is admirably defined, even in the crashing climax of the Ravel score.

Scherchen uses *tambours basques* in the *Boléro*, as originally called for by Ravel, instead of the customary snare drums. The conductor is also careful not to fall into the trap of pushing the tempo, though he does seem to adopt a pace a trifle faster than that employed by the composer. Yet the whole performance sounds stiff and four-square, without excitement or dramatic tension. The Liszt is far more interestingly interpreted and is notable for its transparency, but the lyrical middle section is rather too drawn out and sentimentalized.

P.A.

MOZART: Concerto for Violin and Orchestra, No. 3, in G, K. 216
†Haydn: *Concerto for Violin and String Orchestra, No. 1, in C*

Isaac Stern, violin; Columbia Chamber Orchestra.
COLUMBIA ML 5248. 12-in. \$3.98.

To me Isaac Stern is one of the most satisfying all-round violinists now appearing in public. He has enough technique to sit firmly in the saddle on all the war horses of the repertory; he has a lovely tone; he is interested in new music and has the courage to play it; and, unlike some of his celebrated older contemporaries, he has a sense of style that makes his Mozart sound different from, say, his Tchaikovsky. This is as good a performance of the G

major Concerto as I have heard on records. If the Adagio here is not the unforgettable poem that Kreisler made of it, it is still a moving performance. Stern, who by the way is also the conductor in the Mozart, even plays the trills correctly—a rare occurrence.

The only fault I have to find with this disc is the somewhat unreal sound of the violin. The Haydn is a transfer from an older Columbia disc (where it was coupled with a Mozart violin sonata), which in turn was a transfer from 78s. Its sound is still good, and the violin tone no more distorted than in the Mozart.

N.B.

MUSSORGSKY: Night on the bare mountain (arr. Rimsky-Korsakov)—
See Tchaikovsky: *Symphony No. 2, in C minor, Op. 17* ("Little Russian").

POULENC: Improvisations (12)—See Rachmaninoff: *Moments musicaux (6), Op. 16*.

PROKOFIEV: Concerto for Piano and Orchestra, No. 1, in D flat, Op. 10—
See Rachmaninoff: *Concerto for Piano and Orchestra, No. 1, in F sharp minor*.

RACHMANINOFF: Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1

†Prokofiev: *Concerto for Piano and Orchestra, No. 1, in D flat, Op. 10*

Moura Lympany, piano; Philharmonia Orchestra; Nicolai Malko, cond. (in the Rachmaninoff); Walter Susskind, cond. (in the Prokofiev).

ANGEL 35568. 12-in. \$4.98 (or \$3.98).

With her bronze tone and her ultra-brilliant technique, Lympany can match strength with any male pianist playing today. In the Rachmaninoff concerto (Op. 1, but revised much later) the accent is all on brilliance. A driving, hearty, objective style, it does not bring to the music the incredible finish and subtlety that Richter did on Monitor 2004; but for what it is, it is entirely satisfactory. Lympany glories in the explosive octave opening of the Prokofiev concerto, hammering true each note as a skilled carpenter drives nails into a finished surface. Above all this music needs a propulsive approach, and this is exactly what Lympany supplies. At the end she may have grown a bit tired, for her big splash in the coda scarcely is heard through the orchestral sound. Otherwise these are exciting performances by one of today's great virtuoso pianists.

H.C.S.

RACHMANINOFF: Moments musicaux (6), Op. 16

†Poulenc: *Improvisations (12)*

Elly Kassman, piano.
LYRICORDD LL 61. 12-in. \$4.98.

Some of Rachmaninoff's and Poulenc's best piano music is on this disc, but Miss Kassman does not do it justice. Her

playing is small-scaled and even innocent. The sweeping postromantic *longueurs* of Rachmaninoff and the sophisticated neo-Chabrier writing of Poulenc seem to mean little to her. She conscientiously plays the notes, and that is about the total of her contribution.

H.C.S.

RAVEL: Boléro—See Liszt: *Mephisto Waltz*.

ROSSINI: Quartets for Wood Winds: No. 1, in F; No. 4, in B flat; No. 5, in D; No. 6, in F

Samuel Baron, flute; David Glazer, clarinet; Bernard Garfield, bassoon; John Barrows, horn.

PERIOD SPL 737. 12-in. \$4.98.

Whether or not these quartets, in the particular form recorded here, are by Rossini remains an unanswered question. The music is definitely his and reveals the future composer of *Il Barbiere di Siviglia* and *William Tell* as a child prodigy of twelve, at which tender age he penned a half dozen sonatas for strings with double-bass. Later, either Rossini or someone else transcribed these sonatas for string quartet and for woodwind quartet. At any rate, it is interesting to hear the original sonatas and these woodwind quartets side by side. How different the music sounds, though both are full of youthful charm and not a little mastery. Eighteenth-century influence is apparent; but so, too, are the future operatic overtures and arias of Rossini himself. Several of the movements end in embryo Rossinian crescendos, and the final Rondo of No. 5 presages almost note for note the storm music of *Il Barbiere*.

The Messrs. Baron, Glazer, Garfield, and Barrows—four fifths of the New York Woodwind Quintet—perform these works superlatively. Each member of the group displays wonderful virtuosity when the music calls for it, at other times blending sensitively into the ensemble. And the tone of the four instruments, transmitted through an intimately placed microphone, has been faithfully preserved.

P.A.

SAINT-SAENS: Havanaise, Op. 83—See Khachaturian: *Concerto for Violin and Orchestra*.

SCHUBERT: Symphony No. 9, in C

Cleveland Orchestra, George Szell, cond.
EPIC LC 3431. 12-in. \$3.98.

Here George Szell matches the heroic design of the symphony with an heroic reading which inevitably calls up comparison with the NBC Orchestra under Toscanini. The completeness of detail, too, is astonishing. It's all there, every note of it. Delicate details constantly blossom out: the cellos playing in their middle range and making a subtle trio of what had always been to me a woodwind duet; the contrast between horns and trumpets playing antiphonally in

Continued on page 66



JUST FOR FUN

The reason for the excitement at New York's A.M. Theatre is a hit-packed, happy and enormously entertaining musical entitled "Oh Captain!" which we're pleased to add to the impressive list of Broadway shows that have played literally millions of performances on Columbia. Its stunning score is the joint effort of Jay Livingston and Ray Evans, who have written music for nearly seventy films, and garnered no less than three Academy Awards. Its amiable plot was borrowed from a delightful British film, "The Captain's Paradise," which starred Alec Guinness. These ingredients were deftly shaped by the sure hand of the versatile José Ferrer, who has also managed to give us, in the person of Tony Randall, one of the most talented young musical actors to appear in years.

OH CAPTAIN!—Tony Randall and members of the Original Broadway Cast.
OL 5280 \$4.98



ITALIAN TENOR FROM AMERICA

Though Richard Tucker is 100% American (he hails from Brooklyn) he is widely regarded as the greatest Italian tenor in the world today. Even the Italians, who tend to regard foreign tenors with a certain amount of suspicion, are inclined to agree. Their reaction to his visit to Italy in 1949 was a triple forte hurrah. Tucker, like the late Enrico Caruso, is everything a tenor should be. What's more, his voice is surprisingly similar—with the same amazing "golden" color. Momentarily abandoning Puccini and Verdi, Mr. Tucker has recorded a splendid program of Neapolitan songs, which proves that Brooklyn and Naples are actually not very far apart.

SORRENTO: Richard Tucker with Alfredo Antonini conducting the Columbia Concert Orchestra.
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LATEST FROM PHILADELPHIA

For the past few years, Eugene Ormandy and the Philadelphia Orchestra have kept busy recording their ear-dazzling performances of the basic orchestra repertoire. Two brand-new LP albums contain the results of their latest sessions. One offers a "dream" program—four of their most popular showpieces; the other contains the newest and finest recorded performance of one of the greatest of all modern symphonic works. Both records are examples of the flawless playing and astounding artistry that occur any time these 105 denizens of the Quaker City assemble in the venerable Academy of Music on Broad Street.

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VIRTUOSO SAMPLERS

Zino Francescatti, who was playing concertos at the age of five, can't remember when he first applied bow to strings—but then he can't remember when he first began to eat or walk either. He comes from an intensely musical family. Both his parents were violinists, his father having studied with the only accredited pupil of the legendary Paganini. The fortunate possessor of a warm, glowing tone and a prodigious technique, Francescatti has been unanimously and appropriately dubbed "the modern Paganini." You'll find an excellent sampling of his very great art on these brand-new Columbia LP Records.

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Moses Had the Word, Aaron the Tongue

THE SUBJECT of *Moses und Aron* is the birth of monotheism. Schoenberg has composed music worthy of such a theme, which is to say, he has given us an opera of awesome depth, power, and beauty. It stands, unsurpassable, as a kind of terminus, a point beyond which art cannot explore. Every musician, every thoughtful lover of music is deeply indebted to Columbia for the release of these records following Schott's publication of the score last year.

Schoenberg himself wrote the libretto of *Moses und Aron* in poetry as compelling and efficient as it is surely inelegant. The externals of the material come from Exodus, completely reshaped, however, in the service of the composer's religious and artistic vision. Instead of showing Moses and Aaron allied in the task of bringing God's message to the people of Israel, Schoenberg dramatizes the difference between the brothers. To cite Allen Forte's album notes, "Moses represents the Word in all of its directness, in all of its ideality, whereas Aaron represents the Word in its literal sense, in its translation into immediate realities: wasteland, promised land, rod, leprous hand—and finally into the golden calf, the ultimate degradation of the God-concept represented by Moses." God's word is revealed to Moses from the burning bush, but he is unable to reveal it to the people.

Moses' first utterance is "*Einziger, ewiger, allgegenwärtiger, unsichtbarer und unvorstellbarer Gott!*" "Only, eternal, omnipresent, invisible, and unimaginable God!" How to convey such an idea? The impossibility of this task becomes the central idea of the opera, and Schoenberg sees Moses' slowness of speech not as the cause of the impossibility but as its symbol. He translates this concept into musical terms by making Moses a speaking part (his declamation is, quite literally, markedly slow), while Aaron is the most fluent of coloratura tenors. The dilemma is that lacking the facile speech of Aaron, Moses is helpless: in confrontation with it, he becomes even more so.

At the brothers' first meeting, before Moses can even begin to speak, Aaron is spinning ecstatic but earthbound fancies of his own. At the opera's end, Moses, having destroyed the calf and the tables of the law, is again left helpless by the imposing flood of words with which Aaron seeks to justify himself. In the distance, the people are heard intoning a psalm to their new God as Aaron has made them conceive of him, "Almighty, thou art stronger than Egypt's gods!"; Moses, alone, sunk to the ground in despair, speaks: "O word, thou word, that I lack!"

The balance of music and text is perfect in *Moses und Aron*. The music seems wholly at the service of word and idea, but it makes no compromises about its own autonomy and inner unity. Every

note is derived from one twelve-note set, and the dazzling variety and richness of thematic material that Schoenberg derives from this single source speaks more than volumes for the musicality of his method. During two marvelously creative years, Schoenberg found the inspired solution for the presentation of every mood—from the glass-cold purity of the music that surrounds the voice of God out of the burning bush to the horrifying bacchanalia around the golden calf.

A huge musical apparatus is used. The orchestra is large and particularly rich in percussion instruments; and besides the soloists and chorus required for the



Arnold Schoenberg

portrayal of the dramatis personae (including a separate speaking chorus), Schoenberg uses six solo voices, sometimes vocalizing and sometimes singing text, as part of the orchestra. As an old chamber-music player and an admirer of Mahlerian texture, Schoenberg orchestrates with beautiful transparency. Color for its own sake is never part of the design, and in no way is the permeation of the letter by the spirit better shown than in the cleanliness of the musical language: the musical thought must be transmitted in the utmost purity. In his passionate desire to avoid any trace of what Brahms used to call "*Effektmacherei*" Schoenberg even eliminates all suggestions of the biblical from his verbal language (this he explained in some detail in a letter to Alban Berg), and the critic Hans Keller has persuasively suggested that the alteration of the German biblical names *Mose* and *Aaron* to *Moses* and *Aron* is part of the same plan.

The recording was made at the first complete hearing of *Moses und Aron*, a concert performance by Radio Hamburg on March 12, 1954. The golden calf scene alone had been played with immense success just before Schoenberg's

death in July 1951; the first stage performance was given in Zürich last summer. Not everything here is ideal: there are occasional roughnesses in both singing and playing, and the recording itself picks up the main chorus insufficiently. The total impression is, however, of an effective presentation with many moments of far more than ordinary excellence. Hans Rosbaud, who has led all complete performances so far, took on the Hamburg assignment at just a week's notice when the original conductor suddenly withdrew. This makes his contribution here the more astounding, but under any circumstances his grasp of the whole opera would be most impressive. The choruses are wonderful and most of the soloists do a fine job, but I should not like to leave unsaid that Hans Herbert Fiedler's Moses is one of the greatest operatic interpretations in my experience.

Columbia supplies the complete text in German and English (Allen Forte's singing translation makes a few unfortunate though inevitable sacrifices of sense to sound), as well as an "Introduction to the Music" by Milton Babbitt. Not a piece of light reading matter, Babbitt's essay is designed for the musically uninformed but attentive and intelligent reader; and it turns out to be nothing less than the most precise and the clearest verbal exposition of the twelve-tone system yet written. This piece of writing, which becomes a discussion of the compositional techniques of *Moses und Aron* in particular, is a brilliant achievement.

Columbia clearly believes in treating its customers as serious and interested adults. Even for this record company, which has done so much for the cause of modern music, the *Moses und Aron* album is a proud achievement and one that is bound to enrich many lives.

CARL MICHAEL STEINBERG

SCHOENBERG: *Moses und Aron*

Hlona Steingruber-Wildgans (s), Young Girl; Dorothea Förster-Georgi (s), Carla Maria Pfeffer-Düring (s), Anna Marie Tamm (c), Charlotte Bettke (c), Four Naked Virgins; Ursula Zollenkops (c), Invalid Woman; Helmut Krebs (t), Aaron; Helmut Kretschmar (t), Naked Youth, Young Man; Horst Günter (b), Another Man; Hermann Rieth (b), Ephraimite, Priest; Hans Herbert Fiedler (speaker), Moses; Dorothea Förster-Georgi (s), Maria Hüger (ms), Ursula Zollenkops (c), Hartwig Stückmann (t), Horst Sellenpin (b), Ernest-Max Lühr (bs), Six Solo Voices; Chorus of the Hamburg Academy of Music, Voice from the Burning Bush; Chorus of the Norddeutscher Rundfunk; Orchestra of the Norddeutscher Rundfunk (Hamburg), Hans Rosbaud, cond.
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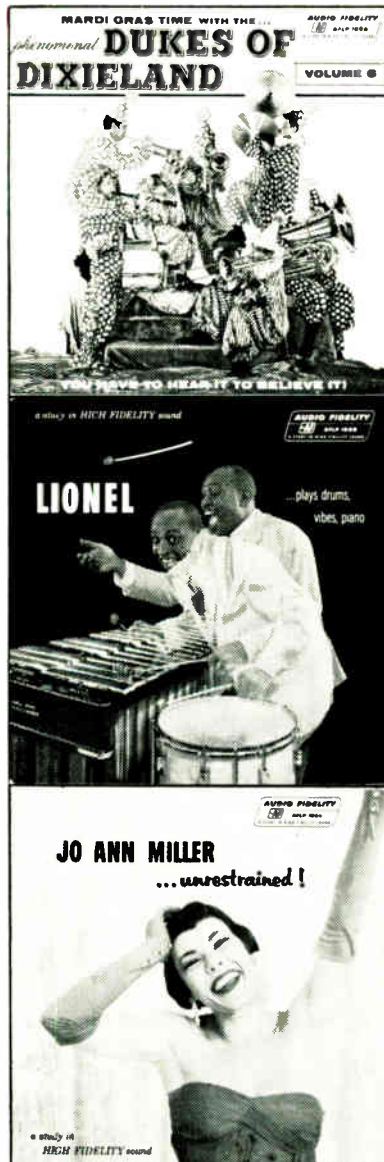
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the same register; above all the marvelous and continuous clarity of the string triplets in the finale, never blurring although the movement is taken at a faster clip than I can recall anyone other than Toscanini venturing upon. The first movement, on the other hand, is a little slower than usual, giving the *più moto* coda the character of an apotheosis of the whole mighty structure. There are touches of dignified humor here, too: the trio of the scherzo apparently reminds Szell, as it does me, of *We Won't Get Home Until Morning*.

My one complaint is that an unjustifiable *ritardando* is introduced into the last twenty-four bars of the Andante, which should above all maintain its *con moto* character throughout. And (half a complaint more) Epic persists in the wrong-headed policy of calling the symphony Schubert's Seventh. The Seventh is a completed sketch, orchestrated by Weingartner, and the curious may listen to it on Vanguard 427. D.J.

SCHUETZ: *St. Matthew Passion*

Kurt Equiluz, tenor; Ernst Holl, bass; Vienna Akademie Kammerchor, Günther Theuring, cond.
WESTMINSTER NWN 18590. 12-in. \$4.98.

Unlike the Passions of Bach, this by Schütz provides no accompaniment of any sort, nor are there any chorales or other contemplative or commentative sections except for an introductory and a concluding chorus. Much of the work consists of recitative; occasionally there are passages, usually brief, by the chorus, representing various groups of people. What rescues this St. Matthew Passion from monotony, and indeed raises it to a high place among the works of its composer, is the subtlety with which the music is set to the words in the recitative and the extraordinary beauty and depth of feeling in even the shortest of the choral passages.

Unfortunately, in the present performance the soloists fail most of the time to bring the recitative to life. Except at the most obviously dramatic moments they sing along with little variation in tone or rhythm, apparently insensitive to the meaning of what they are singing. The complete German text and an English translation are supplied. N.B.

SIBELIUS: *En Saga, Op. 9; Pohjola's Daughter, Op. 49; The Oceanides, Op. 73; Tapiola, Op. 112*

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 5249. 12-in. \$3.98.

This is an immensely satisfying short survey of the Sibelius tone poems. The combination of dynamism, tonal opulence, and fidelity of recorded sound applied to these nature paintings is well-nigh irresistible. Ormandy has long been noted for his Sibelius interpretations, but these certainly rank among his finest

achievements as musical propagandist for the late Finnish artist.

Most arresting of all is his fiery interpretation of the early *En Saga*. Here the conductor whips his musicians into a blood-tingling frenzy in what is undoubtedly the most exciting presentation this varied orchestral study has had. *Pohjola's Daughter* also receives vibrant treatment; and *The Oceanides*, while in a much calmer mood, never lags in interest. In *Tapiola*, Sibelius' last-known orchestral composition, there are moments when the music might have benefited from greater tautness; but the sweep of its more dramatic sections, as set forth in this performance, is more than sufficient to carry it along. P.A.

STRAVINSKY: *Pétrouchka*

Philharmonia Orchestra, Efreim Kurtz, cond.
ANGEL 35552. 12-in. \$4.98 (or \$3.98).

This recording of *Pétrouchka* offers the revised version of 1947, which is lighter and lither in orchestration than the original score of 1911. There also are occasional differences in the actual notes as well as their instrumental dress, and these are rather startling if one has the original well fixed in one's ear. The recording is excellent, the performance highly acceptable. A.F.

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

Leonard Pennario, piano; Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.
CAPITOL PAO 8417. 12-in. \$4.98.

This may well be the most unusual B flat minor concerto ever put on records. Pennario and Leinsdorf play the great brawny thing as though it were Mozart or Mendelssohn. To do so requires, of course, a pianist with fabulous technical resources, and Pennario supplies them in abundance. I can think of no better way of describing the quality of his approach than to say that he makes his piano sound like a harp. Quickly, crisply his fingers take the notes and let them go, without drawing an iota more of sound from the instrument than he wants. He alters the dynamic scheme throughout, never playing a true fortissimo but seeming to do so by contrast with the delicacy of his soft passages.

Leinsdorf and the Los Angeles Philharmonic cooperate fully, scaling down their climaxes, echoing the pianist's subtle rubato and clean scale-work. And the engineers are in on the plot too, for they have recorded the soloist at a considerable distance, thereby further reducing the scope of sound and integrating piano and orchestra in a manner approaching chamber music. Horowitz, Gilels, and Rubinstein may say, "Pshaw!" I say, "Enchanting!" D.J.

TCHAIKOVSKY: *Symphony No. 2, in C minor, Op. 17 ("Little Russian")* †Mussorgsky: *Night on the bare mountain* (arr. Rimsky-Korsakov)

Philharmonia Orchestra, Carlo Maria Giulini, cond.
ANGEL 35463. 12-in. \$4.98 (or \$3.98).

The Second is one of the least subjective and most delightful of the Tchaikovsky symphonies, yet we hear it rather seldom. It derives its nickname from the Little Russian—or Ukrainian—folk tunes employed by the composer in the first and last movements. Until fairly recently, the work has been conspicuously absent from the LP catalogues of the major companies. Sir Thomas Beecham produced a rather lumbering performance for Columbia several years back; then about a year ago Georg Solti (London) and Arthur Winograd (M-C-M) came forth almost simultaneously with versions of nearly equal and very high merit.

Barely had the first measures of Giulini's interpretation burst upon my ears than I was ready to cast all else aside and accept this as the definitive disc performance. Here is the ideal combination of rhythmic drive and emotional fire, nicely tempered by broad lyricism in the passages that require such treatment. Added to this was expert orchestral playing and beautifully balanced, faithful reproduction—even better than the fine sound on the most recent releases. But then, for no apparent reason, Giulini makes a cut toward the end of the movement, and this immediately lowered my rating of his version. Even the conductor's vivacious, yet properly atmospheric and eerie account of the Mussorgsky wasn't enough to sway me. Yet I suppose I should admit that other listeners may be less adamant about unnecessary cuts than I am. P.A.

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Amsterdam Concertgebouw Orchestra, Antal Dorati, cond.
EPIC LC 3421. 12-in. \$3.98.

It is not to be wondered at that Willem Mengelberg's great orchestra should give so stirring an account of this music. Mengelberg's own reading of the symphony was the best to be had on 78s, and much of the power of that reading, aided and abetted by brilliant sonics, is recaptured on this Epic recording. But Antal Dorati is no mere figurehead; under Paul van Kempen the Concertgebouw has also recorded the Fifth and Sixth symphonies with less brilliant results. Dorati's influence can be felt in the avoidance of excessively sentimental phrasing (Mengelberg's greatest shortcoming) and in the accentuation of the music's heroic and lyric qualities rather than its hysterical ones. The two inner movements are especially noteworthy: the Andantino warm, yet controlled, the fantastic Scherzo of a lightness and rhythmic vitality to remind one that Dorati is an expert ballet conductor. This, along with the Markevitch, Sanderling, and Von Karajan versions, belongs at the top of the Tchaikovsky Fourth list. D.J.



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TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

New York Philharmonic Symphony, Dimitri Mitropoulos, cond.
COLUMBIA ML 5235. 12-in. \$3.98.

The waltzlike second movement and the marchlike third are handled well here, the latter even brilliantly. But the two outer movements, the ones by which the work earns its British sobriquet of the "Suicide Symphony," are barely adequate. The pathos, the suffering is not there. Listening to this cursory treatment, I was reminded of Thomas Hardy's lines describing in retrospect the death of a love affair: "Your eyes on me were as eyes that rove / Over tedious riddles solved years ago." The actual untidiness of execution in the first movement does not recur, but the boredom does. D.J.

VIVALDI: *Concertos: for Violin and Strings, in D, P. 165; for Two Horns, Wood Winds and Strings, in F, P. 273; for Wood Winds and Strings, in C, P. 87; for Two Violins and Strings, in C minor, P. 435; for Strings, in G minor, P. 407*

Reno Fantuzzi, violin; Orchestra Senola Veneziana, Angelo Ephrikian, cond.
PERIOD SPL 740. 12-in. \$4.98.

A varied and interesting group. The most imposing are the two works in minor keys, each of which contains a section with a somewhat richer contrapuntal texture than is usual with Vivaldi. But each of the others has its points of interest. In P. 87, for example, the harpsichord is not confined to the continuo but has rather important solo passages. Reno Fantuzzi, who is prominently employed in all five works, has one or two uncertain moments in the first movement of P. 165 but is satisfactory elsewhere. On occasion, as in the finale of P. 273, the harpsichord is too retiring; but as a rule balance and tone are good. N.B.

VIVALDI: *L'Estro Armonico, Op. 3 (complete)*

Jan Tomasow, Willi Boskowski, violins; Chamber Orchestra of the Vienna State Opera, Mario Rossi, cond.
VANGUARD BG 572/74. Three 12-in. \$14.94.

Vivaldi's batting average was never higher than in his Opus 3. Every one of the twelve concertos is first-class, and the wealth and variety of ideas is astounding. It is easy to see why Bach was so much impressed that he transcribed six of them. Rossi plays them all with a good deal of feeling (only once or twice, as in the slow movement of No. 4, is there too much tenseness) and considerable imagination in dynamics and phrasing. His soloists are excellent, and he is given magnificent recording, especially of his violins.

Several of these concertos have been recorded before; but there is only one other complete set, issued by Vox about

six years ago with Rolf Reinhardt as conductor and Reinhold Barchet as principal violinist. That set, too, offered very competent performances and recording that is still quite acceptable, though particularly in the middle and low registers it is not as clear as the new one. There is no urgent need for anyone who has the Vox to replace it; but to those who are contemplating purchase of *L'Estro Armonico*, the Vanguard is highly recommended. N.B.

WAGNER: "The Sound of Wagner"

Lohengrin: Prelude to Act III. *Tannhäuser*: Overture. *Götterdämmerung*: *Siegfried's Funeral Music*. *Die Meistersinger*: *Dance of the Apprentices*; *Procession of the Mastersingers*. *Die Walküre*: *Ride of the Valkyries*; *Magic Fire Music*.

Concert Arts Symphony Orchestra, Erich Leinsdorf, cond.
CAPITOL PAO 8411. 12-in. \$4.98.

The intention of this recording is sufficiently explained by its title: Wagner in hi-fi. The selections are therefore big and boisterous. Wagner has other sounds besides those produced here by Mr. Leinsdorf and his men, and a better balanced program would have resulted had they found room for the Good Friday Spell, the Prelude to *Lohengrin* (Act I), or that to *Tristan* (Act III). But there is no gainsaying that if you want a lot of sound, some of it mighty impressive, you'll find it here.

The orchestra is essentially the Los Angeles Philharmonic (minus some strings?). The brass is particularly good. Still, compared with the recent Von Karajan-Berlin Philharmonic recording of Wagnerian excerpts (Angel 35327), the American group comes off second best, especially in matters not merely mechanical.

By the bye, the jacket makes the extraordinary claim that Leinsdorf includes "most of the music in the third act of *Die Walküre*, without destroying any important vocal passages." Sheer blarney. D.J.

RECITALS AND MISCELLANY

AMELITA GALLI-CURCI: "The Art of Galli-Curci"

Proch: *Air and Variations*. Moore: *The Last Rose of Summer*. Verdi: *La Traviata*: *Ah, fors' è lui*; *Sempre libera*; *Addio del passato*. Gounod: *Roméo et Juliette*: *Valse*. Bizet: *Les Pêcheurs de Perles*: *Comme autrefois*. Bishop: *Lo, Here the Gentle Lark*; *Home, Sweet Home*. Meyerbeer: *Dinorah*: *Ombra leggiera*. Foster: *My Old Kentucky Home*.

Benedict: *La Capinera*. Verdi: *Rigoletto*: *Caro nome*.

Amelita Galli-Curci, soprano; Clement Barone and Manuel Berenguer, flutists; Homer Samuels, piano; orchestra.
RCA CAMDEN CAL 410. 12-in. \$1.98.

"One of the most beautiful voices this public has ever heard" was the phrase used by the late W. J. Henderson of the *New York Sun* in describing the coloratura soprano of Amelita Galli-Curci—and this from a critic very highly specialized in vocal appraisal, who had heard Patti, Semblich, and Melba in their prime. Beauty and Galli-Curci seemed synonymous; the cultivation of the voice for the attainment of its greatest ease and loveliness perhaps found its last exponent in this fabulous vocalist. Galli-Curci's career in America, from her Chicago debut on November 18, 1916, to her final concerts in the early 1930s, was a parade of triumphs reserved especially for human nightingales.

RCA Camden has been wise to select records made by the diva in the full tide of her powers. All but two of the recordings present Galli-Curci as she was heard during the early part of her American career. Later, plagued by a physical handicap, she ran into vocal difficulties over which she had no control. When one considers that nine of the twelve selections stem from the 1917-1920 period, one can only marvel at the great clarity and faithfulness of the reproduction.

The opening Proch Variations immediately establish the caliber of the singer. The caressing legato, the soft brilliancy in ornamentation, the delicious ease of utterance are not the usual bag of coloratura tricks. Of decided interest too are the *Rigoletto* and *Traviata* excerpts, for they were the vehicles of the soprano's Chicago and Metropolitan debuts. The Shadow Song from *Dinorah* is a matter of tiptoe, quicksilver lightness, as soprano and flute vie with each other through intricate runs and trills.

More imagination might have been used in the sequence of these selections. It would have made more sense to begin the disc with *Rigoletto* (the role of her debut) and to conclude her recital with *Home, Sweet Home*—as she often did during her career, when her "other-world" tones subjugated vast audiences into a pin-drop silence. M. DE S.

MYRA HESS: *Recital*

Schumann: *Etudes symphoniques*, Op. 13. Scarlatti: Sonatas: in C minor, L. 352; in G, L. 387. Granados: *La Maja y el ruiseñor*. Mendelssohn: *Songs without Words*, Op. 102, No. 5. Brahms: Waltz in A flat, Op. 39, No. 15; Intermezzo in C, Op. 119, No. 3. Bach-Hess: *Jesu, Joy of Man's Desiring*.

Myra Hess, piano.
ANGEL 35591. 12-in. \$4.98 (or \$3.98).

The experience of some four decades of playing the piano in public is on this

Continued on page 70



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disc. Dame Myra never need bang the piano to make a point. Her touch is mellow and her musical ideas are mellow. She plays the Schumann *Etudes symphoniques* quite leisurely, taking nearly every repeat (she is about five minutes slower than Novaes in the Vox recording), dwelling fondly over details

and, as in Etude 10, substituting finesse for strength. She never makes an ugly sound, and she has a legato that does honor to Schumann's melodic line. Of the many pianists who have recorded the *Symphonic Etudes*, only Novaes and Kempff are on this level: Novaes for her wonderful pianistic resource and roman-

tic approach, Kempff for his steadiness and musicianship.

The reverse side of the Hess disc contains a "Request Program" of short pieces that the British pianist has made peculiarly her own through the years. Chief among those are *Jesu, Joy of Man's Desiring*, arranged by Dame Myra from Bach's Cantata No. 147, and the Brahms Intermezzo in C. She recorded both years ago, and those ten-inch discs remain treasured items in many a collection of piano music. H.C.S.

Dialing Your Discs

All LP discs are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disc, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below: ROLL-OFF — 10.5 LON, FFRR. 12: AES, Old RCA. 13.7: RIAA, RCA, NARTB, ORTHOPHonic. 16: NAB, LP, COL, COL LP, ORTHOcoustic. TURNOVER — 400: AES, Old RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R: RIAA, ORTHOPHonic, NARTB. 500: NAB. 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 rolloff): Angel; Atlantic; Bethlehem; Classic Editions; Clef; Composers Recordings; EMS; Epic; Jazztone; McIntosh; MGM; Montilla; New Jazz; Norgran; Prestige; Romany; Savoy; Walden; WFB. Labels that have used other recording curves are listed below.

NEW YORK PHILHARMONIC CELLO QUARTET

Moór: Suite for Four Cellos, Op. 95. Bartók: *Fifteen Hungarian Peasant Songs: Old Dance Tunes*, Nos. 7-15 (trans. Varga). Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11 (trans. Varga). Jongen: *Two Pieces*, Op. 89.

New York Philharmonic Cello Quartet. DECCA DL 9946. 12-in. \$3.98.

A cello quartet? It is doubtful if many who do not actually play the instrument have a full realization of the cello's extensive range and flexibility. It has a practical working compass of more than four octaves that reach from below the bass clef to high above the treble, thus giving it more scope than any other nonkeyboard instrument. And the combination of four cellos affords a tonal spectrum practically as broad as that of the conventional string quartet, together with much greater warmth and sonority. Messrs. Laszlo Varga, Nathan Stutch, Anthony Sophos, and Martin Ormandy—all from the New York Philharmonic—give stunning proof of this with their first record—which I hope will not be their last.

For the debut not only of a new ensemble but of what for most will be an utterly new medium of musical expression, the choice of material is excellent. The major work is the Suite for Four Cellos by Emanuel Moór (1863-1931), Hungarian pianist, conductor, composer, and inventor of a double-keyboard piano that had a short vogue about a quarter of a century ago. The Suite, which dates from 1909, was written for and first performed by Pablo Casals. Its first and third movements have a lyrical flow and noble breadth, while the second and fourth, rather dance-like, are decidedly Hungarian in flavor.

Even more authentically Hungarian, of course, are the late Béla Bartók's *Old Dance Tunes*, Nos. 7-15, from *Fifteen Hungarian Peasant Songs*, deftly transcribed by Varga and presented with great spirit and vitality. Another Varga transcription, and again an expert one, is that of Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11, from *L'Estro Armonico*. It seems impossible, but four cellos can summon up enough tone and volume so as to sound as big as a full string orchestra. Interpretatively, however, the group leaves something to be desired in its approach to this score. Tempos throughout are a trifle fast, and the Largo, surely one of the most sub-

RECORD LABEL	NEW		OLD Revised No. or Date: Turnover, Rolloff
	Turnover	Rolloff	
Allied	500	16	
Amer. Rec. Soc.	100	12	
Arizona	500R	13.7	To 1955: 400, 12.7
Audio Fidelity	500R	13.7	No. 901-903: 500, 16
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caelmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16
*Concert Hall	500R	13.7	To 1954: 500C, 16
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12, No. 2504: 500, 16
†Cook (SODT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16, No. 17 22: 400, 12, No. 16, 21, 23, 24: 500R, 13.7
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	500R	13.7	To 1955: 500C, 16
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16, No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyricord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XPI-10: 400, 12
Oecanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	100	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12, Others: 500C, 16
Vanguard	500R	13.7	No. 441-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

*Currently re-recording old masters for RIAA curve.

†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

lime melodies ever conceived, is played without the expressiveness it deserves.

With the *Two Pieces*, Op. 89, by the Belgian composer Josef Jongen (1873-1953) the quartet returns to music originally composed for four cellos. It is impressionistic in style and contains recognizable echoes of the Debussy String Quartet.

Anyone with an ear for chamber music should make shift to hear this unusual offering. Decca's engineers have graced it with sound appropriately big and rich. P.A.

BIDU SAYAO: *Recital*

Villa-Lobos: *Bachianas Brasileiras No. 5*. Braga: Folk Songs of Brazil. Puccini: Five Arias.

Bidú Sayao, soprano; Milne Charnley, piano (in the Braga); instrumental ensemble, Heitor Villa-Lobos, cond. (in the Villa-Lobos); various orchestras and conductors (in the Puccini).

COLUMBIA ML 5231. 12-in. \$3.98.

Although the composition of Villa-Lobos is featured on the jacket of this release, it actually occupies only a small portion of it. Most of the first side is filled out with Ernani Braga's commonplace arrangements of nine Brazilian folk songs, and the whole second side is taken up with Puccini arias. Everything here is dubbed from 78s and sounds like it. The disc will be of particular interest, however, to all those who remember the delicate and delightful art which Miss Sayao commanded in her prime. A.F.

LEOPOLD STOKOWSKI: "Music for Strings"

Bach: *Mein Jesu, was für Seelenweh befällt Dich in Gethsemane*; Partita for Unaccompanied Violin, No. 3, in E; Prelude (both trans. Stokowski). Gluck: *Iphigenia in Aulis*: Lento; *Armide*: Musette and Sicilienne. Borodin: Quartet No. 2, in D; Nocturne. Paganini: *Moto Perpetuo*. Rachmaninoff: *Vocalise*, Op. 34, No. 14.

Symphony Orchestra, Leopold Stokowski, cond.
CAPITOL PAO 8415. 12-in. \$4.98.

Stokowski has always been a master at drawing a sensuous tone from a string section. In addition, he has always insisted upon achieving the highest possible standards of sound reproduction. The combination on this record makes for a most rewarding string concert, interestingly varied in musical content, warmly and cleanly played. If there is anything to criticize it is the conductor's rather too romantic handling of the Bach Prelude. Elsewhere his readings lack the exaggerations of tempo and stretched phrase lines sometimes characteristic. Since neither the notes nor the labels make it absolutely clear whose transcriptions have been used, only the versions of the two Bach works can be positively identified as Stokowski's. P.A.

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—The Chicago American



Wagner: DIE WALKÜRE

Act III—complete and TODESVERKÜNDIGUNG from Act II

KIRSTEN FLAGSTAD

Otto Edelmann Set Svanholm

other soloists and

The Vienna Philharmonic Orchestra

conducted by

GEORG SOLTI

2 records with libretto, A4225—\$9.96

It is not easy to describe the excitement felt at a first hearing of this thrilling dramatic performance. More so, than in any previous operatic recording, the sheer sound is overwhelming. Wagner's brilliant orchestral coloring is re-created with incredible realism. The famous sheen of the Vienna strings is matched by the mellowness of the woodwinds and the dramatic bite of the brass.

Taking into account, also, the incomparable vocal artistry of Kirsten Flagstad and a superb assisting cast, this is a recording which makes history—which *cannot fail* to thrill opera lovers—in fact, all music lovers—and connoisseurs of recorded sound.

LONDON
RECORDS



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Here at Home

"Be Mine Tonight." Abbe Lane. RCA Victor LPM 1554. \$3.98.

Abbe Lane has been deservedly praised for the figure she has cut with the band of her husband, Xavier Cugat, as well as for her contribution to the Broadway show *Oh Captain!* On this record, with the almost invariably pleasing orchestra of Tito Puente, Miss Lane fails to sound as sensual as she looks. She talks her way around a batch of Latin and American numbers but remains a long sex mile behind Lena Horne.

"Hans Brinker, or The Silver Skates." Original cast recording. Dot DLP 9001. \$3.98.

This musical written for television by Hugh Martin has more good tunes than any show I've heard on Broadway this season, and that includes *Music Man* and *West Side Story*. Notable are a beautiful skater's waltz called *Trinka Brinker* and an admirable love song, *I Happen to Love You*. The latter is done here with enchanting wistfulness by Peggy King, though the recording engineer botched up her ending.

"Joe Dixon Boom Chicks." Golden Crest CR 3036. \$4.98.

Joe Dixon, a clarinetist who goes back to early Tommy Dorsey days, has made an appealing record by offering smooth arrangements of such songs as *Cocktails for Two*, *All the Things You Are*, etc.

"Mary Martin Sings—Richard Rodgers Plays." RCA Victor LPM 1539. \$3.98.

RCA Victor has done for us what Broadway has neglected since *South Pacific*. It has brought us the sweet, fresh, heart-filling voice of Mary Martin, the only sophisticated tomboy in show business, enraptured in a collection of beautiful Richard Rodgers songs, some of them rarely heard. "Name" singers in the pop field, propped on electronics and publicity, may find their awe of this record mixed with envy. But for the rest of us these twelve songs are pure joy. And to make it sound as intimate as a house party, Mr. Rodgers has been persuaded to play the piano—shyly, almost timorously, I think—along with an orchestra conducted by John Lesko.

Naturally, Miss Martin steals the show with a voice as honest as a madrigal.

Her artistry, compounded of talent, taste, and hard work, emerges with the deceptive ease that marks the greatest performers. The words are clear, the emotions genuine, the rhythms infallible. She brings just the right touch of tenderness to *Getting to Know You*; sincerity to *Sleepy Head*; love to *My Funny Valentine*; urbanity to *I Could Write a Book*; satire to *To Keep My Love Alive*; nostalgia to *There's a Small Hotel*. If justice held more sway than stodgy tradition, the Pulitzer award for the theater this spring would have a footnote citation for this record.

"Peyton Place." Original soundtrack. RCA Victor LOC 1042. \$4.98.

Franz Waxman, one of the better composers of movie music, resists the general tendency to cinematic sugariness here, and the result is a score with a certain believable New England quality.

"Rendezvous with Kenton." Capitol T 940. \$3.98.

Stan Kenton, the "progressive jazz" leader, has for some time known the secret of turning out music for listening or dancing. Here he offers stimulating arrangements of *They Didn't Believe Me* and *Walkin' By the River*, among others.

"Stepping Out." Lurlean Hunter. Vik LX 1116. \$3.98.

Lurlean Hunter is a pop singer of unmistakable professional competence, whose keen rhythmic sense, vocal vitality, breath control, and intelligent arrangements enable her to give enjoyable performances of such songs as *Easy to Love*, *Steppin' Out with My Baby*, and *I Feel So Smoochie*.

"The Touch of Eddie Heywood." Eddie Heywood Trio. RCA Victor LPM 1466. \$3.98.

Eddie Heywood, pianist, onetime jazzman, and composer of *Canadian Sunset*, has formed a trio and concocted a warm blend of jazz and pop styles. Bass man Al Lucas and drummer Bobby Donaldson are his ensemble mates. I found their *Summertime*, *All of You*, and *I Cover the Waterfront* particularly enjoyable.

"Town Hall Party." Columbia CL 1072. \$3.98.

The stage of the Town Hall at Compton, California, outside Los Angeles, is a West Coast magnet for those who like

country and western music. Here Columbia has caught a Saturday night performance and passed it along. It includes Joe Maphis, happy with his corn-fed guitar; the Collins Kids, rollicking with rock 'n' roll; Freddie Hart, sweetening up hillbilly ballads; and an assortment of others that should make hay pile up in any urban living room.

"Julie Wilson at the St. Regis." Vik LX 1118. \$3.98.

Though Miss Wilson loses by not being seen, she is still quite effective with a comedy tune on the order of *Married I Can Always Get*. But, perhaps because she was tired when this record was made at the St. Regis, she doesn't seem able to convey the requisite red-hot-mamma zest for such numbers as *What Is There To Say*. MURRAY SCHUMACH

Foreign Flavor

"Harry Belafonte Presents the Millard Thomas Group." Millard Thomas and Frantz Cassens, guitar; William Dillard and the Bey Sisters, vocalists. RCA Victor LPM 1551. \$3.98.

Although Millard Thomas is Harry Belafonte's long-time accompanist, the nature of Belafonte's presentation remains a mystery since he is neither heard nor mentioned in the course of this unexciting foray into West Indian idiom. However, his name will guarantee a heavy sale and RCA's increased revenue should more than offset the bewilderment of an occasional listener. *Caveat emptor!*

"Chevalier's Paris." Maurice Chevalier with Michel Legrand and his Orchestra. Columbia CL 1038. \$3.98.

A recording of an actual performance by sixty-eight-year-old Maurice Chevalier, at Paris' Alhambra Theater. Chevalier provides a cleverly dubbed narration in the richly accented English that is as much a trademark on this side of the Atlantic as his debonair straw katy. Frankly, third-rate songs like *A Las Vegas* and *Rock and Roll*—in any language and sung by anybody—leave me chilled. But Chevalier's voice and his style are alike ageless. And when he comes to his old stand-bys—*Ma Pomme*, *Prosper*, *Valentine*—the listener becomes sharply aware that he is hearing one of our era's great entertainers. Outstanding

sound conveys all the excitement of the live performance, and Michel Legrand's accompaniments are properly self-effacing. A tour de force both for Chevalier and for Columbia.

"Hungarian Moods." Benedict Silberman's Chorus and Orchestra. Capitol T 10107. \$4.98.

No gypsy and no Hungarian, Benedict Silberman is nevertheless solidly successful in imparting a Magyar *ambiance* to this collection of some thirty folk songs. Aptly enough, his orchestrations run heavily to strings, and periodically the cymbalom intrudes its astringent twang as though to underline the music's authenticity. An altogether effective offering: tuneful, happy-sad, and stunningly recorded.

"Neapolitan Gold: A Fantasy for Orchestra." Gianni Monese, cond. Columbia WL 117. \$4.98.

Far and away the best recording of typically Italian melodies currently available. Maestro Monese has fashioned a lilting orchestral suite from twenty popular and semiclassical tunes such as *Core 'ngrato*, *A Vucchella*, and Rossini's *La Danza*. Monese's baton never grows sloppy and Columbia's engineers have surpassed themselves.

"Paradise Isle." Eddy Howard with Carl Kalani and his Paradise Islanders. Mercury MG 20312. \$4.98.

There is certainly nothing about Eddy Howard that smacks of Pacific islands, but the maestro's gentle vocal handling does no violence to any of these well-seasoned perennials (of the stripe of *Blue Hawaii* and *Sweet Leilani*). Carl Kalani and his supporting forces strum an atmospheric accompaniment. A slight thickness in the bass detracts slightly from the otherwise crisp sound.

"Paris Midnight." Liane sings with the Bohème Bar Trio. Vanguard VRS 9018. \$4.98.

Liane's way with these French songs is reminiscent of Jacqueline François's cool yet melting style. Her choice of songs on this disc includes some of the finest *chansons* of our generation—the likes of *Parlez moi d'amour* and *Les Feuilles Mortes*—which the Austrian thrush sings in a near-perfect Parisian accent. *Merci bien*, Liane; and for the engineers a *bravo!*

"Renato Rascel's Italia." Renato Rascel, baritone; orchestral accompaniment. Capitol T 10117. \$4.98.

Leading off this disc is Renato Rascel's recording of his own international hit song, *Arrivederci, Roma*. A kind of super-droll Italian Chevalier, Rascel possesses a breathy baritone that does no service to the somewhat saccharine love songs here. However, in brisker tunes, such as *La Castagnetas (Castanets)*, he is in his natural element and is—for those who can follow his colloquial, rapid-fire Italian—superbly comic.

Reproduction is spotty, with an overall imbalance that favors the vocalist at

the expense of the pallid orchestral accompaniment.

"Rock 'n' Roll à la Française." Roland Rock and his Orchestra. Vox VX 25490. \$3.98.

Paris, as admirers of the late Django Reinhardt and the Hot Club of France are well aware, has long been a European oasis of the American beat. An addiction to *le jazz*—somewhat on the cerebral side, to be sure—has also been a longtime hallmark of apprentice French intellectuals. Therefore it should come as no surprise that rock 'n' roll has penetrated the *caves* of the VI^e Arrondissement.

However, one might logically expect a French ensemble to superimpose some distinctive Gallic stamp on R 'n' R. But, *hélas*, this is not the case. Roland Rock and his musicians bend all their efforts towards creating a carbon copy of American Big Beat style. Only occasionally do they slip the traces, as with a raced-up tempo for the distressingly puerile *Lore Me Tender*. The only French accent here is in the album title.

"Songs of Latin America." Roger Wagner Chorale. Capitol PAO 8408. \$4.98.

Probably the weakest entry in this gifted chorale's series of American and foreign traditional songs. In this Latin American excursion, the chorale nibbles melodic lines to death with endless vocal embroidery. Still, Capitol's sound is so transparent and the songs themselves are so lovely that it is hard not to suggest at least an audition.

"Sorcery!" Sabu and his Percussion Ensemble. Columbia WL 101. \$4.98.

For those who enjoy the aural excitement of percussion in its variegated forms—and for those unabashed hi-fi bulls who revel in an occasional bit of spectacular sound for its own sake—this will make a rewarding purchase. The sonic spectrum glitters in every vivid hue and in every subtle shading; the crisp articulation of the transients has to be heard to be believed. Unhappily, Maestro Sabu's pretentious suites, boasting such names as *Aurora Borealis* and *Moon Black*, are utterly devoid of musical interest. Still, that sound . . .

"The Sounds of Holland." Capitol T 10133. \$4.98.

Here, in a brilliantly engineered frame, is a portrait in sound of Amsterdam, Holland's most colorful city, and its varied environs. Boat engines and the swirl of traffic combine to awaken happy memories of onetime visitors or excite those to whom bizarre sounds are the essence of high fidelity. This is a new departure for Capitol's "Capitol of the World" series. But, while promising, *Sounds of Holland* is not wholly successful. Sonic effects are dragged out beyond the point of diminishing returns, and often neither narrator Hans Conried nor the notes adequately illuminate the proceedings.

"The Sounds of Spain." Columbia WL 110. \$4.98

A dazzlingly reproduced slice of contemporary Spanish popular and once-removed folk music that wanders far from the oft-beaten track: indeed, most of the music represented here can be found on no other readily available LP. An assortment of skilled soloists, choruses, and ensembles moves swiftly across Columbia's sonic spotlight, but all are brilliantly focussed. The voice of Imperio de Triana impresses particularly, and the student songs are melodically memorable.

"Spanish Affair." Music from the sound track of the Paramount motion picture, composed and conducted by Daniele Amfitheatrof. Dot DLP 3078. \$3.98.

Composer Daniele Amfitheatrof relies heavily upon intermittent prescriptions of thrumming guitars and clacking castanets to establish a Spanish atmosphere. While no one will ever confuse him with Falla, he obviously has paid serious attention to true Spanish idioms. Result: as incidental music, this is a cut above the usual insipid Hollywood product.

"Vienna Midnight." Liane sings with the Bohème Bar Trio. Vanguard VRS 9026. \$4.98.

The lives of most Viennese are long love affairs with their city. Vienna is old and mellow: it has seen both the wax and wane of empire. But, curiously, the Viennese still guard their illusions, along with a pervasive sentimentality that never quite grows treacly. These songs are reflections of that special Viennese spirit. By turns gay, sad, nostalgic, they are all effectively served by Liane's mildly throaty voice. True, her Vienna is a cocktail bar miniature, but it is valid and evocative. Try it.

"Viennese Bonbons, Vol. 3." Anton Karas, zither, and his two Rudis. Period RL 1923. \$4.98.

Zither-player Anton Karas, of *Third Man* fame, leads two accordionists through a collection of bittersweet waltzes, laced with an occasional ländler or polka for variety. The Karas zither carries the musical ball throughout, totally eclipsing the accordionists. But the result is uniquely Viennese—sentimental, lilting, and eminently listenable. Clear, faithful reproduction.

"La Zambra." Fernando Sirvent, guitar; Domingo Alvarado, cantaor; Goyo Reyes, bailarín. Audio Fidelity AFLP 1848. \$5.95.

Fernando Sirvent is a flamenco guitarist of genuine talent, and his excursion into the classical realm via Albéniz's *Recuerdos de la Alhambra* is sensitively phrased and transparent in tonality. The lucid recording does full justice to the instrumentalist as well as to the flamenco singer and dancer also featured. Commended to the attention of *aficionados*. O. B. BRUMMELL

THE SPOKEN WORD

SEAN O'CASEY: *Pictures in the Hallway*

An adaptation for the concert stage, by Paul Shyre.
RIVERSIDE RLP 7006/7. Two 12-in. \$11.90.

Perhaps I should confess that I am an ardent O'Casey devotee, who in 1954 had the joy of a long afternoon visit with the great Irishman at his home in Torquay on the Devonshire coast. The sound of the O'Casey voice is still soft, lilting, and green in my memory's ear. I would like to report that Paul Shyre's admirable adaptation of O'Casey's autobiographical novel is a memorable reading, but I can say only that these well-meaning American actors have done O'Casey's prose a merely competent, workmanlike service. Stuart Vaughan's direction is on the noisy side, and the listener is constantly aware that the actors are straining for their Irish vocal effects. The Irish accent is perhaps one of the most difficult for American actors to capture; here there is but a fair facsimile of Irish speech melody. And yet there is much in these discs to be commended.

The recording presents episodes in the life of young Johnny Casside (Sean O'Casey), a sensitive Irish lad growing up in the Dublin slums of the Eighties and Nineties with the rumble of political unrest and the sound of national stirrings around him. The *Gestalt* is that of an audio-picture painted in an impressionistic manner. In vividly dramatized episodes we are introduced to the members of the Casside family—an Irish-Protestant family in the world of Catholic Dublin. Johnny gets his first job and loses it by calling an old biddy, "The Lady of Shalott." Johnny's youthful odyssey continues in his experience with a bold and naked colleen, the illness of his older brother, his encounter with a fiery Fenian. His veneration for his mother also is high-lighted as is his self-education through the masters of English prose. Throughout there are recalled nostalgic echoes of the colorful Dublin days which now have become a part of the O'Casey legend.

Background music is provided, and folk songs are sung in individual scenes throughout the reading. Of the cast, Statts Cotsworth as the Narrator and Alvin Epstein as young Johnny Casside are especially good. Muriel Kirkland is less successful as the Mother. In general *Pictures in the Hallway* is not a brilliant or perfect reading of O'Casey's work, but it surely is worth an enjoyable hour or so to all those interested in modern Irish literature. G. B. DOWELL

WILLIAM SHAKESPEARE: *Hamlet*

Sir John Gielgud, Hamlet; Paul Rogers, Claudius; Coral Browne, Gertrude; Yvonne Mitchell, Ophelia; Alan Webb,

Polonius; Leon Quartermaine, The Ghost of Hamlet's Father; *et al.*
RCA Victor LM 6404. Four 12-in. \$19.92.

Sir John Gielgud has been heard frequently in the soliloquies and in abridged versions of *Hamlet*, but RCA Victor's present fine album is the first full-length document of the play the actor (and coproducer, with John Richmond) has made for records. For over twenty years Sir John has been studying and reinterpreting Shakespeare's tragic hero, and his reading here is that of one who has long since made his discoveries of the role. An older and more mature Hamlet than that he presented in the 1930s, this latest version, characterized by subtle psychological brilliance and complete technical control, would appear to be the great actor's final statement of the melancholy Dane. It is a genlike performance, but one which through the years has become almost too finely polished, too urbane, too perfect, at times leaving one longing for the febrile, neurotic Gielgud interpretation of 1936.

Yet what this performance lacks in fire is compensated for by the masterly rationale of the present interpretation, the clarity of diction, and the disciplined control of the supporting company (all members of Britain's Old Vic). The overall tone is subdued, restrained, lacking in surprise and novelty. To listen to this classic and traditional version of Shakespeare's masterpiece imposes no strain on the auditor; and perhaps it is this very sense of familiarity which the excellent cast evokes in its listeners that is the key to its producers' intentions.

Included with the album is an essay by Walter Kerr, drama critic of the *New York Herald Tribune*, entitled "In Search of Perfection." Kerr's title is apt, for Sir John and the Old Vic Company indeed come close to perfection in a recording which in time may well take its place as a collector's item. G. B. DOWELL

STEPHEN SPENDER

Selections from the verse of Stephen Spender, read by the poet.
CAEDMON TC 1084. 12-in. \$5.95.

Those who have approached and met the middle years will recall the revolutionary fervor with which the triumvirate of Auden, Spender, and C. Day Lewis once seemed to herald "a hope for poetry." Auden has since found religion, of a sort, and his obiter dicta on a variety of subjects are accorded the somewhat solemn respect befitting an elder statesman; Day Lewis is a translator of classic verse, a distinguished university lecturer and, under a pseudonym, the writer of witty and sophisticated whodunits. Of the three, Spender has remained most Spender—a lyric poet whose sensitive eye and ear transmute the ugly facts of the highly mechanized and mechanical world around him into images of genuine beauty. Spender's talent is certainly a smaller one than that of his own self-confessed heroes, the great experimenters of the beginning

of the century of whom he has written in *The Creative Element* and elsewhere; but like theirs, his gift is the expression of the "individual vision," rejecting both despair and orthodoxy.

Here Mr. Spender is heard reading both early poems and late ones: *The Express*; "He will watch the hawk with an indifferent eye"; parts I, IV, and VI of the *Elegy for Margaret*; *Dylan Thomas, November 1953*; some fifteen others. Oddly, the graceful and urbane public speaker becomes as a reader of his own verse awkward, seemingly self-conscious, overdeliberate, rather like a very youthful versifier making his first public appearance. The listener will have to decide for himself whether the satisfaction of hearing the poet's own voice and an interpretation presumably of the greatest authenticity enhances the experience of the poems themselves. I do not think so. J.G.

FI MAN'S FANCY

by Philip C. Geraci

"Delirium in Hi-Fi." Columbia WL 106. \$4.98.

When contemporary tape-slicing composers go on a binge with razor blades and sticky tape, they usually end up with something intellectual, stimulating, and often timelessly forbidding. But when the gentlemen with the unlikely names of André Popp and Pierre Fatoume ("somewhere in France") did the job, they evolved one of the weirdest, yet irresistibly tuneful and entertaining musical "concoctions" we have recently heard. Though much of their music is recorded straight, enough tape has been played backwards, or speeded up and slowed down, to spice an already hilarious musical tour de force to perfection. Sound fanciers are certain to be amused by the subtle, unearthly, and downright funny sonics of *Atomic Bomb Java* and *Martian Java*. First-rate work by the engineers too.

"Mitch's Marches." Mitch Miller and his Orchestra. Columbia CL 1102. \$3.98.

Enthusiasm in march time—that's Mitch and his robust songsters in this collection of the best of the Mitch march idiom. The collection is newer than the tunes, since *Yellow Rose of Texas, Who Will Kiss Your Ruby Lips?*, and some of the others have been in Mitch's repertoire for some time. The fidelity, though, has been updated. *Vive la change*—this disc is a rouser.

"The Fi is Hi." Eddy Manson and his Orchestra. Vik LX 1134. \$3.98.

Pit the lowly mouth organ against a full orchestral accompaniment and it becomes a growling, whining, chugging, chirping, albeit thoroughly captivating, entity with a fetching command of the spotlight. This, of course, assumes that appropriate arrangements (*à la* Eddy Manson) and careful miking (*à la* RCA Victor) go hand in hand. They do—beautifully.

"All Through the Night." Fred Waring and the Pennsylvanians. Capitol T 936. \$3.98.

The inimitable Pennsylvanians are probably at their best when singing a *cap-pella*, and this record should convince any skeptic that the dynamic force of a vocal group is not necessarily restricted when the singers are not backed up by an orchestra. Waring puts his team through many familiar stand-bys (*Autumn Leaves, If I had My Way, The Inch Worm*, etc.). Except for a high-level breakup or two (shame on you, Capitol) the recording is spacious, reverberant, sweet, and altogether enjoyable.

THE BEST OF JAZZ

by John S. Wilson

HARRY BABASIN AND THE JAZZ PICKERS: *With Terry Gibbs*
MODE 119. \$4.98.

Gibbs, one of the most consistently enlivening performers in jazz today, appears to be suffering from the same neglect that Coleman Hawkins and Roy Eldridge endured a few years ago. The strongly swinging expansiveness that his vibes can bring to a group is made strikingly clear in his performances with the Jazz Pickers, a quartet built around Babasin's pizzicato cello and Dempsey Wright's guitar which, by its very nature, has a dry, dim quality. On this disc Gibbs provides a balancing brightness and adds a strong pulsing beat that help the group turn out some extremely pleasant low pressure jazz.

COUNT BASIE AND HIS ORCHES-TRA: *Basie*
ROULETTE 52003. \$3.98.

Here, at last, is a Basie disc that is really worthy of the pianist-leader's reputation. This is without any qualification the best LP that Basie's current band has ever made, and it is the best collection of performances by a Basie group since the halcyon days of the original Basie band in the late Thirties and very early Forties. Two factors stand out strikingly in its list of merits: Brilliantly Basie-bent arrangements by Neal Hefti and superbly clean, crisp recording.

The band plays Hefti's arrangements with the gloriously heated precision not heard from a big band since Woody Herman's finest Herds in the Forties. Basie himself sounds completely at ease for a change, relaxing into a pair of warm, simply stated blues solos and, on *The Kid from Red Bank*, digging in with a driving Walleresque stride that he shows only rarely. This piece, incidentally, is an absolutely magnificent display of shouting, roaring swing that can stand with the classic work of the early Basie band.

Beyond all this, there is an unusually clever exploration of trumpet potentialities in a duet by Thad Jones and Joe



THEODORE BIKEL is a unique personality in the entertainment world. He has charmed Broadway audiences as Sir Robert de Baudricort opposite Julie Harris in *The Lark* and deeply moved them as the sympathetic doctor in *The Rope Dancers*; his motion picture appearances have included memorable roles as the Dutch doctor in *The Little Kidnappers*, the French general in *The Pride and the Passion*, first officer of a German submarine in *The Enemy Below* and numerous other portrayals in *Fraulein*, *The Love Lottery*, *The Divided Heart*, *African Queen*, *Colditz Story* and dozens more. In the last few years Theodore Bikel has been a guest in millions of living rooms, through his frequent television appearances. And, of course, his highly successful ELEKTRA recordings have displayed over and over again his vitality and great talent.

FOLK SONGS OF ISRAEL (Elektra-132)

Born in Vienna in 1924, Mr. Bikel migrated to Israel (then Palestine) with his parents in 1938 and spent four years in a Kibbutz. While in Israel he learned most of the songs featured in this recording. High Fidelity magazine said: "He sings these songs knowingly, affectionately and, as befits an actor of his competence, with taste and deep understanding."

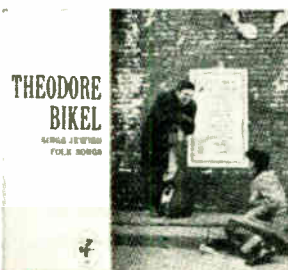


A YOUNG MAN AND A MAID

Love Songs of Many Lands (Elektra-109) with Cynthia Gooding. Bikel and Gooding sing together and separately of love throughout the world. The aura of excitement and vitality they generate is as pleasing as love itself. Variety said: "In solo or duet they always hit the proper mood, adding up to a fine romantic trip with lots of taste and charm."

AN ACTOR'S HOLIDAY (Elektra-105)

Theodore Bikel's leisure activities are bountifully expressed in this "Actor's Holiday" as he cultivates the six-stringed key to international folklore. He sings twenty-two songs from France, Italy, Russia, Spain, Ireland, Zulu-land and England.



JEWISH FOLK SONGS (Elektra-141)

Theodore Bikel brings to this material all the warmth and feeling necessary to a true and sympathetic presentation of Jewish folk song. In addition to Mr. Bikel's own sensitive guitar accompaniments, outstanding support is furnished by the orchestra under the direction of Fred Hellerman.

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Newman, some stirring tenor saxophone work by Eddie Davis (who also injects the few tasteless notes in the collection), and the long awaited emergence of the present Basie rhythm section as a cohesive supporting unit—a creditable reflection of the unmatched original section. Added attractions: No vocals, no drum solos.

JOHN COLTRANE: *With the Red Garland Trio*

PRESTIGE 7123. \$4.98.

It is becoming increasingly evident that Red Garland is a pianist of unusual depth and sensitivity whose scope is the whole range of jazz. Although normally heard in the company of modern jazzmen, the easy flowing pulse in his playing and his strong feeling for clearly expressed form stem largely from the pianists of the Swing Era. Garland is especially impressive on this disc, as his lean, sensitive work is put in immediate juxtaposition to the harsh shallowness of Coltrane's tenor saxophone. There are several exceptionally worthwhile Garland passages here interspersed with Coltrane's strident solos.

MIKE CUOZZO

JUBILEE 1027. \$3.98.

Cuozzo is a part-time tenor saxophonist (the rest of the time he is a contractor) who plays in a smooth, forthright but quite anonymous style. This disc might be lost in the welter of saxophone recordings except for the presence of Eddie Costa, whose dancing piano peeps through from time to time.

ANGELO DE PIPPO QUARTET: *The Jazz Accordion*

APOLLO 478. \$3.98.

De Pippo, an accordionist, has an easy, gracious approach to modern jazz lines, pillowing them on the soft tones of the lower register of his instrument. The other principal voice in his quartet is the flute of Sam Most, who plays with unusual swinging agility. Between them, they spice what might be pleasant background performances into a smooth-textured form of jazz.

DUKES OF DIXIELAND: *Mardi Gras Time, Vol. 6*

AUDIO FIDELITY 1862. \$5.95.

The Dukes have a new clarinetist, Jack Mahen, in this set—a capable, lower-register noodler who becomes uncertain as he moves up the scale and up the tempo. Otherwise this disc is indistinguishable from its five predecessors in this incredible series—extremely good recording of a thoroughly routine Dixieland group which apparently appeals strongly to sound bugs.

BOBBY HACKETT AND JACK TEAGARDEN: *Jazz Ultimate*

CAPITOL T 933. \$3.98.

The combination of Hackett and Teagarden playing with clarifying inspiration

in a group which has the prodding bottom of Ernie Caceres' baritone saxophone and the floating, singing lift of Peanuts Hucko's clarinet is, as the title of the disc quite reasonably states, "jazz ultimate." Teagarden is so infrequently recorded in inadequate surroundings that this collection is doubly welcome, for there is more good (and varied) Teagarden on this single disc than could be mined earlier from the entire Schwann catalogue. Hackett has rarely played with such a mixture of brilliance and fire as he produces on these pieces.

LIONEL HAMPTON: *Lionel*

AUDIO FIDELITY 1849. \$5.95.

Hampton's incredible lack of taste once more mars what might have been one of his better discs. One side is devoted to a collection of his standard vibraphone solos on ballads, uninspired but pleasant, accompanied by a small group that includes an occasionally ingratiating flute and a dismally stolid pianist. On the second side he is the versatile Hampton—drummer, pianist, singer, and vibist. He leads off with a crackling drum solo—*Tracking Problem*—magnificently recorded and with real validity as a musical performance. But he balances this high point with a piano solo which is a ridiculous pastiche of massimilated quotes delivered over deadening rhythm and blues drumming and then, descending even farther into the depths, he sings very badly on *And the Angels Sing* to the accompaniment of a tasteless saxophone and the same dreadful drumming. *Tracking Problem* is a brilliant musical and engineering tour de force, but even its merits scarcely salvage the disc as a whole.

PEANUTS HUCKO AND HIS ORCHESTRA: *With a Little Bit of Swing*

RCA Victor LPM 1464. \$3.98.

The idea here, one gathers, was to try for a neo-Goodman effect—one notes the liner's emphasis on "swing," the presence of Goodman's onetime singer, Helen Ward, the leadership of the very Goodmanly clarinetist Peanuts Hucko. Hucko's contributions cannot be faulted and Miss Ward projects warmly once or twice. But much of the time she is a very uncertain quantity, and Al Cohn's routine arrangements lack the swinging quality which is the essence of the Goodman idea, old or neo.

JOHN JENKINS

BLUE NOTE 1573. \$4.98.

Jenkins is a Parker-derived alto saxophonist equipped with the usual bald, flat tone for up-tempos. Here he shows that his tone can become warmer and fuller as the tempo slows; and he is blessed with the helpful support of Sonny Clark, an unobtrusive but propulsive pianist, and guitarist Kenny Burrell, who adds a consistently swinging note.

J. J. JOHNSON QUINTET: *Dial J. J. 5*

COLUMBIA CL 1084. \$3.98.

Johnson's trombone capabilities, which range from his familiar clipped angularity

through a warm muted technique to a rarely heard outgoing, full-voiced style, are given good display in this varied program. Bobby Jaspar, a flowing improviser on tenor saxophone, has made more of the flute in jazz terms than most others who have tried it, playing with a full-bodied virility unshadowed by any suggestion of strain. Between them, Johnson and Jaspar keep the disc on a stimulating level.

STEVE LACY: *Soprano Sax*
PRESTIGE 7125. \$4.98.

Lacy, the first soprano saxophonist in the modern jazz idiom, plays in a smooth, mocha-toned style that carries suggestions of Sidney Bechet's soaring quality on this instrument but without Bechet's over-ripe vibrato. Lacy's lithe, flowing lines are frequently effective, but it is asking a lot for this relatively limited instrument to carry two sides of an LP almost by itself (pianist Wynton Kelly steps in for an occasional ruminative solo). Lacy's playing on this disc suggests that his approach to the soprano saxophone might provide an interesting accent in a more varied context.

YUSEF LATEEF: *The Sounds of Yusef*
PRESTIGE 7122. \$4.98.

Before Dawn
VERVE 8217. \$4.98.

Lateef's fascination with the exotic is carried to wondrous extremes on a delightful tour de force in *The Sounds of Yusef. Love and Humor*, he calls it, and it may be the start of a Villa-Lobos influence on jazz. The piece is concocted largely of bird cries produced by the manipulation of two balloons (one balloonist works in a gusty George Brunis style), while under this a Seven-Up bottle huffs out the earth-root sound of the primitive jug bands. Lateef's flute floats through this controlled pandemonium with fey fluency. Strangely enough, it all seems to swing. Aside from an elegantly dejected bit of brooding, *Meditation*, Lateef's other offerings on this disc are routine—for him, *Before Dawn* has nothing that rises to the heights of *Love and Humor*, but it is a more successfully balanced program of Lateef's intense, muscular rhythm and his surprisingly valid integration of odd instruments into a jazz ensemble.

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Here is a new big band (from Boston) which plays as a band rather than a collection of soloists; it avoids the leaden, lumpy quality common to most current big bands and is capable of both a fierce, exultant drive and delicately blended section ensembles. The arrangements show an independent imagination, skirting the easy stereotypes but building consistently on a swinging basis. And the performances are crisp, polished, and almost completely without stylistic excesses.

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Tour de Force
PRESTIGE 7126. \$4.98.

Apparently Boyd Senter, the cornball clarinetist of the Twenties, can be counted among the influences on the seemingly promising but highly erratic young tenor saxophonist Sonny Rollins. His performances at the Village Vanguard are cluttered with Senterized chicken squawks and are otherwise disfigured by disjointed statements that may show off his virtuosity but offer the listener no pleasure when presented in the barren surroundings of bass and drums. His Prestige disc is about as empty as twenty-four inches of vinyl can be: Two ridiculously fast and thoroughly unattractive pieces; a promising effort that bogs down into a series of exclamation points; and two numbers featuring an incredibly dreadful vocalist.

THE SOUND OF JAZZ
COLUMBIA CL 1098. \$3.98.

Portions of the memorable television production, *The Sound of Jazz*, were recorded for this disc four days before the telecast last December. There is some magnificently full-bodied jazz here along with a few painful moments. The magnificence is provided by Count Basie's All Stars in a succession of brilliant solos on *Dickie's Dream* by Joe Newman, Harry Carney, Vic Dickenson, Emmett Berry, Coleman Hawkins, Dickie Wells, Roy Eldridge, and Basie, and in a happy reconstitution of *I Left My Baby* with Jimmie Rushing. It is added to in two selections by Red Allen's All Stars. Here Allen is impressively controlled without losing the lyric edginess that is his best vein, Hawkins is in full and lordly cry, and Pee Wee Russell plays with jaunty eloquence. Russell is later prodded to a spirit-lifting display of all his craft and technique as he shouts, cries, and moans his way through a blues duet with Jimmy Giuffrè. The painful moments come with Billie Holiday's desperate efforts to struggle through *Fine and Mellow* and the appalling emptiness of Lester Young's solo on *Dickie's Dream*, which was once a showpiece for him.

**THE ART TATUM—BEN WEBSTER
QUARTET**
VERVE 8220. \$4.98.

The program explored here by Tatum on piano and Webster on tenor saxophone is made up of ballads, almost all at a rather slow tempo. It was one of Tatum's great skills that he could invest even the draggingest tempo with some semblance of swing (he does it consistently on this disc). Webster, on the other hand, is reduced to a darkly fuzzy style at slow speeds, and in the close-up recording given him here his solos are covered with a heavy, vibrating breathiness. He is recorded with justice and validity only on a lively *Night and Day*. Tatum, however, spins his fine and fascinating webs without concern for tempo or surroundings.

**THE ART TATUM—BENNY CARTER
—LOUIS BELLSON TRIO: *Makin' Whoopee***
VERVE 8227. \$4.98.

The combination of two jazzmen as fully developed as Tatum and Carter can hardly fail to produce virile, polished jazz. Carter is completely at home in the company of Tatum, swinging through elegantly formed lean lines that are clothed in disarming smoothness while Tatum rides casually around him. They romp as equals at fast tempos and rock ballads with a suave charm, but they are at their most fascinating in a relaxed blues—a model of basic jazz played with highly refined skill by two extremely sophisticated jazzmen who remained in close contact with the roots of jazz.

CHUCK WAYNE: *String Fever*
Vik 1098. \$3.98.

Relaxation is the keynote of the appealing mixture of big-band and sextet performances offered by Chuck Wayne. There is no straining, either for effect or for volume, as the performances swing gently over a quiet, warming flame. Wayne sketches out several unostentatiously skillful ballads, his guitar cradled on an aptly gossamer beat and backed by rich voicings. At faster tempos he rides a Charlie Christian wave, Eddie Costa spars jauntily with the piano, and Don Joseph breathes out some carefully formed *sotto voce* trumpet passages. It is obvious that more than the usual amount of thought and preparation has gone into this unpretentious disc. The results are well worth the extra pains.

TEDDY WILSON: *I Got Rhythm*
VERVE 2073. \$3.98.

The master of the suave jazz piano is in top form in this group of well-recorded and well-chosen tunes—*Say It Isn't So*, *When Your Lover Has Gone*, *On the Sunny Side of the Street*, *Stompin' at the Savoy*, and the like. Never startling, never routine, Wilson manages to refresh every tune he plays, ably abetted here by drummer Jo Jones and bassist Gene Ramey.

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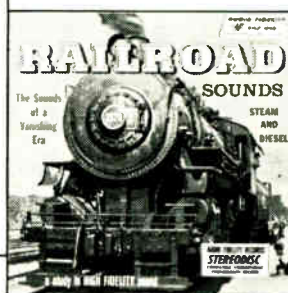
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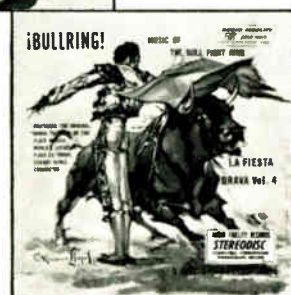
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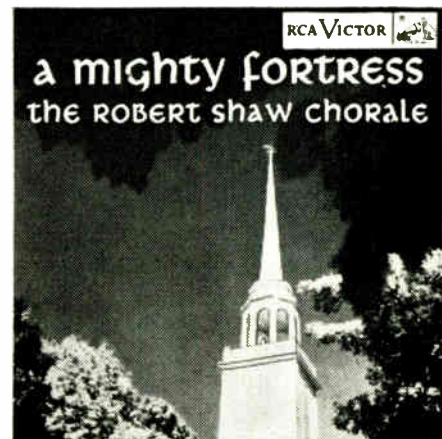
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the mass since BACH

part 1

by **David Johnson**

about the author

PARTISANS of Bach-and-before claim that early church music had a purity and seriousness, a subservience to ritual which was lost in the frivolous, secular music that came later. But Palestrina's contemporaries were frequently harassed by angry church authorities for the secularity and the overingenuity of their Masses, and Bach himself (who is perhaps closer in spirit to the classical composers than to the Renaissance ones) employs decidedly unchurchly elements in his great Mass, which was certainly never intended to be subservient to ritual. The desire to be appreciated as a musician by musically literate people was as strong an element for church composers before 1750 as it was and is since.

What distinguishes the Masses of the late eighteenth century and the nineteenth century is not a lack of piousness but a strongly individual approach to the problem of interpreting and setting the liturgy. Palestrina wrote some ninety-four Masses, all of them of an austere, impersonal beauty, but—although they are not indistinguishable one from another—their variety is more likely to impress the pedant than the music lover. With an increasing intensity, however, the Masses of Haydn are each a separate problem to him. Those of Beethoven are as different from each other as his Fourth Symphony is from his Ninth.

The works in this discography have in common, then, a thoroughly personal approach to a text which, though it has been set innumerable times, has never lost its freshness, its suggestiveness, and beauty. My principal concern was to get at the variety to be found in the recorded examples of the Mass since Bach. The first part of the discography opens with a Mass written by Haydn in the year of Bach's death and ends with Cherubini's monumental Requiem Mass of 1816. Part II, which will appear next month, covers the Mass from Hector Berlioz to Lou Harrison.

Compared with pre-LP days, the Mass, both before and since Bach, has had lavish recorded representation in the last eight or nine years. Not more than half a dozen of the works in this discography were to be obtained on 78s. Unhappily, a number of them are no longer to be obtained on microgroove, either: buried away in a catalogue which grows bulkier every month they met a fate similar to that of Wordsworth's Lucy. Few, I imagine, knew when they had ceased to be. I have listed and discussed most of these deleted recordings, but those whose places have been filled by newer editions I generally remain silent about. Editions are listed in the order of a personal preference which, I give fair warning, may be subject to reappraisal at any time. Except in a few specified cases, all performances are on single twelve-inch discs.

David Johnson, born in Waterbury, Connecticut, and schooled at Harvard, now is an instructor in English at Tufts College. He learned to play the piano as a child and the cello as a college student. His interest in the Mass is mainly musical (he is not an active member of any faith), and centers upon its role as a challenge to composers—to improvise upon a changeless, ageless theme.

HAYDN

MASS NO. 1, ° IN F ("MISSA BREVIS A DUE SOPRANI") (1 Edition)

This delicious little composition is the earliest extant work of Haydn. It was composed in 1749 or 1750, when Haydn was a lad in his teens. In form it parallels the concerto grosso, with the *ripieno* of chorus and strings alternating with two *concertante* sopranos who warble away like nightingales. Haydn himself rediscovered the score in 1805 and was so delighted with it that he added parts for winds and percussion, but the present performance (an expert one) wisely reverts to the original instrumentation.

—Hedda Heusser (s), Anni Berger (s); Akademie Kammerchor and Chamber Orchestra of the Vienna Symphony, Hans Gillesberger, cond. LYRICHORD LL 30 (with Haydn: Mass No. 5). \$4.98.

*The numbering employed here is that of the Haydn Society.

MASS NO. 2, IN E FLAT ("IN HONOREM B. V. MARIAE") (1 Edition, discontinued)

A product of 1766, this Mass was probably intended for the celebrations marking the removal of Haydn's patron, Prince Esterhazy, to his magnificent new court. It is a so-called "organ mass," that is, a work in which the organ abandons its usually discreet and dull task of filling in the bass and assumes virtuosic proportions. The Benedictus quartet, preceded and accompanied by the florid organ part, is the most memorable thing in the Mass, although the romantically colored *Agnus Dei* (two English horns) rivals it. The slack recording, now defunct, was distinguished by little more than the singing of Hilde Rössl-Majdan.

—Elisabeth Roon (s), Hilde Rössl-Majdan (c), Waldemar Kmentt (t), Walter Berry (bs); Akademie Kammerchor and Vienna Symphony Orchestra, Ferdinand Grossman, cond. VOX PL 7020. \$4.98.

MASS NO. 3, IN C ("STAE. CAECILIAE") (1 Edition)

If you do not think Haydn has anything in common with the baroque, listen to this Mass (if you can get hold of it). Like Bach's B minor Mass (which it rivals in length), it was not written for performance in church but as a festival cantata. Haydn was commissioned to compose it by the Brotherhood of St. Cecilia in 1768, and knowing that he would have highly trained professional singers and instrumentalists at his disposal he created a virtuosic score, filled with involved counterpoint and treacherously difficult arias and ensembles. The solo trumpet part (rising to a high C in the Credo) is as taxing as anything in Bach. The recorded performance is accurate and conscientious but not exciting, as it would be with a great conductor and first-rate soloists.

—Rosl Schwaiger (s), Sieglinde Wagner (c), Herbert Handt (t), Walter Berry (bs); Akademie Chorus of Vienna and

Vienna Symphony Orchestra, Hans Gillesberger, cond. HAYDN SOCIETY 2028. Two 12-in. \$11.90.

MASS NO. 5, IN B FLAT ("S. JOANNIS DE DEO") (1 Edition)

The Gloria of the *Missa Sanctae Caeciliae* is around thirty-five minutes long. The Gloria of this tiny Mass is exactly forty-five seconds long, surely a record for brevity. Haydn achieved it by compressing the text so that all four of the choral voices sing different words at the same time, a practice understandably frowned upon by church authorities. But evidently the work had to be short, and so Haydn lavished most of the time on the six words of the Benedictus (which is as long as the rest of the Mass put together), writing an aria of surpassing loveliness for soprano and obbligato organ. The soprano in this recording sings with a purity that recalls Erna Berger in her prime.

—Hedda Heusser (s); Akademie Kammerchor and Vienna Symphony, Hans Gillesberger, cond. LYRICHORD LL 30 (with Haydn: Mass No. 1). \$4.98.

MASS NO. 6, IN C ("MARIAZELLER") (1 Edition)

This Mass stands midway between the early works and the towering final six, and in that sense it reminds me of the Opus 59 quartets of Beethoven. Its supreme mastery of technique (for example, the grandiose six-part fugue with which it ends) indicates that if the composer were to move ahead it had to be in the realm of spirit, not of intellect. And just as Beethoven needed a long gestation period (and two false starts) to bridge the gap between Opus 59 and Opus 127, fourteen years separate the *Mariazeller* Mass from the half-dozen ripe fruit of Haydn's old age. The recording, though it is nine years old, is one of Haydn Society's most brilliant. Trumpets and drums never sounded more stirring.

—Gisela Rathauscher (s), Auguste Janacek (c), Kurt Equilus (t), Walter Berry (bs); Akademie Chorus of Vienna and Vienna Symphony Orchestra, Hans Gillesberger, cond. HAYDN SOCIETY HSLP 2011. \$5.95.

MASS NO. 7, IN C ("IN TEMPORE BELLI") (1 Edition)

The first of the final Masses was called by the composer himself "A Mass in Time of War"; but, as the brilliant key of C major suggests, this is not a gloomy work. War here stands for the splendors of heroic achievement, of "hairbreadth scapes in the imminent deadly breach." The pealing trumpets and muffled drum rolls of the *Agnus Dei* speak the language of victory, unlike those terrifying battle cries at the close of Beethoven's *Missa Solemnis*. It is as though Haydn were looking ahead eagerly to the oratorios and Masses, the last string quartets still to come. But amid all this joyous turbulence he sets one of his most serenely beautiful inspirations: the "Qui tollis," a duet for baritone and solo cello. The recording is bright and resonant, the

solo quartet perhaps better than any other in this series.

—Jetti Topitz-Feiler (s), Giorgina Milinkovic (c), Herbert Handt (t), Hans Braun (b); Akademie Chorus of Vienna and Vienna State Opera Orchestra, Hans Gillesberger, cond. HAYDN SOCIETY HSLP 2021. \$5.95.

MASS NO. 8, IN B FLAT ("STI. BERNARDI DE OFFIDA") (1 Edition)

The Mass in honor of the seventeenth-century monk St. Bernard of Offida is the most Handelian of Haydn's late Masses. The four-square solidity of its fugued sections (and it begins right off with an elaborate fugue on "Kyrie eleison"), the brilliant massed forces (including no fewer than six soloists) remind us that Haydn had become thoroughly imbued with Handel's idiom during his years in London. But the most memorable part of this score, an *Agnus Dei* in the remote key of E flat minor, is Haydn through and through. On the whole, the recording is disappointing. Wøldike is careless about dynamics (he ignores the artful sforzandos on tied notes in the Benedictus); and boys' voices, especially those of the two anonymous solo sopranos, cannot do this music justice.

—Copenhagen Boys' and Men's Choir and Danish Royal Opera Orchestra, Mogens Wøldike, cond. HAYDN SOCIETY HSL 2048. \$5.95.

MASS NO. 9, IN D MINOR ("NELSON") (2 Editions)

Haydn's most popular Mass (1798) was not written for Lord Nelson; however, the great English seaman and Lady Hamilton were treated to a performance of it when they visited Eisenstadt in 1800. The work is spiritual kin to the *Missa in Tempore Belli*; but the atmosphere has darkened somewhat, and the Benedictus, traditionally a lyrical section, is remarkably stark and menacing. Perhaps the chief appeal of the *Nelson* Mass lies in its long and brilliant parts for soprano solo. In the Kyrie the soprano soars out of the chorus again and again, her vocal line ascending to what seem like dizzying heights (actually B flat is the top note); from then on Haydn endows her with increasingly lovely music. Fortunately both recordings boast brilliant sopranos, and it is difficult to state a preference.

Indeed this is true of the recordings as a whole: both are very good. Höngen decidedly sounds better on the Haydn Society disc (made in 1949) than on the Vanguard (circa 1955), but Vanguard's Anton Dermota is a better tenor than Horst Taubmann. Vanguard's sound is clearer, Haydn Society's bigger and more resonant. The former company claims to be the first to use Haydn's original instrumentation (three trumpets, no other winds) but so far as I can tell (full scores are hard to come by; I had to content myself with the ancient Vincent Novello vocal score) the Haydn Society is justified in claiming that they too employ the original musical text.

Continued on page 84

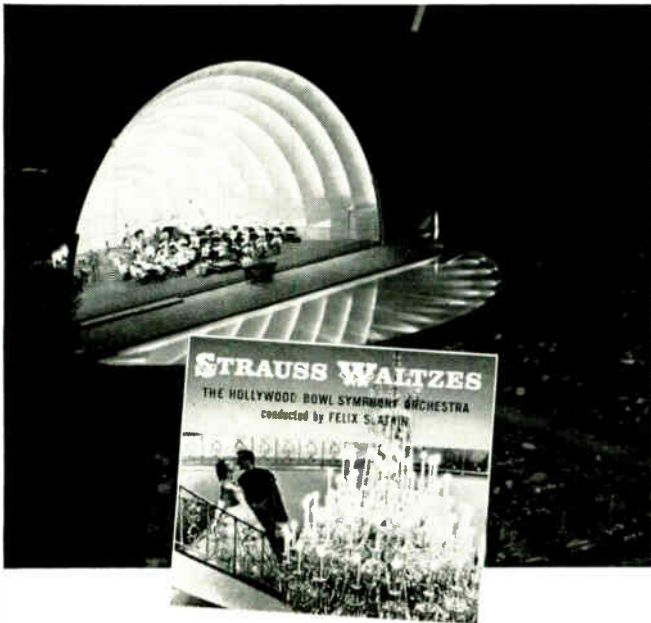
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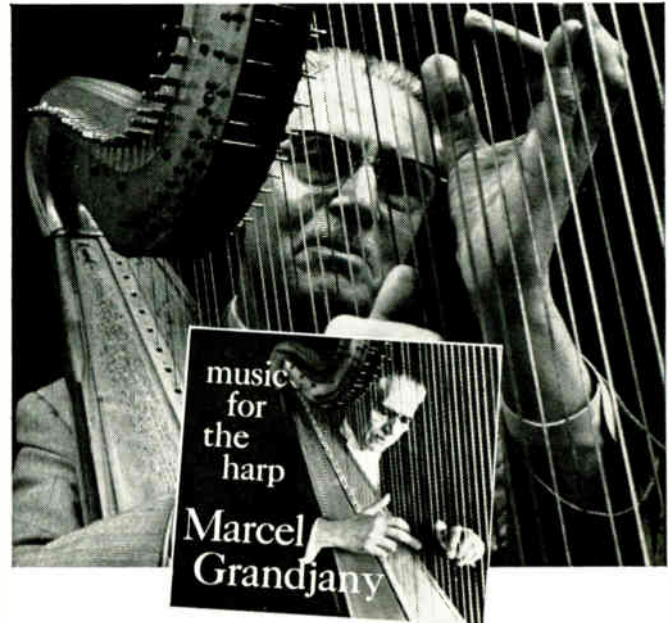
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—Lisa Della Casa (s), Elizabeth Höngen (c), Horst Taubmann (t), George London (bs); Akademie Chorus of Vienna and Vienna Symphony Orchestra, Jonathan Sternberg, cond. HAYDN SOCIETY HS 9016. \$5.95.

—Teresa Stich-Randall (s), Elizabeth Höngen (c), Anton Dermota (t), Frederick Guthrie (bs); Akademie Kammerchor and Vienna State Opera Orchestra, Mario Rossi, cond. VANGUARD VRS 470. \$4.98.

MASS NO. 10, IN B FLAT ("THERESIA")
(1 Edition, discontinued)

Perhaps the most notable quality about this powerful work (1799) is the number and variety of solo quartets that it contains: the "Gratias"; the "Et incarnatus est"; the, as it were, postscript to the "Et vitam venturi" fugue, the Sanctus (almost never set for solo voices), the Benedictus, even the final "Dona nobis pacem" are either for the four soloists alone or are shared between soloists and chorus. This makes for a lightness of texture and swiftness of movement which render this Mass quite distinct from the others in the series. The discontinued recording had many virtues, especially in that it provided the only available example of how a very great conductor interpreted a Haydn Mass.

—Amy Felbermayer (s), Dagnar Herrmann (c), Julius Patzak (t), Alfred Poell (bs); Chorus of the Vienna State Opera and Vienna Symphony Orchestra, Clemens Krauss, cond. VOX PL 6740. \$4.98.

MASS NO. 12, IN B FLAT ("HARMONIE")
(1 Edition)

The subtitle of this final setting (1802) of the liturgy (the preceding *Creation* Mass has never been recorded) is derived from the richness of the writing for "harmony" (wood-wind) instruments. The clarinet is endowed with particularly beautiful melodic counterpoints, but all the wood winds (and occasionally brass and solo strings) have their moments. One almost suspects the aging master of gathering some ideas about orchestration from the recent ballet *The Creatures of Prometheus* by his recalcitrant former pupil Beethoven. The work is cast in heroic mold and filled with fresh ideas; it bears eloquent witness to the truth of Haydn's pathetic complaint, a short time before his death, that new things kept rising to his mind which he had not strength to set down. The recording unhappily is inferior in every respect: dull in sound, indifferent in orchestral playing, unlovely—and often downright ugly—in solo singing.

—Ilse Katschinka (s), Margarita Kenney (c), Hans Loeffler (t), Keith Engen (bs); Chorus and Orchestra of Vienna Orchestra Society, Alex Larsen, cond. RENAISSANCE X 57. \$4.98.

MOZART

MASSA BREVIS IN F, K. 192 (1 Edition)

This work of 1774 is, in my opinion, the greatest of Mozart's seven *Missae Breves*. The forces it employs are modest

—an orchestra of strings (without violas) and organ continuo, a solo quartet and four-part chorus—yet it manages to rise to impressive heights. The Credo achieves its masterly organization by means of a four-note subject which, as Alfred Einstein points out, is identical with that of the *Jupiter* Symphony's final movement; over and over the chorus sings out "Credo!" to this wonderful theme as the movement builds in conviction and intensity; then, the complete expression of faith having been achieved, the unsupported voices close on a hushed mediant A. As to the restless, modulating Agnus Dei, it is worthy of comparison with the Requiem of seventeen years later.

Certainly the F major Mass deserves a better recorded performance than the one we have, which dates back at least six years and is plagued by bass rumble and an overrecorded organ. The chorus, although quite accurate, is dry and businesslike, and neither it nor the soloists pay the slightest attention to the dozens of trills required of them throughout the score. Still, this is by no means an unlistenable performance and it offers a highly interesting coupling on side two.

—Luise Leitner (s), Ballasch Franz (c), Hubert Grabner (t), Erich Josef Lassner (bs); Mozarteum Chorus and Orchestra of Salzburg, Hermann Schneider, cond. LYRICHORD LL 18 (with Mozart: *Dixit et Magnificat*, K. 193). \$4.98.

MASSA BREVIS IN D, K. 194 (1 Edition)

Although it was composed along with the F major Mass, this little work is considerably less imposing. Indeed, it has been speculated that Mozart was doing a little uneclesiastic legpulling in parts of it (e.g., setting the word *descendit* to a perky little ascending motif). Some of the music is unquestionably perfumatory, suggesting that the busy eighteen-year-old just didn't have enough time to do a better job. There is one marvelous section, however: the pompous, baroque "Osanna."

The recording makes use of rather too large a body of strings and too full a chorus for so slight a work. The soloists' German accents are execrably heavy (even to one who has become more or less inured to the inevitable *kei's* and *de Zpiridu zanedo's* of almost all Latin emanating from Vienna and environs). The tenor has a peculiarly unctuous delivery, and none of the soloists has a trill worthy of the name. Otherwise things move along capably.

—Annelore Cahnbley-Maedel (s), Margarete Kissel (c), George Maran (t), Walter Raninger (bs); Mozarteum Kammerchor and Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond. EPIC LC 3323 (with Mozart: *Mass in C*, K. 257). \$3.98.

MASS IN C, K. 257 ("CREDO MASS")
(1 Edition)

The so-called *Credo* Mass is the first in a series of four brilliant festival Masses in C major (Köchel 257, 258, 259, 262) all, *mirabile dictu*, written in the year 1776 and all making extensive use of trumpets and drums (except K. 262,

which substitutes a pair of horns for the drums). Listening to Paumgartner and his forces perform the first of these Masses whets one's appetite to hear the others. It is conceived along broad, symphonic lines—even including a Haydn-esque *Andante maestoso* introduction before the elaborate Allegro of the Kyrie. Mozart lavished a generous amount of beautiful melody on the work; to hear the sicilianolike "Et incarnatus est" or the extended Benedictus quartet is to be reminded that their composer also wrote *Così fan tutte* and *Le Nozze di Figaro*.

The performance is suitably bright and clear (the two oboists are excellent). My major complaint is that the trombones called for in the score are not employed here. It is true that they are largely meant to double the three lowest choral parts; but in the Agnus Dei they come into solo prominence, and the substitution of low strings and organ is hardly a satisfactory compromise.

—Annelore Cahnbley-Maedel (s), Gertrud Schreier (c), George Maran (t), Walter Raninger (bs); Mozarteum Kammerchor and Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond. EPIC LC 3323 (with Mozart: *Missae Breves*, K. 194). \$3.98.

MASSA BREVIS IN B FLAT, K. 275 (1 Edition)

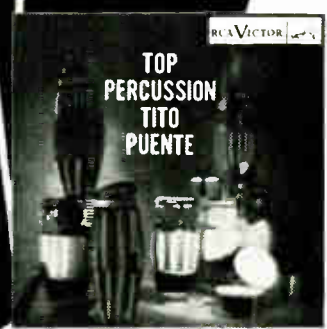
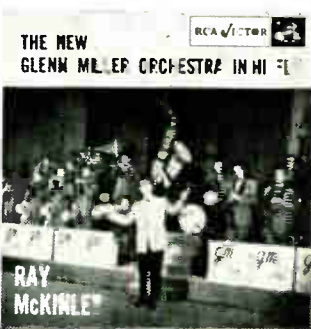
A new addition to the canon of recorded Mozart Masses, this charming, tiny work (about twenty minutes long) brings to mind the cupids of Fragonard and the billowy ladies of Watteau. It was written in 1777, when Mozart had already achieved some moving and passionate music (e.g., the last two Litanies, the first G minor Symphony), but the passionate—perhaps even the devout—is distinctly avoided here. The Kyrie, Gloria, and "Dona nobis" have much that reminds one of dance music in their measures, and the gem of the score—the Benedictus for soprano solo—recalls to me an aria from the nearly contemporary opera *La finta giardiniera*. As to the recording, it is a pure delight, from the moment the boy soprano's uncertain and charming little treble launches into the Kyrie to the comfortable final bars of the "Dona nobis pacem." Moralt handles the small orchestra (first and second violins and string basses) with delicacy, and the reverberant acoustics of the Viennese church where the performance was taped add just the right touch of realism.

—Franz Tiller (s), Werner Krenn (a), Erich Majkut (t), Walter Berry (bs); Vienna Choir Boys and Vienna Symphony Orchestra, Rudolf Moralt, cond. EPIC LC 3415 (with Mozart: *Mass in C*, K. 317). \$3.98.

MASS IN C, K. 317 ("CORONATION") (3 Editions)

The *Coronation* Mass is probably, after the Requiem and the *Ave Verum Corpus*, the most popular of Mozart's liturgical compositions. It is a radiant work, so anxious to look at the bright

Continued on page 86



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side of things that the chorus has barely had a chance to finish the "Crucifixus" when the orchestra breaks in, joyously trumpeting the resurrection. Although it is brief enough to be put (in all three versions) onto one side of an LP, it gives the impression of epic proportions, and it may be viewed as Mozart's proud leave-taking of his ecclesiastical duties in Salzburg, although, in fact, another Mass was to follow it—the as-yet-unrecorded *Missa Solemnis* of 1780.

The Markevitch reading of this score is stunning. He concentrates on its symphonic aspects, shaping the semiquaver string runs with pellucid logic (note the model *detaché* playing at the opening of the Credo and the delicate string work in the Benedictus), matching the

timbres and dynamics of oboes and horns with great skill. He does not neglect the vocal aspects, however, eliciting some beautiful singing from both soloists and chorus. The Epic version is newer and somewhat brighter in sound, and it offers the charm of boy sopranos and altos. But the solo soprano part is rather too much for a child (it was originally sung by the castrato Ceccarelli); especially is this so of the quarter-note trills in the famous "Dove solo" music of the Agnus Dei. Moralt's orchestra, too, is no match for the Berlin Philharmonic. The recording has many merits, nonetheless, not least of which is that it offers the collector another Mozart Mass. The Vox I find raucous in sound (the piercing oboes might almost be Bach

trumpets) and unrelievedly precipitous in tempo. Horenstein is evidently trying to underscore the festive character of the music, but in doing so it seems to me that he undervalues its status as a work of art.

—Maria Stader (s), Sieglinde Wagner (c), Helmut Krebs (t), Josef Greindl (bs); Choir of St Hedwig's Cathedral and Berlin Philharmonic Orchestra, Igor Markevitch, cond. Decca DL 9805 (with Mozart: Symphony No. 38), \$3.98.

—Friedmann Wonesch (s), Werner Krenn (a), Erich Maiknt (t), Walter Berry (bs); Vienna Choir Boys and Vienna Symphony, Rudolf Moralt, cond. Epic LC 3415 (with Mozart: *Missa Brevis*, K. 275), \$3.98.

—Wilma Lipp (s), Christa Ludwig (c), Murray Dickie (t), Peter Bender (bs); Vienna Oratorio Choir and Pro Musica Symphony, Jascha Horenstein, cond. Vox PL 10260 (with Mozart: *Vesperae Solennes de Confessore*, K. 339), \$4.98.

MASS IN C MINOR, K. 427 (2 Editions)

Alfred Einstein considers this last of Mozart's Masses a far greater work than the Requiem, and for those to whom Bach's Mass in B minor represents the highest expression in liturgical music (I cannot count myself of their camp) the judgment will be a valid one. This gigantic torso—it was never completed—is as surely a tribute to the art of Johann Sebastian Bach as Vaughan Williams' Mass in G minor is a tribute to the art of the great Tudor polyphonists. The mighty eight-part chorals "Qui tollis" and the almost awesome learning of the "Cum Sancto Spiritu" fugue are Bachian to the core. Curiously enough, however, alongside of these massive structures is some of the most secular music to be found in Mozart's church compositions, constituting a stylistic disparity which even the most enthusiastic critics have been unable to reconcile. The famous coloratura aria "Et incarnatus est," with a new text, would be as much at home in the *Abduction from the Seraglio* as the "Qui tollis" would be in the B minor Mass. These operatic pieces give great pain to the Bachians and Palestrinians; Mozarteans have never ceased to rejoice in them.

Since the Haydn Society set has been or soon will be reissued, a comparison between the two rival versions is in order. The considerably newer Epic set has easily the better sound, but orchestral details are more sharply focused in the drier Haydn Society acoustics—the color of oboes and bassoons never gets lost, even in the biggest climaxes, and the four trombones (yes, four!) make their weight felt with impressive effect. The Vienna Symphony Orchestra plays with greater precision for Von Zallinger than it does for Moralt, possibly because Von Zallinger uses a smaller segment of it (only fourteen violins). Haydn Society, as usual, is absolutely faithful to the *ur-text*, giving all that Mozart wrote and nothing more.

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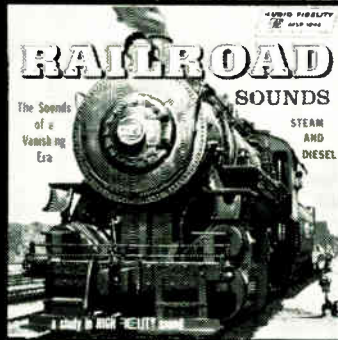
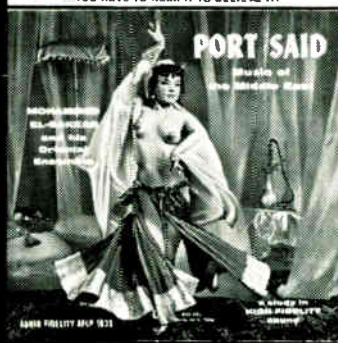
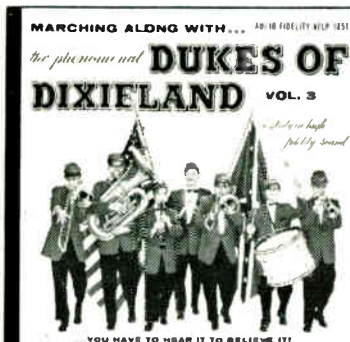
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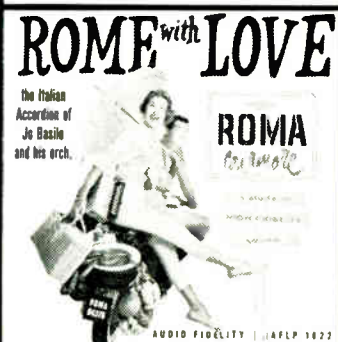
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an earlier Mozart Mass (K. 262) for the missing sections of the Credo and repeats the music of the Kyrie for the Agnus Dei. I see nothing to object to in this plan; for if the very real difference in style between the 1776 Mass and the 1783 one disturbs the listener, it is easy enough for him to lift up the needle after the "Et incarnatus" and set it down again at the Sanctus. The rest of us will rejoice at the added horns. More serious, however, are the cuts in the aria "Laudamus te" and the re-writing of the vocal line in "Et incarnatus est," at once arbitrary and ineffective. But Epic must nevertheless take first place on grounds of its immeasurably finer soloists. Teresa Stich-Randall sings with a virtuosity and a purity that are a joy to the spirit (note her fantastic two-octave leaps, her absolutely controlled trill); and Hilde Rössl-Majdan, though not a soprano (Mozart calls for two sopranos instead of the usual soprano and alto) displays a superb and flexible coloratura which I hadn't suspected her of possessing. True enough, Haydn Society's George London is better than Epic's Walter Rautinger, but since the bass gets a chance to sing only in the Benedictus quartet the advantage is not a very significant one.

—Teresa Stich-Randall (s), Hilde Rössl-Majdan (c), Waldemar Kmentt (t), Walter Rautinger (bs); Vienna Chamber Choir and Vienna Symphony Orchestra, Rudolf Moralt, cond. Epic SC 6009. Two 12-in. \$7.96.

—Rösl Schwaiger (s), Hertha Toepper (s), Hugo Meyer-Welfing (t), George London (bs); Akademie Chorus of Vienna and Vienna Symphony Orchestra, Meinhard von Zallinger, cond. HAYDN SOCIETY 9025. Two 12-in. \$11.90.

REQUIEM MASS, IN D-MINOR, K. 626
(7 Editions)

Nothing can more seriously damage one's faith in Mozart's Requiem than a poor performance. Its consistently dark color (there are no flutes, oboes, clarinets, or horns), its reliance upon choral rather than orchestral or soloistic effect, above all its subjective, romantic, essentially un-Mozartean nature—all militate against a delight in the music *qua* music, as one delights, say, in the Nelson Mass, no matter how indifferently performed. For years I thought I did not like this Requiem, and I tended to lay the blame on poor Franz Süssmayr (who has received nothing but abuse for taking pity on Constanze and finishing it). But the blame really lay with the abominable recording I was using as a basis for my judgment. That recording is still with us, though it has made the switch from 78s to LP and masquerades as a performance of the "Warwick Symphony."

But luckily far worthier ones have come along, and my astigmatism has been corrected. A few of these have come and gone: the vocally splendid Tassinari-Stignani-Fagliavini-Tajo offering from Cetra, the fine Scherchen-led Vienna performance (originally on Westminster, now listed by Ducretet but not easily to be found). Of those currently available, the Eugen Jochem and the Bruno Walter run a close competition

for first place. The former is to be had either in a two-disc Deutsche Grammophon Archive issue, containing the complete requiem service (including the Gradual and Tract in their Gregorian chant settings), or on a single Decca that contains Mozart's music only. The performance took place in St. Stephen's Cathedral, Vienna, on December 2, 1955. There is remarkably little extraneous noise for a "live" recording, and the echoing acoustics of the great church add to the solemn impressiveness of the performance. Its merits are further enhanced by admirable work from the chorus and orchestra.

No less can be said of the corresponding forces under Bruno Walter's direction, and they perhaps have a slight edge in ensemble and balance. Ingrid Seefried is the connecting link (of pure gold) between the two recordings, but her lovely singing on the Columbia does not match the fervid devotion of her Decca performance. Decca scores over Columbia, too, in its bass, Kim Borg, but Columbia has in Jennie Tourel the far more sensitive alto. In other words, touch and go.

The Vox version contains a voluminous brochure discussing the classical Mass in general and the Masses of Mozart in particular. The recording is rather oversharp, and the voices of Elizabeth Höngen and Ludwig Weber are not the sweetest imaginable. All (even the Scottish tenor) sing Latin with heavy German accents. On the other hand, the recording offers a very faithful re-creation of the original orchestration, including two specially constructed basset horns. Robert Shaw leads an intelligent but not a moving performance; the approach, essentially that of a fresh and healthy college glee club, is something less than suited to this dark music. Beecham's mishandling of the score provided bitter disappointment to many people: he "arranged" it unmercifully, altering harmony at will and laying on bright orchestral timbres that Mozart had taken pains to exclude. The Remington version, though it boasts Hilde Guden and Julius Patzak among its soloists, is superannuated in sound and undernourished in soul.

—Ingrid Seefried (s), Gertrude Pit-zinger (c), Richard Holm (t), Kim Borg (bs); Choir of the Vienna State Opera and Vienna Symphony Orchestra, Eugen Jochem, cond. Archive ARC 3048/9 (includes the complete requiem service). Two 12-in. \$11.96. Same performance on Decca DL 9835. \$3.98.

—Ingrid Seefried (s), Jennie Tourel (ms), Leopold Simoneau (t), William Warfield (bs); Westminster Choir and New York Philharmonic Orchestra, Bruno Walter, cond. COLUMBIA ML 5012. \$3.98.

—Wilma Lipp (s), Elizabeth Höngen (c), Murray Dickie (t), Ludwig Weber (bs); Singverein der Gesellschaft der Musikfreunde, Vienna, Jascha Horenstein, cond. Vox DL 270. \$4.98.

—Yvonne Ciannella (s), Doris Okerson (c), Walter Carringer (t), Raymond Keast (b); Robert Shaw Chorale and RCA Victor Orchestra, Robert Shaw, cond. RCA VICTOR LM 1712. \$4.98.

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—Elsie Morison (s), Monica Sinclair (c), Alexander Young (t), Marian Nowakowski (bs); BBC Chorus and Royal Philharmonic Orchestra, Thomas Beecham, cond. COLUMBIA ML 5160. \$3.98.

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BEETHOVEN

MASS IN C, Op. 86 (1 Edition, discontinued)

This Mass, so unjustly neglected, dates from 1807, when Beethoven was engaged in composing his Fifth and Sixth symphonies. The melodic content is— for Beethoven—lush, and the symphonist is everywhere evident, twisting melodic fragments into great, jutting shapes, organizing his material with impeccable logic, orchestrating with superb skill. But present also is the dramatist who had but recently completed *Fidelio*; not a nuance of the text is neglected, down to a grotesque staccato figure in the bassoon at the words "sub Pontio Pilato," and a brilliant imitation of antiphonal plainchant on "misereere" in the Agnus Dei. The deleted recording was, on the whole, a decent one, but a work like this deserves a Beecham to conduct it and comparable forces to perform it.

—Gisela Rathanscher (s), Elfriede Hofstaetter (c), Alfred Planyavsky (t), Walter Berry (bs); Akademie Kammerchor and Vienna Symphony, Rudolf Moralt, cond. Vox PL 6300. \$4.98.

MISSA SOLEMNIS, IN D, Op. 123 (3 Editions)

Beethoven struggled with his second Mass for five years (1818-1823). It assumed mammoth proportions, and, like the contemporary products of his genius, the Ninth Symphony and the *Hammerklavier* Piano Sonata, it posed hair-raising problems to performers. It poses not a few problems to listeners, too. The jagged, almost brutal effect of much of the music (e.g., that torrent of a fugue at the end of the Credo), the virtually unbroken line of tension extending from the Gloria to the Benedictus, the awesome effect of the human voice stretched and pulled and forced into dimensions it had never before (and has rarely since) assumed—these qualities are likely at first to repel the listener. Yet the *Missa Solemnis* is among the eight or ten highest expressions of the art of Western mankind. Not to know it is to be deprived of a magnificent experience.

Of the three versions on microgroove the Toscanini should have been the best, but because of bad sonic mishandling it is not. Since there are many parts of the score where details simply cannot be heard under ordinary circumstances (they were conceived by a deaf man who no longer cared about ordinary circumstances), the engineers apparently

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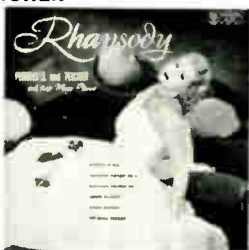
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hit upon the plan of using special microphones to make sure these details get heard. Therefore grotesque situations arise in which a bassoon or clarinet rises above the full panoply of chorus and orchestra, distorting or misplacing values. The famous solo violin of the Benedictus, always a special problem, is heard without difficulty here but at the expense of sounding like an electronic monster. On the other hand, the full body of strings frequently find themselves drowned out by an oboe or a trombone. Through all this electronic fiddle-faddle Toscanini's inspired reading manages only occasionally to penetrate.

The Decca, which lacks the demonic drive and exaltation of the Toscanini set, still reveals much of the power of the music and is far better in balance. The great choir of St. Hedwig's Cathedral outshines the soloists by a conspicuous margin. Maria Stader sings with dignity and intelligence, but her voice fails to cut through the vast choral and orchestral forces, especially in the coloratura of "In gloria Dei Patris." Klemperer's version was the first on the market and is still a very decent one so far as orchestra and chorus are concerned. The soloists, however (except for the bass), leave much to be desired, artistically and vocally.

The definitive *Missa Solemnis* is yet to come.

—Maria Stader (s), Marianna Radev (c), Anton Dermota (t), Josef Greindl (bs): Choir of St. Hedwig's Cathedral and Berlin Philharmonic Orchestra, Karl Böhm, cond. Decca DX 135. Two 12-in. \$7.96.

—Lois Marshall (s), Nan Merriman (ms), Eugene Conley (t), Jerome Hines (bs): Robert Shaw Chorale and NBC Symphony, Arturo Toscanini, cond. RCA Victor LM 6013. Two 12-in. \$9.96.

—Ilona Steingruber (s), Else Schuerhoff (c), Erich Maikut (t), Otto Wiener (bs): Akademiechor, Vienna Symphony Orchestra, Otto Klemperer, cond. Vox PL 6990. Two 12-in. \$9.96.

SCHUBERT

MASS No. 2, IN G (1 Edition)

This Mass is as gentle and unassuming as Schubert's first Mass (which cries out for a recording) is brilliant and ambitious. It was written in five days, in the great Schubert year 1815. To compare it with the *Missae Breves* of Haydn and Mozart that were written at the same age (eighteen) is by no means unflattering to Schubert: what in them is inspired reworking of tradition is in him inspired creation of it.

Vocally the Robert Shaw version displays all the virtues of that meticulous choirmaster, but the anonymous string orchestra is far too thin to do justice to Schubert's ideas, let alone to balance the relatively large choral forces. A now discontinued Vox recording (Ferdinand Grossmann, Vienna Symphony Orchestra) was, on the whole, preferable.

—Yvonne Ciannella (s), Walter Carriinger (t), Raymond Keast (b); Robert Shaw Chorale and String Ensemble,

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MASS NO. 5, IN A FLAT (1 Edition)

For Schubert, who generally wrote as a bird flies, with swift and sure instinct, this A flat Mass was not easy to compose. He worked on it from 1819 to 1822, and (according to certain authorities) he even made some revisions in the last years of his life. But he had produced a masterpiece, and he knew it; if he had found a publisher—which, of course, he did not—he intended to dedicate the Mass to the Austrian emperor and his consort.

The most immediately striking quality about the work as a totality is the abundance and ingenuity of the obbligate wood-wind parts. From the first "Kyrie," Schubert sets oboe, clarinet, and bassoon weaving miraculous patterns. The designs become progressively more elaborate and more lovely until the music fades away in a clarinet postlude which gives promise of the *Rosamunde* music to come. But there are many great things here: a "Cum sancto" fugue bristling with inversion, contrary motion, and stretto; the wonderful exchanges between *forte* chorus and *piano* soloists of the "Gratias"; the Sanctus with its mighty whirl of angelic wings, giving way to a "Hosanna" in which the angels have changed into a group of eighteenth-century shepherds and shepherdesses (tenors and sopranos) dancing and singing on the green.

Music such as this deserves a better recorded performance than the routine one it has received. The chorus is dependable and the orchestra adequate, but the soloists, excepting Anny Felbermayer, are dismal.

—Anny Felbermayer (s), Sadako Sasaki (c), Murray Dickie (t), Norman Foster (bs); Akademie Kammerchor and Pro Musica Orchestra of Vienna, Ferdinand Grossmann, cond. Vox PL 9760. \$4.98.

MASS NO. 6, IN E FLAT (1 Edition, discontinued)

If I had to choose a favorite among the Masses in this discography, it would certainly be the great E flat Mass of Schubert's final year, 1828. He poured into it all the wealth of melody and genius for drama that characterize his songs, and all the craftsmanship and mastery of form that characterize his late chamber works. It scales heights unknown to the A flat Mass of 1822. Unlike that radiant work, its prevailing note is tragedy—not the tragedy of the last *Winterreise* songs, but of Aeschylus and Michelangelo and Beethoven's A minor Quartet; tragedy purged of earthly dross and yet intimately involved with the earthly condition. The great, bleak Agnus Dei, in which Schubert quotes from the bleakest of his songs, *Der Doppelgänger*, is what continues to sound in our ears when the Mass is over, although the final "Dona nobis pacem" holds out hope for a return to the Father's house, all passion spent.

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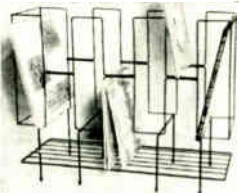
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...cording of this work! We have eighteen Grieg Piano Concertos and twenty-five *Scheherazades* but the one version of the E flat Mass has been quietly deleted from the catalogue. Surely the Olympians look down and smile.

—G. Rathauscher (s), E. Hofstaetter (a), A. Planyavsky (t), K. Equiluz (t), W. Berry (bs); Akademie Kammerchor and Vienna Symphony Orchestra, Rudolf Moralt, cond. Vox PL 7840. \$4.98.

CHERUBINI

MASS IN C (1 Edition)

This festival Mass was composed in 1816, the same year as the first Requiem. It is not so fine a work as the two coronation Masses in G and A (for the crownings, respectively, of Louis XVII and Charles X) but it has some wonderful moments: the affecting "Crucifixus," the passionate C minor outbursts in the Agnus Dei, and a soaring, light-textured Offertory ("Laudate dominum") which makes use of a high soprano voice supported by plucked basses and sustained wood wind. This latter, of course, is not part of the Ordinary of the Mass but points to the special occasion for which it must have been composed, as does the duct "O salutaris," unfortunately omitted in this performance.

The recording is a very poor one. As the annotator says with a candor as admirable as it is (under the circumstances) rare, "the performance is at times amateurish." One might change that to read "at all times." Strings are ragged, horns and trumpets are constantly perpetrating bloopers, solo voices (with the exception of a quite decent first soprano) are unlovely. The sluggish acoustics are accounted for by the fact that the Mass was recorded in Portsmouth Cathedral. But I for one am thankful to Lyricbird for releasing this recording; chances are it will be a long time before a better comes along.

—Moreen Russel (s), Veronica Gulvin (s), Dorin Stairs (s), Joice Farmer (c), Alan Hutchins (t), William Riley (bs); Portsmouth Philharmonic Society, John A. Davison, cond. LYRICBIRD LL 28. \$4.98.

REQUIEM MASS, IN C MINOR (2 Editions)

This cold, commanding work is one of the greatest achievements of nineteenth-century choral art. It is nourished from many sources: plainchant, sixteenth-century Roman polyphony, Gluck and Mozart, the new stirrings of Romantic individualism emanating from Vienna and Paris. The year of its composition, 1816, saw in England the appearance of Scott's Gothic novel *The Black Dwarf*, Jane Austen's controlled and classical *Emma*, and the Romantic transcendentalism of Shelley's *Hymn to Intellectual Beauty*. Perhaps only in that second decade of the century could such music come into existence. It won the immediate praise of Beethoven; later, Berlioz (who had good reason to dislike the old tyrant who wrote it) rhapsodized about its "fullness of form and sustained sublimity of style." That we have two ver-

sions of the C minor Requiem speaks eloquently for the achievement of LP records. That both of them contain memorable and finely wrought performances must be chalked to the credit of the inscrutable gods. Neither recording is new—the Toscanini dates back to February 1950, the Giulini to April 1953—and one looks in vain for the bright sound that trumpets, oboes, and high strings can produce in the *Dies Irae*. But one soon forgets high fidelity as the splendid music floats on under expertly shaping hands.

The Giulini reading is much the more lyric: tempos are slower, dynamic range is carefully limited, the chorus is allowed a good deal of rubato. And how these men and women of Santa Cecilia sing! The Offertorium breathes the spirit of classic repose, the difficult *fp* attacks in the *Laetymosa* come like welling sobs, broken off again and again in mid-career, as it were by a supreme effort of the will. As to the Hostias—the loveliest, the most human part of the score—listen to it if you want a brief illustration of what great choral singing can sound like. Every member of the chorus has a vested interest in this performance, as though making amends for the neglect which the expatriate Luigi Cherubini suffered in Italy for over a hundred years.

Toscanini, in contrast, seeks out the drama and the catharsis in the music. He whips chorus and orchestra through the "Quam olim Abraham" fugue at almost twice the speed of Giulini, and yet the phrases are sharper, the logic more compelling. As always, he takes vast pains with details which most conductors (Giulini included) are willing to let slip by: note the incisive sound of the violas, playing in their highest register at the words "Sed signifer sanctus Michael"; the poignant, syncopated wail of oboes, clarinets, and bassoons in the "Quam olim" fugue, just before the stretto; the chilling impersonality of the iterated C's with which chorus and orchestra bring the work to a close.

The choice is essentially between a lyric and a dramatic reading, and I suggest that Toscanini comes closer to appeasing the stern muse of Luigi Cherubini.

—Robert Shaw Chorale and NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 2000. \$4.98.

—Santa Cecilia Chorus and Orchestra, Carlo Maria Giulini, cond. ANGEL 35042. \$4.98 (or \$3.98).

Correction. In the Bruckner Discography appearing in the March 1958 issue of HIGH FIDELITY the prices of several Decca records were incorrectly stated. The correct prices are as follows: Decca DL 9796 (Quintet for Strings), \$3.98; Decca DXE 146 (Symphony No. 4, with Symphony No. 7), \$11.98; Decca DX 109 (Symphony No. 8, with Te Deum), \$11.98; Decca DX 139 (Symphony No. 9), \$7.98. Our apologies to Decca Records and to our readers.



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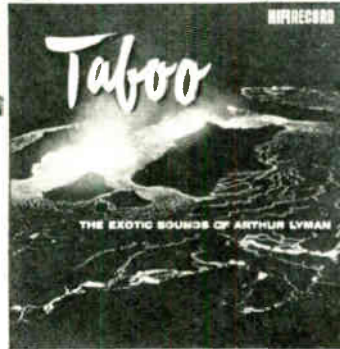
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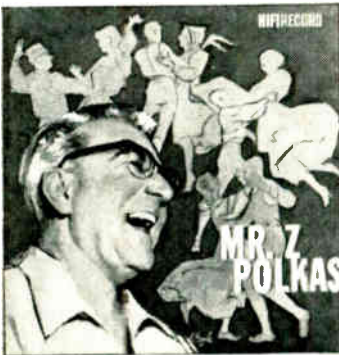
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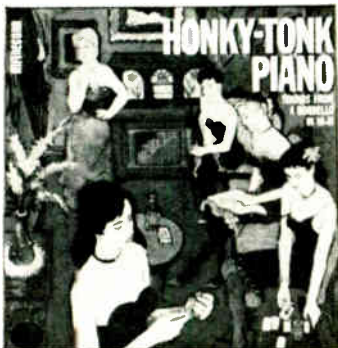
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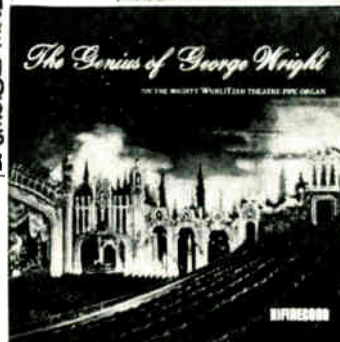
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STEREO

Reviewed by PAUL AFFELDER R. D. DARRELL ROLAND GELATT ROBERT CHARLES MARSH

• • BACH: "Music of the Bach Family, Vol. 2."

Instrumental soloists; Zimmler Sinfonietta, Richard Burgin, cond.
BOSTON (via Livingston) BO 7-7 BN.
27 min. \$11.95.

Although it was July 1957 when I reviewed the first volume of taped excerpts from the long series issued originally on four LPs (Boston BUA 1), I still have not forgotten the pleasure its Johann Bernard and Johann Christian revivals gave me; and I'm delighted anew with the belated companion reel's comparable illumination of Carl Philipp Emanuel's less familiar orchestral writing—in a sonata, but passionately eloquent (and in the finale almost savage) Sinfonia in E minor, W. 177, for strings and continuo. Beside this striking work, one which surely Gluck would have been proud to sign, the unaccompanied two-flute Sonata in F minor by Wilhelm Friedemann and the Sextet in E flat (for clarinet, two horns, violin, viola, and cello) by Wilhelm Friedrich Ernst seem only quaintly charming. But it is this last work, something of a miniature clarinet concerto, which best displays the recording, since the stereo "effect" elsewhere—for all its clarity and equilibrium—is not particularly marked. Gino Cioffi's performance of the starred clarinet role is also outstanding, but the equally deft flutists, Doriot A. Dwyer and Philip Kaplan, are handicapped by uncomfortably close miking, and the string tone in the Sinfonia is rather drily captured with Daniel Pinkham's continuo harpsichord being scarcely, if at all, audible. R.D.D.

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

Artur Schnabel, piano; Symphony of the Air, Josef Krips, cond.
RCA Victor FCS 61. 38 min. \$16.95.

Schnabel's complete edition offers reverberant but unobjectionable recording. The first tape from that set, reviewed here in February, was found to offer more sonic elephantiasis than added

presence. This one, happily, is somewhat better. It still sounds as if it were made in a place as big as the whole of creation, but definition is present to about the degree previously found in the discs. The result is a really big *Emperor* that ought to please a lot of customers. R.C.M.

• • BEETHOVEN: *Symphony No. 7, in A, Op. 92*

Pittsburgh Symphony Orchestra, William Steinberg, cond.
CAPITOL ZP 22. 38 min. \$14.95.

When I reviewed the disc version of this symphony (Capitol P 8398), I called it "one of Steinberg's finest efforts" and likened it to the great 1936 Toscanini edition. The disc, however, was poorly balanced, and it is therefore a pleasure to report that the tape is excellent. (Since this means the master is first rate, it is to be hoped that Capitol will produce a better monaural version.)

The engineering does not plunge one into sudden sonic submersion among a hundred instruments. There is a pleasant sense of aesthetic distance, say that provided by a good front balcony seat, and the ensemble that one hears has been well blended with the hall resonance. I liked the results, a happier way to introduce a symphonic group into the living room than some I have heard, and the performance remains among the best ever recorded. R.C.M.

• • BERLIOZ: *Reverie and Caprice, Op. 8*

†Saint-Saëns: *Havanaise, Op. 83; Introduction and Rondo Capriccioso, Op. 28*

Aaron Rosand, violin; South-West German Radio Orchestra (Baden-Baden), Rolf Reinhardt, cond.
PHONOTAPES S 712. 27 min. \$11.95.

Stereo even has its repertorial surprises: Szigeti was the only violinist enterprising enough to record this Berliozian concert-miniature in 78-rpm days, and I had hardly expected it to capture any other artist's attention today. In truth, it is little more than a mildly attractive undemanding display piece, one which

is hard to realize was composed in the same year—1839—as the great *Roméo et Juliette* dramatic symphony. But judge for yourself here, preferably making due allowance for Rosand's rather oversweet, overintense playing and Reinhardt's clean but tonally undistinguished accompaniment.

Both soloist and conductor seem more at home in their deft if somewhat mannered performances of the familiar Saint-Saëns fiddle showpieces, but the whole program (augmented by the Chausson *Poème* and Ravel *Tzigane* in the recent LP version, Vox PL 10470) is primarily of interest to specialists in violin virtuosity—an interest which undoubtedly will be heightened for them by the soloist's centered placement well in front of the orchestra, and by the strong, sharply focused recording. Most stereophiles, however, are likely to find the consequent breadth of solo tone and its penetrating quality in fortissimo high-register passages decidedly unpleasant.

R.D.D.

• • BUXTEHUDE: *Cantatas: Was mich auf dieser Welt betrübt; Alles, was ihr tut; Missa brevis; Magnificat in D*

Helen Boatwright, Janet Wheeler, sopranos; Russell Oberlin, countertenor; Charles Bressler, tenor; Paul Matthen, bass; Cantata Singers; String Orchestra and Organ (John Strauss), Alfred Mann, cond.

URANIA UST 902 and UST 1210. 14 min. and 28 min. \$8.95 and \$11.95 respectively.

While some of the present works may have been performed with more professional precision and weight than by the Cantata Singers, they seldom have been sung as ingratiatingly (or by as authentically proportioned chamber-sealed forces); and certainly they never have been recorded more felicitously than in the gleamingly translucent spread of the present stereo versions, in which the intricately flowing polyphonic lines can be reproduced for the first time with real pellucidness. Perhaps the best tribute I can pay these works is merely to note that at their best,

Continued on page 97

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as in the heartwrenchingly lovely Magnificat, I felt again the incomparable thrill I first experienced in hearing Aksel Schiøtz's *Aperite mihi portas justitiae* of unforgettable 78 fame. All the soloists are excellent, but Paul Matthen and Helen Boatwright (the latter especially in the solo cantata) are outstanding; and throughout, the strings play with admirable sweetness despite the careful avoidance of anachronistic vibrato or otherwise romanticized "expressiveness."

R.D.D.

- • DANZI: *Quintet for Winds, Op. 67, No. 2*—See Hindemith: *Kleine Kammermusik, Op. 24, No. 2*.

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

Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.
CAPITOL ZF 25. 38 min. \$14.95.

Leinsdorf may not be the ideal pilot for those Debussyans who crave most to float on a mystically fogbound sea; but—short of Monteux and Toscanini—I don't know of any other conductor who makes us more aware of the powerful crossevents beneath the glittering surfaces of *La Mer* or whose performance brings out more dramatically the strength and ingenuity of Debussy's orchestral score. Yet here it is likely that the Capitol engineers deserve at least equal credit, since without the marked directionality as well as spaciousness of the present stereo recording neither the structural nor sonic details of this performance could ever be as lucidly or as excitingly delineated. It is instructive to compare this taping with Munch's for RCA Victor (reviewed Dec. 1957), which is almost as well, if a shade more distantly, recorded and boasts even lovelier tonal qualities than the Los Angeles can yet achieve (although I've never heard them play better than they do here). Interpretatively the earlier taping now seems more eccentrically mannered than ever in comparison with Leinsdorf's higher-strung but far less subjective reading.

Yet while some listeners may crave more softly focused impressionism in *La Mer*, no one can fault the same interpretative and technical characteristics in the second suite from *Daphnis et Chloë*, except to lament the exclusion of the choral parts. Here, however, it is almost impossible to analyze the reading and performance in isolation from their golden floods of incandescent sound. It is music like this for which stereo was ideally designed and in which single-channel recording even at its finest always must seem relatively impotent.

R.D.D.

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

Bamberg Symphony, Heinrich Hollreiser, cond.
PHONOTAPES S 902. 41 min. \$14.95.

Essentially a conservative statement in the Central European tradition; there is nothing in this version to give serious offense or create any particular excitement. Those who will settle for competence rather than greatness ought to find it entirely satisfactory.

The sound needs some adjustment in playback. For one thing, there is too much top end, on my copy, too much hiss. Both can be corrected by rolling off the upper frequencies. The tape opens with a 250-cycle note for setting levels, an excellent idea, but the right channel is usually louder than the left, so balancing remains a problem. Finally, the effect is of an unconventional seating of the orchestra, with winds all on the left; this, one just has to accept.

R.C.M.

- • GLIERE: *Symphony No. 3, in B minor, Op. 42* ("Ilya Murometz")

Houston Symphony Orchestra, Leopold Stokowski, cond.
CAPITOL ZF 27. 38 min. \$14.95.

How Stokowski must revel in the sonic marvels of stereophony! The occasional slips in the brasses noted in the review of this recording on LP (Capitol P 8402) still show up, but one is almost inclined to overlook them as trombones from one side answer horns from the other. The instrumental presence and separation are marvelous throughout. Especially effective, even eerie, is the tremulant opening of the second movement, as one section after another of the strings gradually gathers intensity to form the terrifying picture of Solovei, the Brigand. Another thrilling moment is provided at the beginning of the finale with a crescendo that grows out of nowhere.

The entire score is a perfect vehicle for stereo. The large and varicolored orchestra, from piccolo to deep gong, has a truly stirring resplendence, and the engineers have done a magnificent job of reproducing the broad tonal palette. Only about one third of the total score is presented, however; and even if the stereo version lacks some of the relative tautness of the disc, more drive, especially in the last movement, would have been welcome. P.A.

- • HINDEMITH: *Kleine Kammermusik, Op. 24, No. 2*

†Danzl: *Quintet for Winds, Op. 67, No. 2*

New York Woodwind Quintet.
CONCERTAPES 24-4. 28 min. \$11.95.

Though unfamiliar with several recent LP versions of Hindemith's sardonic 1922 quintet for winds, I feel sure this skilled performance must rank near if not at the top of the list. In any case, there is no question at all of its sonic supremacy: although the miking here is quite close (and in consequence at least one intense passage approaches overloading), the stereo recording is so bright, open, and above all *vital* that it captures the characteristic wood-wind timbres more

effectively than any LP has been able to do.

Playing and recording are equally good in the hitherto unrecorded quintet by Franz Danzi (1763–1826) of Mannheim. His far from Mozartean music is rather dull stuff, however, and its predominantly legato writing shows off the instruments less idiomatically, except briefly in a rather self-consciously "cute" minuetto movement.

R.D.D.

- • OFFENBACH: *Gaité Parisienne*

Minneapolis Symphony Orchestra, Antal Dorati, cond.
MERCURY MCS 5-15. 27 min. \$11.95.

If it is the circus atmosphere of Manuel Rosenthal's ballet-anthology of Offenbachiana that most appeals to you, you will delight in riding a flamboyantly "shocking"-pink horse on Dorati's high-powered merry-go-round. But the reward is a definitely brass ring: the tremendous energy here is largely mechanical, the accents brutally vehement, and the heavy sonorities more often brazen than gold. In comparison, Fiedler's familiar version seems a model of seductive grace and delicacy; and although his older stereo taping (reviewed Dec. 1956) is not as sensationally brilliant and broadly recorded, it is to be preferred by any listener who esteems verve above sheer power.

R.D.D.

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

- • RIMSKY-KORSAKOV: *The Golden Cockerel: Hymn to the Sun*—See Saint-Saëns: *Samson et Dalila, Op. 47: Bacchanale*.

- • SAINT-SAËNS: *Havanaise, Op. 83; Introduction and Rondo Capriccioso, Op. 28*—See Berlioz: *Reverie and Caprice, Op. 8*.

- • SAINT-SAËNS: *Samson et Dalila, Op. 47: Bacchanale*
†Rimsky-Korsakov: *The Golden Cockerel: Hymn to the Sun*

Vienna State Opera Orchestra, Armando Aliberti, cond.
SONOTAPE SWB 7023. 13 min. \$6.95.

The reproduction in the *Bacchanale* is exceptionally clear, the percussion instruments benefiting particularly. (On the other hand, this clarity also shows up the cymbal player, who is ahead of the conductor's beat in several spots.) Aliberti manages to whip up the requisite amount of orgiastic excitement in the colorful score, and orchestra and conductor build this stereo showpiece to a rousing climax.

The anonymously arranged Rimsky-Korsakov excerpt is a tasteful version of the Queen of Shemakha's famous second act aria. It has been interpreted in a stately fashion and recorded with warm resonance and realistic depth. P.A.



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• • **SCHUBERT: *Quintet for Piano and Strings, in A, Op. 114 ("Trout")***

Istvan Nádás, piano; Felix Galimir, violin; Karen Tuttle, viola; Laszlo Varga, cello; Julius Levine, bass.
 PERIOD PST 8. 31 min. \$11.95.

Engineered by Peter Bartók, this turns out to be an agreeable product, fitting nicely into the living room, but never likely to be selected as a stereo demonstration item. The piano remains just a little too pale, its placement somewhat markedly left and to the rear. The performance is well mannered and high spirited, making appropriate use of the composer's lyricism but offering no great intensity in his more forceful passages. The result is meritorious, if something less than the finest *Trout* you're ever likely to hear. R.C.M.

• • **TCHAIKOVSKY: *1812 Overture, Op. 49***

Vienna State Opera Orchestra, Hermann Scherchen, cond.
 SONOTAPE SWB 7002. 15 min. \$6.95.

This is a new recording, not yet available on LP, which supersedes Scherchen's earlier (1956) version with the London Symphony Orchestra. Superior sonically, it also is less exaggerated and willfully mannered as a performance (one surprisingly sober for Scherchen!), yet even so I still prefer Reiner's stereo taping (reviewed here Sept. 1957). R.D.D.

• • **VIVALDI: *The Seasons***

Solisti di Zagreb, Antonio Janigro, cond.
 VANGUARD VRT 4002. 37 min. \$14.95.

Without the 1956 LPs by Giulini (Angel), Virtuosi di Roma (RCA Victor), and I Musici (Epic) at hand for direct comparisons, my memories of these outstanding earlier versions of the Vivaldi cycle are not accurate enough for an exact ranking of the present performance; but while it may lack some of the warmth and relaxation of the best of its rivals, it is probably the most nervously energetic and exhilarating. In stereo, more impressively than in the corresponding LP (Vanguard BG 564), it certainly has the finest sonic qualities; here the intensity of the ensemble playing, as well as the finespun solo fiddling by Jan Tomasow and the gentle but bright harpsichord playing by Anton Heiller, is given a more spacious and luminous acoustic ambience.

But one word of warning is emphatically necessary: the present processing follows a current stereo practice of some manufacturers in modulating tapes at an extremely high modulation level—presumably to make them sound more brilliant on small home-playback equipment. I can't detect any indication of actual overloading here, to be sure; but unless the playback level is drastically reduced, the whole character of both music and performance is grossly distorted—in the aesthetic rather than tech-

nical sense of that term. *The Seasons* and the Zagreb ensemble have vitality and excitement to spare; they need no artificial and quite superfluous dynamic "boosting." R.D.D.

More Briefly Noted

• • **Grieg: *Peer Gynt: Suite No. 1*. Livingston 2002 C, 15 min., \$6.95.**

The first example I have received of "Livingstonettes," a new low-priced series of five-inch reels in odd plastic-topdecked containers. More novel visually than aurally, it turns out to be a well-restrained performance of a familiar war horse by the Florence May Festival Orchestra under Vittorio Gui, cleanly and broadly recorded with considerable auditorium reverberance.

• • **Boston Recording Festival Orchestra: "Masterpieces of the Theater." Cook 2064 ST, 24 min., \$12.95.**

Resuscitated from the now extinct BN-disc version, the recording here sounds merely warm, clean, and rather distant, rather than sensationally brilliant, as it did back in 1953. The *Euryanthe* Overture and *Midsummer Night's Dream* Scherzo demand more precision than Willis Page is able to give them, but the young conductor's *Gazza Ladra* Overture and *Carmen* Act I Prelude have fine vivacity.

• • **Hollywood Bowl Symphony Orchestra: "Russkaya." Capitol ZF 24, 36 min., \$14.95.**

As an arranger, Carmen Dragon tugs hard on the coattails of Stokowski and Kostelanetz; as a conductor, he exhausts the ultimate sonorities—and schmaltz—from his own symphonic apotheoses of the *Volga Boatmen's Song*, the Red Army song *Meadowland*, Rubinstein's *Kamennoi-Ostrov*, and Tchaikovsky's *Melodie*, Op. 42, No. 3, together with an un-dragooned Glinka *Ruslan and Ludmilla* Overture and Rimsky *Dance of the Buffoons*. However dubious all this may be aesthetically, the recording is sumptuous enough to subvert more than the unwary.

• • **"Speed the Parting Guest." Percussion Ensemble, Jimmy Carroll, cond. Cook 1071 ST, 23 min., \$12.95.**

It's a real pleasure to welcome Emory Cook's long-anticipated first stereo-tape releases. The present program of percussion *divertissements* (subtitled "Hi-Fi Bull in a Chime Shop" when it first appeared in binaural-disc as well as ordinary LP form) sounds like a kind of poor man's *Varèse Ionisation*, plus Disneyish skeleton dances; yet it's highly entertaining and offers assorted tinkles and crashes to delight children of all ages. And if it seems less sensationally

Continued on page 100

OOMPAH

TWEET

TWEET

TWEET

TWEET

ZZZZZZZZZZZZING!

BONGO

BONGO



OLE! OLE!

BOOM!
BOOM!
BOOM!

BOOM!

WAH!

WAH!

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brilliant than it once did, its superbly clean, open, and above all *natural* sonics now can be appreciated far more richly than ever was possible in the hard-to-reproduce BN-disc medium.

- • "Canadian Sunset." Eddie Heywood. RCA Victor CPS 76, 24 min., \$10.95.

An imaginative composer-pianist in eight divertingly tuneful originals, topped by a catchy *Subway Serenade* and title song in trio scorings, and the haunting *Rendezvous for Two* and *Now You're Mine* with orchestral accompaniment, all in brightly polished, expansive recordings.

- • "Page Cavanaugh and You." Stereotape ST 6, 29 min., \$11.95.

Quasi-parlando, mildly bluesy nightclub materials delivered without much voice but in an ingratiating, unforced manner. Cavanaugh also plays the piano in his own competent accompanying orchestra and engages in some stereo-effective antiphony with an otherwise dispensable vocal trio. I liked best a lilting *But Not for Me*, but the melodramatic version of *Gloomy Sunday* is undeniably effective.

- • Marco Gregory Orchestra: "Mood Music in Waltz Time." Concert Hall EX 42, 19 min., \$8.95.

Near-symphonic inflations of Lehar's *Gold and Silver*, Baynes's *Destiny*, and Oscar Straus's *Waltz Dream*, played with considerable verve and without undue sentimentalization, but rather closely and heavily recorded for optimum "mood-music" effectiveness.

- • Music of Cole Porter. George Feyer and his Orchestra. Phonotapes S 906, 37 min., \$14.95.

Although his capable little orchestra would benefit by a larger string section, Feyer's brilliantly recorded Porter anthology is if anything even better than his recent Kern taping. At its best perhaps in perky versions of *Begin the Beguine*, *Anything Goes*, and *You Do Something to Me*, it is wondrously buoyant throughout; and the arrangements, except for a pretentious *True Love*, are characteristic Feyerian models of ingenuity and good taste.

- • "Pal Joey." Vivian Blaine with Orchestra. Mercury MS 2-15, 20 min., \$8.95.

Rather subdued performances for Miss Blaine, except in the raucously "Red-Hot-Mamma" delivery of *That Terrific Rainbow*, but for once the soloist is maintained in a normally life-sized relationship with the anonymous orchestra in admirably balanced as well as expansive stereo recording.

- • Sarah Vaughan Sings George Gershwin. Mercury MS 2-17, 20 min., \$8.95.

Here the otherwise rich stereoism is largely negated by both magnification of the soloist and unnecessary use of echo-chamber reverberation. All merci-

lessly expose the lethargy and quaveriness of Miss Vaughan's singing, which does her justice only in the momentarily lilting *Bidin' My Time*.

- • "The Stars in Stereo." Capitol ZD 21, 30 min., \$12.95.

A sampler of complete selections from nine recent Capitol pops and jazz tapes, topped by Sinatra's eloquent *I'm a Fool to Want You*, Les Baxter's sprightly *Bankok Cock Fight*, and Stan Kenton's novel treatment of *Lover*. Brilliant recording and effective, unexaggerated exploitation of stereo potentialities.

- • "Stereo Dance Time." Roger Lecusant Orchestra. Omegatape ST 7025, 20 min., \$11.95.

Nine well-varied pieces by a quasi-symphonic French dance band, whose wood-wind and percussion sections profit particularly by the gleaming, well-blended recording, but which sounds idiomatically awkward in its mildly jazzy or boogie-woogie essays and really persuasive only in a more authentically jaunty *La Pense*.

- • "Bullring!—La Fiesta Brava Vol. 4." Banda Taurina, Genaro Nuñez, cond. Audio Fidelity AFST 1835, 37 min., \$12.95.

Big stereo spread, with quite marked channel separation, compensates for the lack of reverberation and gives enhanced impact to both the heavy and "blazing" sonorities of the Mexican band, here starring the florid but tonally unattractive trumpet playing of Felipe Leon. However, the monotonously unvaried bull-ring "intermission" pieces lack the dramatic appeal of earlier releases (as yet issued on disc only) in this series.

- • "Cymbalom in Hi-Fi." Janos Hosszu and Ensemble. Period PST 9, 28 min., \$11.95.

The full ensemble here (including a second cymbalom, piano, and strings) is conventionally slap-dash and gypsy-like in the Brahms Fifth *Hungarian Dance*, *Csárdás*, and *Rukoczky March*; but the traditional pieces for cymbalom solo or duo are mightily exciting in high-level, close-to, broad-spread stereo recordings which superbly capture the vibrant and clattering cymbalom qualities. And the gravely eloquent *Kurucnóta* for cello and two cymbaloms is a remarkably moving example of pure Hungarian elegiac poetry.

- • "Gypsy Magic." Edi Csoka and his Gypsy Orchestra. Livingston 723 BN, 26 min., \$11.95.

The violinist-leader holds the spotlight in this program of café and folk tunes; but an accordion and cymbalom vary the instrumental timbres piquantly, the low strings are unusually vibrant in the broadly open recording, and Honka Besci adds a further spicing of authentic paprika in her passionate vocal choruses for *I Am a Gypsy* and *Csárdás*.

- • "Gypsy Passion." Lendvay Kálmán Band. Sonotape SWB 7005, 14 min., \$6.95.

More virtuoso cymbalom playing, this time with soulfully sliding and swooping gypsy fiddling and occasional impassioned vocals in four well-varied traditional pieces given uncommon distinction both by the uninhibited verve of the performances and the sensational brilliance of the flawlessly pure stereo recording.

- • "Haunting Hungarian Melodies." Period PST 1, 24 min., \$11.95.

Conventional gypsy tunes played in bland café style. Yet since Babai is a past-master of the style and is given beautifully blended stereo recording, his now suavely lyrical, now jauntily rollicking melodies are "haunting" indeed.

- • "Jump-Up Carnival." Cook 1072 ST 26 min., \$12.95.

This Mardi-Gras-in-Trinidad potpourri—Calypso singers, steel and jazz bands—was hailed as the very best of Cook's Caribbean series on its LP release a year and a half ago, and its evocative atmosphere is incalculably enhanced in stereo.

- • The Original Trinidad Steel Band.

Dyna-Tapes DY 3002, 27 min., \$11.95
In spite of several years' concertizing north of the Caribbean, this group have lost none of the islands' most characteristic haunting atmosphere in their imaginative adaptations of *Begin the Beguine*, *Autumn Leaves*, *Jamaica Farewell*, etc. The music itself may not be as authentic as that in the Cook series, but the superb recording and marked stereo-channel separation provide the most dramatic sonic exposition yet of the strange "clinking" sonorities and virtuoso humming-bird "pau" obbligatos.

- • "Nuit Parisienne." Lili with Béla Babai's Orchestra. Period PST 2, 24 min., \$11.95.

Mostly robust Gallic night-club fare, incongruously but attractively sauced by gypsy-orchestra accompaniments and enlivened throughout by Lili's own effectively projected personality. But I should have welcomed more warmth and channel blending in the clean but ultra-dry recording.

- • Spirituals. Graham Jackson Choir. Sonotape SWB 7012, 15 min., \$6.95.

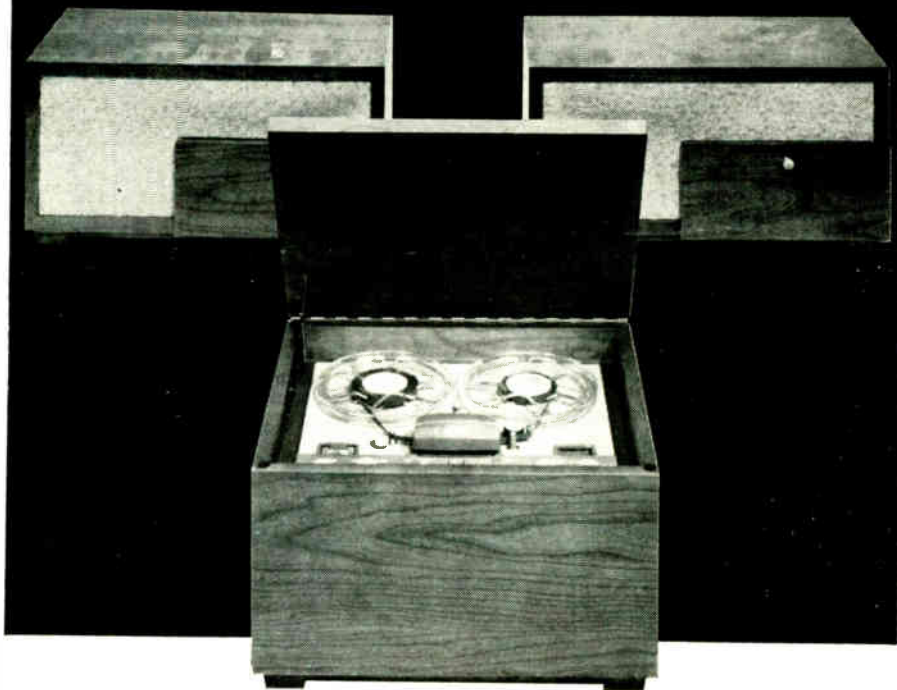
An undoubtedly valuable "field" documentary of an eight-voice Atlanta, Georgia, ensemble. Yet, although the group sings unaccompanied and fervently, uses fairly straightforward arrangements, and is beautifully recorded, it seems amateurish at best and in the quavery, largely unintelligible solos of Juanita Crawford most unfortunately so.

- • "All That Jazz." Johnny Guarneri and That Rhythm. Manhattan MRC 102, 12 min., \$6.95.

The first Manhattan stereo release I've heard gives no sensational aural evidence that no less than eight channels (on

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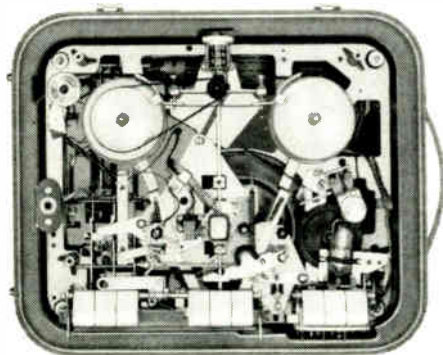
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TAPE RECORDER

Above is a technician's-eye view of the new Norelco 'Continental.' It is a reassuring picture to tape recorder mechanics—many are even calling the 'Continental' the most advanced machine of its type. But most of the readers of this magazine are not tape recorder mechanics—they are seekers of good sound. It is to these that we say—the specifications of the 'Continental' are great...but that's beside the point! We won't even tell you about them here—because we first want you to listen to the sound! Go to your dealer and ask for a demonstration. Then just listen. The Norelco 'Continental' will convince you with sound—not with cycle and decibel figures.



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one-inch tape) were used for the original masters; but technically it certainly provides as broad, immaculately clean, and crisply strong stereo sound as is available today. Musically the leader's piano and Mundell Lowe's guitar dominate a small band in deft alternations between brisk animation and eloquent expressiveness, but always with a pulsive rhythmic beat.

- • "Caution! Men Swinging." Dennis Farnon Orchestra. RCA Victor BPS 78, 16 min., \$8.95.

Hardly true hot jazz, but this does have genuine interpretative verve and sonorous scoring worthy of the brightly pure recording. Some of the performances tend to become a bit frantic at times, but for the most part even the touches of eccentricity in the arrangements are amusingly effective.

- • Eight of the Original Dixieland Jazz Band Numbers. Recotape RM 200 S, 19 min., \$9.50.

The Real McCoy in materials (*Livery Stable* and *Clarinet Marmalade* blues, *Tiger* and *Sensation* rags, etc.); but the present five-man ensemble, led by clarinetist Rosy McIlargue, for all its jauntiness lacks the "original Dixieland" drive.

- • "Jazz at Stereoville, Vol. 2." Concert Hall EX 50, 18 min., \$8.95.

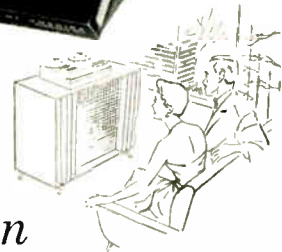
A return engagement of the "cutting" battles by Cootie Williams, Coleman Hawkins, and Lawrence Brown (stereo right) vs. Rex Stewart, Bud Freeman, and J. C. Higginbotham (left), of which the first installment (EX 40) was reviewed here last November. Again both hot jazz at its virtuoso best, and an inspired realization of stereo-sound's most distinctive characteristics.

- • "Jazz in ¾ Time." Max Roach Quintet. Mercury MS 3-3, 19 min., \$8.95. For me these two long pieces (*Lover and Valse Hot*) here come off much more effectively than in the LP program (EmArcy MG 36108) in which they appeared originally. In particular, Kenny Dorham's trumpet and Sonny Rollins' tenor-sax solos, as well as Roach's own exuberant drumming, benefit markedly.

- • "Jazz on Harp." Adele Girard. Stereo-Craft TN 100, 14 min., \$10.95. Another jazz anomaly, but surprisingly successful—thanks largely to Miss Girard's imagination and zest, but also in no small part to the clean recording and effective separation of stereo channels, with the harp itself well to the left. All six pieces are infectionously buoyant, but perhaps the most distinctive is the soloist's own *Harp Boogie*.

- • "Out of Nowhere." Hal Otis Quintet. Sonotape SWB 7032, 15 min., \$6.95. Uncommonly light, gleaming, and well-spread stereo recordings of largely fiddle- and accordion-dominated performances of no marked distinction—unvaried except for Bea Abbott's mannered baby-talk vocal in *I Can't Give You Anything but Love*. R.D.D.

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STEREO FORUM

FM-Multiplexed Stereo Broadcasts

SIR:

I've read where FM multiplex is being used for stereo broadcasting. Where? Do you think it will become widespread?

How does it work? Do you need two FM tuners to pick up stereo broadcasts with it? Do you need special tuners or can you get adapters? I've never seen any equipment in catalogues.

Paul E. Bierley
Columbus, Ohio

First, it should be stressed that FM multiplexing is a technique for broadcasting two (or possibly even three) audio programs (which may be two stereo channels or entirely different programs) from a single transmitter. Thus it should not be confused with the currently widespread stereo-broadcast technique of utilizing an ordinary FM transmitter for one channel and an AM transmitter for the other.

FM multiplexing is a complex technique which is still in a state of experimental flux. But essentially it involves modulating the main radio-frequency carrier not only with the usual audio program, but also by a second, "piggy-back," ultrasonic subcarrier which is modulated in turn by a second audio program (or stereo channel). The first program is detected and amplified in the ordinary way (with the subcarrier and its second program or channel automatically filtered out). But before the filtering takes place, half the output of the normal detector/discriminator stage is fed (via a "multiplex" jack already provided on recent-model FM tuners, or an internal connection which can be made to any model) to an adapter which filters out the first program and demodulates the second for further audio amplification and reproduction.

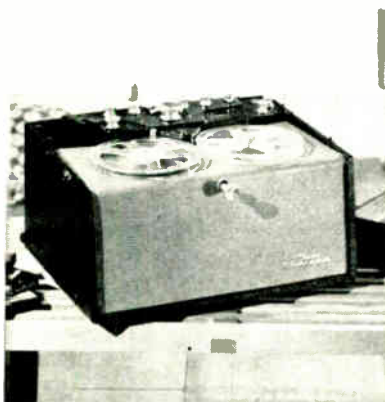
Thus only one FM tuner is needed, but an adapter must be added to it—until tuners are produced with the additional stages already built in. Such adapters are not yet available to the general public, but will be as soon as regularly scheduled public broadcasts are inaugurated and the subcarrier frequency standardized.

The term "public" is stressed, since the only regular FM-multiplexed broadcasts of which we know at

Continued on next page



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STEREO FORUM

Continued from preceding page

present are quasi-private "music-casts" or "store-casts" in which only one program is generally receivable. The other—multiplexed—program is accessible only to subscribers, usually stores, factories, etc., who rent the special adapters required.

However, multiplexing is obviously a "natural" for stereo, as well as separate-program broadcasts—primarily since it enables stations which do not have AM facilities to compete with their more fortunate rivals; secondarily since it seems likely that once the technique is perfected the quality of the second (multiplexed) channel will be superior to that attainable in AM. Several "good-music" FM stations have announced their intention to transmit stereo programs in this manner; a few already are actively experimenting and promise definite announcements of regular schedules, availability of the necessary adapters, etc., shortly. We share their enthusiasm for this new medium, believe that the prospects for its widespread use are excellent, and shall report developments in this column as soon as specific information is available.

Tape Storage

SIR:

Starting to play a stereo tape borrowed from a friend, I discovered that it came out backwards—that is, he had left it in the played position on the reel. When I asked him why he stored his tapes that way, he claimed that it was professional practice to do so, but he couldn't give me any reasonable explanation of why this should be so, if it is so. Can you?

Edgar Brown
Chicago, Ill.

Your friend is right: experienced laymen as well as engineers invariably store all tapes in the "played" (reversed, or "tails-up") position. There are three good reasons for doing so:

1) After normal playing a tape is likely to be wound more evenly on its reel than after having been subjected to fast-reverse rewinding, when (on some machines) it often is wound too tightly or—less often—too loosely.

2) Storage in the "played" position ensures that a tape has to be rewound immediately before replaying, thus relieving any tensions which may have developed during either the previous performance or in storage. This "exercising" of the tape is helpful in maintaining its flexibility.

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PITTSBURGH SYMPHONY ORCH.,
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Stringtime (ZC-31)

LES BROWN:
Composers' Holiday (ZC-32)

JACKIE GLEASON:
Oooo! (ZD-33)

RAY ANTHONY:
Young Ideas (ZC-34)

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LEOPOLD STOKOWSKI:
Landmarks (ZF-35)

**FELIX SLATKIN, HOLLYWOOD
BOWL SYMPHONY ORCHESTRA:**
Overture (ZF-36)

**ERICH LEINSDORF, CONCERT ARTS
SYMPHONY ORCHESTRA:**
The Sound of Wagner (ZF-37)

CARMEN DRAGON:
A World of Music (ZF-38)

**ROGER WAGNER CHORALE, with
HOLLYWOOD BOWL SYMPHONY**
Starlight Chorale (ZF-39)

**ERICH LEINSDORF, LOS ANGELES
PHILHARMONIC, with LEONARD
PENNARIO, pianist:**
Tchaikovsky Piano Concerto (ZF-40)



2 CHANNEL — 7 $\frac{1}{2}$ IPS — FOR IN-LINE HEADS

(It is an important safeguard in the preservation of tapes to exercise them regularly, by rewinding and replaying, rather than let them stand in any fixed position for long intervals.)

3) Storage in the "played" position also helps to minimize the audible effect of "print-through," which always tends to accumulate during storage.

Second-Channel Makeshifts

Sir:

I would like to add a tape deck to my system for stereo playing. I have a 30-watt amplifier, control unit with NARTB-compensated tape-head input, and a good speaker and enclosure for one channel. I know I have to get a second speaker for the second stereo channel, but I would like *not* to get a second amplifier and preamplifier. Couldn't I get along with an extra 7-watt amplifier (Heath-kit A7E) with volume and bass-treble controls, and an RIAA phono preamp (GE UPX003B) I have now?

Donald C. Birkby
New York, N. Y.

Your 7-watt amplifier might serve, temporarily at least, for your second stereo channel, although you probably will find it inadequate in the long run even if you can resist the temptation to drive it too hard. Theoretically, both stereo channels should have at least approximately matched amplifiers and speakers; in actual practice, if one channel is a really good one, the other can tolerate a somewhat smaller amplifier and speaker, but of course the greater the disparity the harder it is to achieve satisfactory channel-level balance and optimum stereo effectiveness.

You can not, however, make even makeshift-satisfactory use of any pre-amp lacking NARTB tape-equalization facilities. The RIAA phono curve differs too widely (especially in the location of its turnover frequency—down around 500 cps rather than up just over 3 kc) to be brought—no matter how you juggle the following tone controls—into even approximate conformity with the NARTB tape curve.



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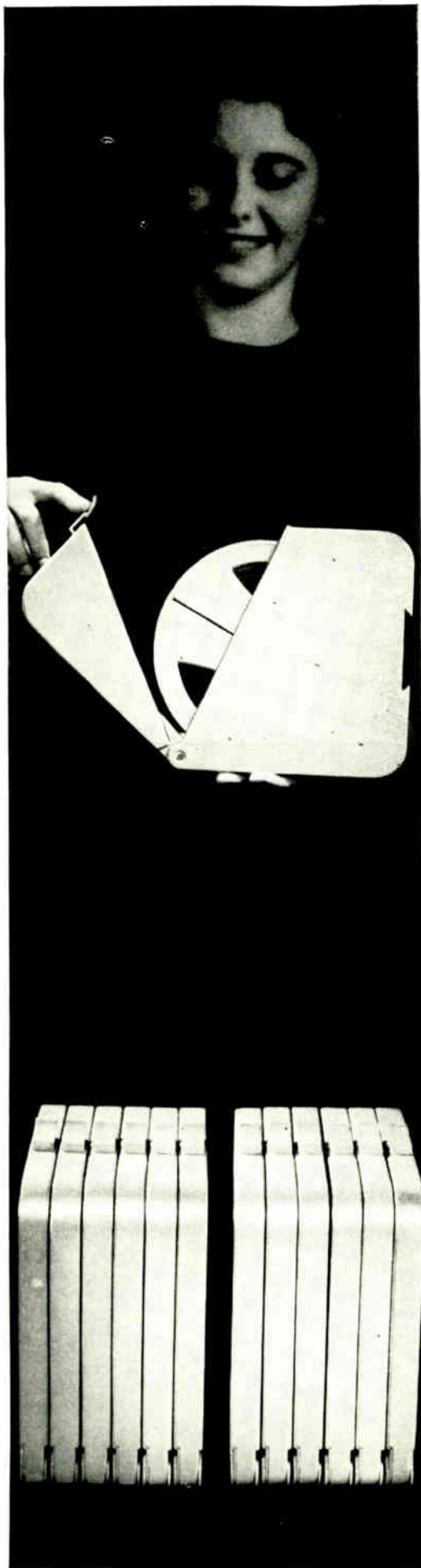
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Tested in the Home

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The JansZen Dynamic Woofer

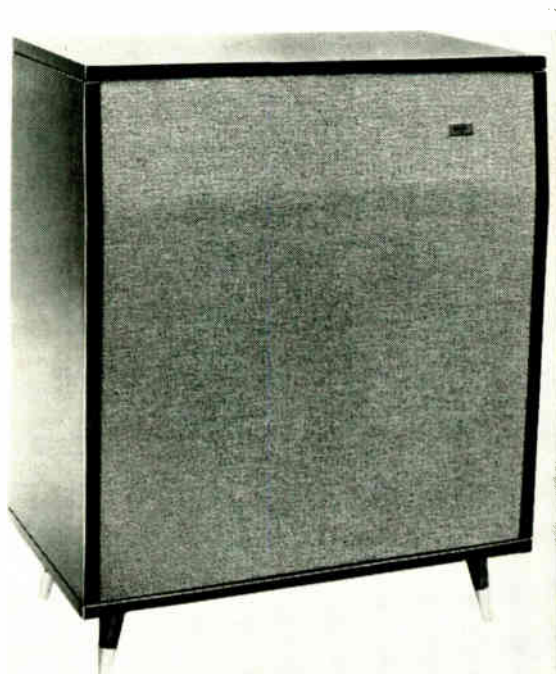
SPECIFICATIONS (furnished by manufacturer): a line of woofer systems designed specifically for use with the JansZen electrostatic tweeter. **Impedance:** 16 ohms. **Frequency range:** 30 to 1,500 cps. **Power rating:** 50 watts program. **Efficiency:** about 2%. **System resonance:** 45 cps. **Prices:** Model Z-150 woofer system— birch or mahogany, \$171; walnut, \$174; utility, \$148. Model Z-200 system with electrostatic tweeter— birch or mahogany, \$329; walnut, \$333. **MANUFACTURER:** Neshaminy Electronic Corp., Neshaminy, Pa.

In our TITH report on the JansZen electrostatic tweeter (November 1955), mention was made of the difficulty of matching it to existing woofers.

An effort to produce an ideal complement to this tweeter resulted in the JansZen dynamic woofer, which is available only as an integrated speaker enclosure combination in a choice of two models. Both contain a single 12-inch cone woofer, mounted asymmetrically in what might be described as a resistance-loaded front-vented baffle, which is packed with glass wool. One enclosure contains, in addition to the woofer, an open-backed shelf for the utility model JansZen tweeter, while the other (without the shelf) is for the open tweeter array, which simply sits atop the woofer cabinet.

The woofer-tweeter crossover frequency is at 1,000 cycles, and the woofer's response is shaped by the combination of a mechanical crossover and an integral choke. The choke has unusually high DC resistance, but the system's inherent damping is evidently high enough to compensate for the loss of amplifier damping, since the choke does not seem to have any audible effect on bass response. In a living room of about average size, the JansZen woofer's ear-tested frequency response was exceptionally smooth and peak-free throughout its entire range, with fairly sharp cutoff above 1,500 cycles. Below 1,500, there was a rise to normal at 1,000; a broad, flat plateau from there to about 500; and then a very slow and uniform tapering off from there to around 40 cycles. Below 40, attenuation occurred with increasing rapidity.

When reproducing music, the JansZen woofer with (of



JansZen's Z-200 two-way speaker system.

course) the JansZen tweeter produced superbly integrated and detailed sound. Blending was close to perfect; I found it impossible to detect any crossover point by ear, and I was similarly impressed by the system's lack of in-phase-out-of-phase dead spots throughout the listening area. Transients and other sonic subtleties were excellently portrayed, and the over-all sound had the transparent sheen and openness of a large window with a live sound source behind it. Bass was deep, and very well defined, although not quite sufficiently full to suit my taste for sumptuous sound. However, I suspect that two of these woofers, in conjunction with the JansZen tweeter, might

reproduce sound with truly extraordinary realism, range, and balance.—J.G.H.

MANUFACTURER'S COMMENT: We are convinced that one woofer provides the proper bass balance in most listening rooms; and indeed, ear and instrument tests have shown that two woofers give more bass than in fact actually exists in live program material. A few atypical rooms may require the additional bass power of two woofers.

Leslie Creations Professional Record Rack

DESCRIPTION: a double-tier record storage rack, on castor feet. **Capacity:** approx. 225 LPs in jackets. Constructed of heavy-duty wrought-iron rods, finished dull black. **Dimensions:** 37 in. high by 15 wide by 22 deep. **Price:** \$19.95, shipped express collect. **MANUFACTURER:** Leslie Creations, Dept. 309, Lafayette Hill, Pa.

Many collectors practice browsing and impulsive selection in their own homes when choosing the records they wish to listen to. At such times the typical storage shelf, with



Records are stored for bounteous browsing in the Leslie Creations Professional rack.

its discs stored side by side with their backs to the browser, is an annoyance if not a downright hindrance. For bounteous browsing, records should be stored in bins where they are readily accessible for flipping through . . . hence the Leslie Professional browser's rack.

It will be noticed from the illustration that one end of each tier is fenced off with a horizontal bar. This is considered the rear of the rack, and the last record in each pile leans back against that bar. A pair of adjustable stops at the bottom of each tier prevents the front record in the pile from sliding forward, and keeps the records nearly vertical (as they should be). To browse through your collection, you stand facing the unoccupied end of the rack, lean the pile of records towards you, and then flip through them until you find one that strikes your mood of the moment. All jacket covers are fully visible, as are titles and artist information.

The rack is sturdily constructed, and is styled to blend with any decor that is not strictly one thing or the other. An excellent buy for the owner of a fair-to-midling-sized record collection.—J.G.H.

Marantz Electronic Crossover

SPECIFICATIONS (furnished by manufacturer): a self-powered two-way electronic crossover for use in bi-amplifier systems. **Crossovers:** 100, 150, 220, 350, 500, 700, 1,000, 1,500, 2,200, 3,500, 5,000, or 7,000 cps, switch-selected individually for both channels. **Slope:** 12 db per octave. **Gain:** zero db with channel level controls at normal position; 10 db with controls at maximum position. **Hum and noise:** over 90 db below 2 v out. **IM distortion:** below 0.1% @ 2 v out; less than 1.0% @ 15 v out. DC heater supply. **Input:** one, from preamplifier-

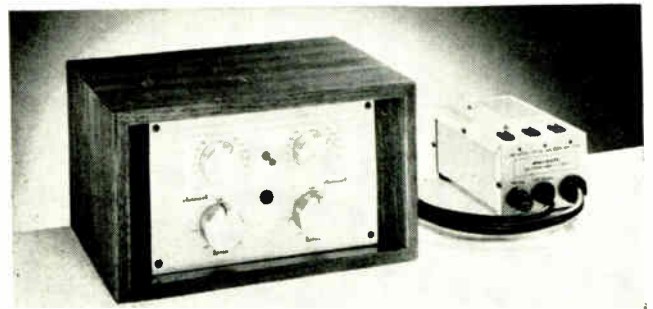
control unit. **Controls:** bass channel crossover; bass channel level; treble channel crossover; treble channel level. **Outputs:** two, to bass channel and treble channel amplifiers, from cathode followers. Three AC outlet receptacles. **Tubes:** 3—12AX7, selenium rectifiers for heaters and B+. **Dimensions:** crossover unit, 4 $\frac{1}{2}$ in. high by 7 $\frac{1}{4}$ wide by 7 $\frac{3}{4}$ deep; power supply, 2 $\frac{3}{8}$ in. high by 3 $\frac{1}{2}$ wide by 6 deep, over-all. **Price:** \$90. **MANUFACTURER:** The Marantz Co., 25-14 Broadway, Long Island City 6, N. Y.

Since distortion reduction is one of the aims of bi-amplification (see "Why Bi-amplify," by Roy F. Allison, Nov. '56), the electronic crossover network (which does the frequency dividing, ahead of the power amplifiers) must be as free of distortion as possible. This requirement seems to have been met in the Marantz electronic crossover, as have the requirements of flexibility and low noise.

The unit consists of two small chassis: one containing the power supply, the other the crossover itself. There is a single input, from the preamp-control unit, and two outputs, for the bass and treble channels. Each channel has its own controls for crossover frequency and volume level, and the crossover control switches provide 12 settings, at $\frac{1}{2}$ -octave intervals, from 100 to 7,000 cycles. A removable plastic cover is supplied to protect the tweeter from damage due to tampering with the high-channel control. Nominal crossover rate is 12 db per octave. Although the benefits of bi-amplifier operation accrue primarily to the woofer, two or more of these crossover units may be cascaded to provide multiple frequency division, for use with three- or more-way loud-speaker systems.

Our sample Marantz electronic crossover met or exceeded its specifications in all respects, as far as I was able to establish. Its noise level was extremely low, and the crossover selector switches were free of clicks or pops when rotated through their ranges.

Careful listening tests, conducted with a wide-range speaker system, and with the electronic crossover's outputs paralleled and feeding a single amplifier (to negate temporarily the inherent benefits of bi-amplification), showed that the crossover was introducing very, very



The Marantz crossover and power supply.

little sound of its own. Direct comparison between the reproduced sound with and without the crossover unit in circuit indicated that it had a barely detectable tendency to soften highs and fortify bass. But comparisons between my standard system with its speaker crossover, and the same speaker with the Marantz electronic crossover in a conventional bi-amplifier hookup, left no doubt that the electronic crossover had improved things quite a bit. Bass was tighter, cleaner, and better defined, and although the audible improvement at the high end was much less noticeable, it *was* audible as a gain in over-all detail and transparency.

Bi-amplification is not likely to be very beneficial to a speaker system whose woofer uses an acoustical (rather than electrical) crossover. But for those who've gone about as far as they can go with a conventional system,

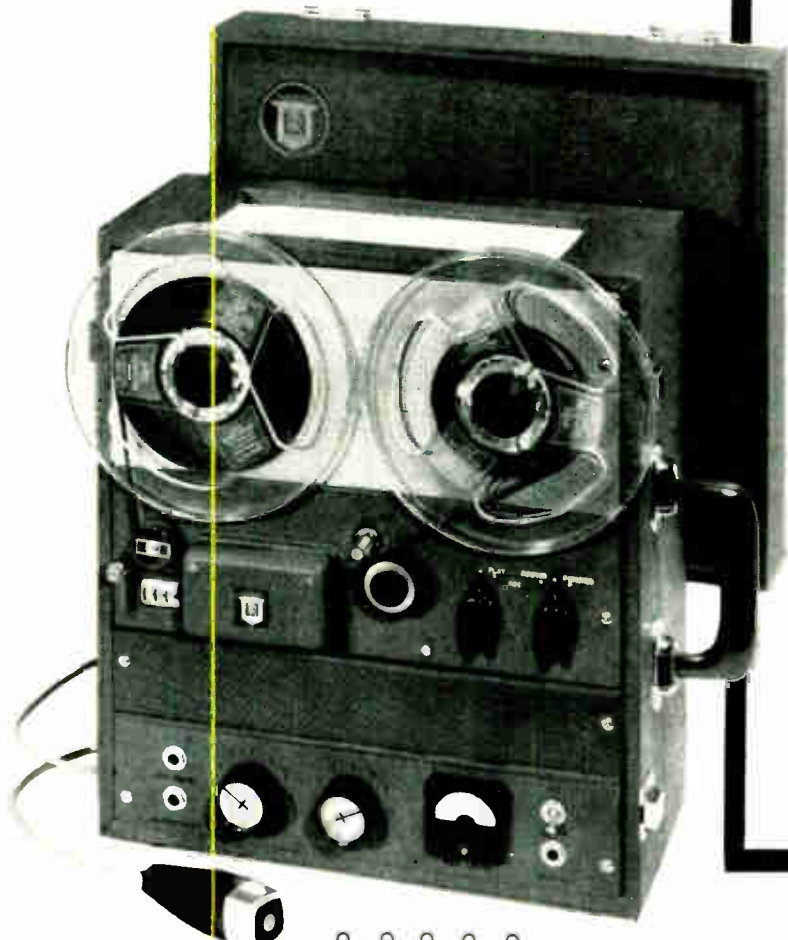
Continued on page 110

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- Safety interlock controls
- Complete with case and high-sensitivity microphone
- Wrap around tape threading

TESTED IN THE HOME

Continued from page 108

or whose speaker system uses a lightweight crossover network, the Marantz electronic crossover may effect a significant improvement in over-all sonic purity.—J.G.H.

MANUFACTURER'S COMMENT: The precision performance and long, dependable life of this electronic crossover are assured by the use of low-tolerance, high-quality components throughout.

Cook Chromatic Scale Test Record

DESCRIPTION: a system performance test record using musical scale progressions, and intended for audible rather than measured system testing. **Size:** 12-in. **Speed:** 33 $\frac{1}{3}$ rpm. **Price:** \$4.98. **MANUFACTURER:** Cook Laboratories, 101 2nd St., Stamford, Conn.

This test record is unique in that the tonal progressions on it are musical scales rather than the usual test frequencies. All of the tones on the Chromatic Test record are accurately related to 440 cycles, the international musical A, and while this means that the test tones could not conveniently be used for plotting response curves, such is hardly a valid criticism of a disc intended for audible testing.

Both sides of the Chromatic Test record carry the same program material, starting out with a steady 440-cycle tone* that can be used for tuning a musical instrument. Bands 2 to 7 consist of tonal progressions following the 8-tone tempered scale, ranging from C₃ (32.7 cycles) to C₅ (8,372 cycles), and traveling up and down the scale from middle C. Band 8 consists of rapid octave skips through the entire musical range, while bands 9 to 12 carry bass and treble tone bursts for testing transient response and pitch resolution.

The bass tone bursts consist of three extremely short tones, of 2, 4, and 8 cycles' duration, with each series followed by a sustained tone of the test frequency. The idea is to listen carefully to the reproduced bursts, and try to identify the test tone as soon as possible during the series. The sustained tone after each series serves to verify or confute your guess. This is a highly valid but very difficult test for any loudspeaker, and there are probably very few which will recognizably reproduce even the second burst in each series.

The bass tone bursts will also show up any spurious resonances in poorly designed bass reflex or horn enclosures, so this and the treble tone burst tests are likely to prove the most useful of any on this disc.

The treble tone bursts are used in the same way as the bass series, except that these point the finger at the high end. They range from 4 to 10 cycles in duration, and each series is (as before) followed by a sustained tone of the test frequency. Besides indicating definition and pitch resolution, the treble bursts will show up any tendency towards ringing or peaks in the tweeter.

Finally, band 13 is devoted to a series of volume progressions, giving audible and electrical doublings in volume.

The difference between side 1 and 2 of this disc is that side 1 is compensated to match the so-called Fletcher-Munson characteristic (which pertains to the ear's tendency to respond in a nonlinear manner to volume changes). The ear is normally quite ill-suited for system response testing, for it tends to compensate automatically for volume changes. This is, however, much less true near the threshold of audibility, so bands 2 to 8 of side 1 of this record have been tailored to produce an audibly flat response when played at threshold volume. The tailoring involves appreciable

bass and treble boosting (to overcome the ear's inherent insensitivity at low volume levels), so the pickup cartridge will require several grams of additional force to insure proper tracking, and some less-compliant cartridges probably won't track the bass tones under any conditions. On side 2, these bands are recorded without loudness compensation, and are intended for meter testing. Both disc sides, by the way, require RIAA playback equalization.

Band 13 on side 1 (the volume doubling band) is recorded in such a manner that the tones will *audibly* double in volume, while band 13 on the reverse side gives tones which double *electrically* in strength. The audible comparison between them is quite enlightening.

The Chromatic Test record seems to serve its purpose well, although I am not able to understand why chromatic progressions should be any more useful than arbitrary frequencies for system testing. The chromatic scales are fine if your system tests flat, but when it doesn't it's nice to be able to know at what frequency the aberration is occurring. Side 1 is very useful as a spot check for a system, but my feeling is that the tone burst tests are by far the most valuable bands on this disc. A more complete instruction manual would have been appreciated, too.—J.G.H.

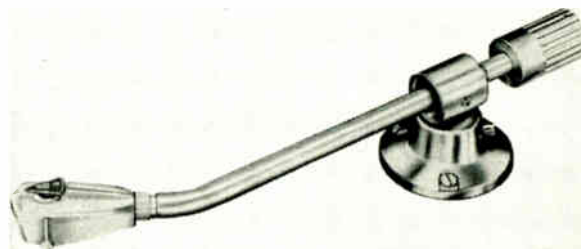
MANUFACTURER'S COMMENT: Chromatic scales were used in preference to arbitrarily-selected tones because it was felt that they would provide a more familiar musical basis for aural testing. Recognizable pitches have considerably more meaning to a musical ear than do frequency tones, and if the musical listener should wish to convert his familiar terminology into cycles per second, he can refer to the pitch-versus-frequency table included in the instruction booklet.

This disc is intended mainly as a tool by means of which the primarily musical listener may evaluate his high-fidelity system, so of the two forms of tonal progression available, we considered the musical one to be the logical choice.

Rek-O-Kut Transcription Arm

SPECIFICATIONS (furnished by manufacturer): a universal transcription pickup arm for records up to 12- or 16-in. diameter. **Pivots:** two ball-bearing races for lateral movement; two ball-and-cup bearings for vertical movement. **Offset angle:** 30°. **Recommended stylus overhang:** 1 $\frac{1}{16}$ in. for 12-in. arm; $\frac{3}{8}$ in. for 16-in. arm. **Stylus force adjustment:** threaded rear counterweight. Removable cartridge shells accommodate all standard cartridges. **Arm height:** adjustable from 1 $\frac{3}{4}$ in. to 2 $\frac{1}{2}$ in. **Length:** Model 160, 15 $\frac{1}{2}$ in.; Model 120, 13 $\frac{1}{2}$ in., over-all. **Prices:** Model 160, \$29.95; Model 120, \$26.95; extra plug-in cartridge shells, \$4.95. **MANUFACTURER:** Rek-O-Kut Co., Inc., 38-19 108th St., Corona 68, N. Y.

The Models 160 and 120 arms (for records up to 16- and 12-inch diameters, respectively) are excellent examples



The Rek-O-Kut Model 120 pickup arm.

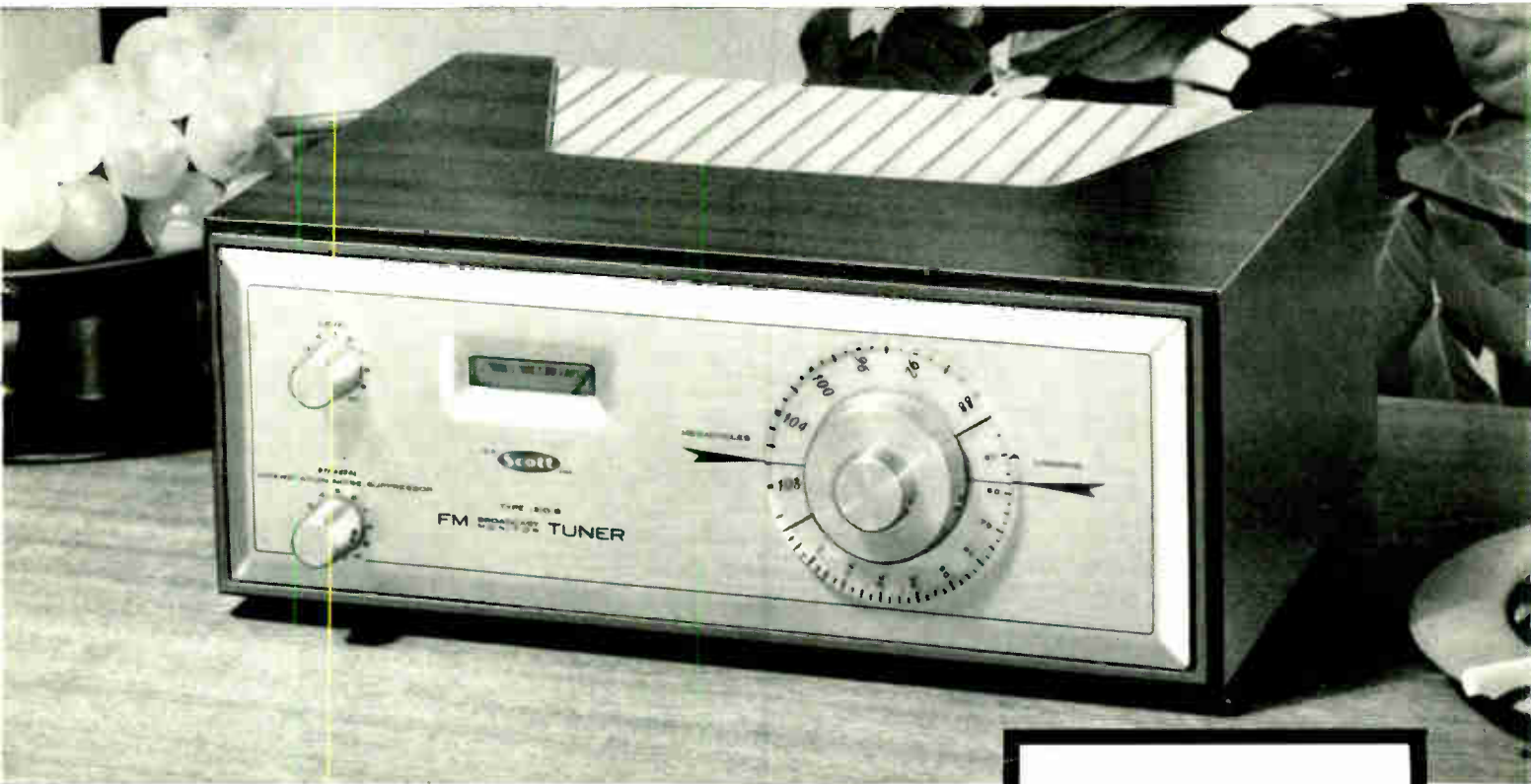
of competently straightforward, ungimmicked design. The arms themselves are made of aluminum tubing. At one end of the tube is a receptacle and a retaining ring which accept a plug-in cartridge shell. At the other end is a screw thread, onto which fits a fluted counterweight. Stylus force is adjusted by screwing the weight back and forth along the threaded portion of the tube. The vertical

Continued on page 112

*Provided, of course, that the turntable revolves at precisely 33 $\frac{1}{3}$ rpm.

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TESTED IN THE HOME

Continued from page 110

pivots are in a short, tubular sleeve surrounding the arm near its counterweight. The horizontal pivots are ball-bearing races, located in the base of the arm.

Installation of the 160 or 120 arms requires some care, but is quite a simple job. A mounting template is supplied to facilitate installation, and when this is used to set up the arm according to Rek-O-Kut's instructions, the stylus overhang and offset angle will give close to perfect tracking tangency over most of the record surface (including the inner grooves, where tracking error has the greatest effect). The arm's height is adjustable over enough of a range to accommodate practically any turntable.

The bearing systems as well as the arm as a whole seem entirely free of rattles and spurious resonances, and the vertical and lateral pivots are sufficiently free to allow tracking of any present-day magnetic cartridge at its minimum recommended stylus force. Measured with the least compliant cartridge I had on hand (a low-cost magnetic), the 160 arm's low-frequency resonance occurred at around 12 cycles, and the resulting peak was of small amplitude although quite sharp. More compliant cartridges would resonate at even lower frequencies.

On listening tests, the Rek-O-Kut 160 arm did not seem to modify in any way the performance of any magnetic cartridge I used in it, except possibly by a slight augmentation of deep bass response. It is very easy to handle, handsome in appearance, and apparently rugged enough to take many years of hard usage. A beautiful job all around.—J.G.H

Heath Legato Speaker System Kit

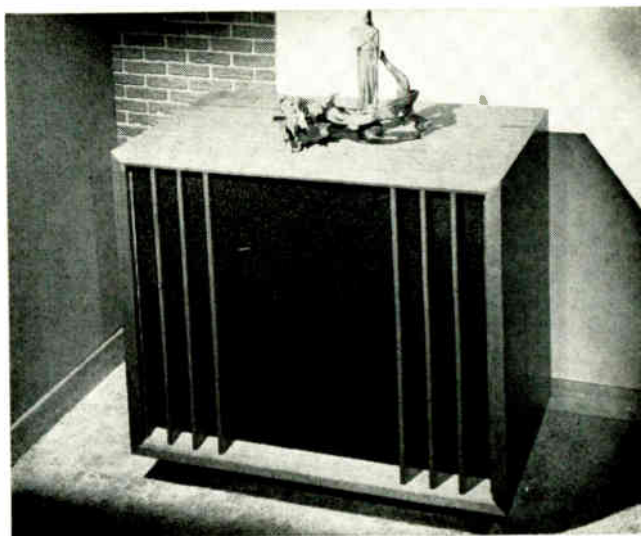
SPECIFICATIONS (furnished by manufacturer): a three-speaker, two-way speaker system kit. **Frequency range:** 25 to 20,000 cps. **Power rating:** 50 watts program. **Impedance:** 16 ohms. **Speakers:** two 15-inch Altec-Lansing low frequency drivers; one Altec-Lansing high frequency driver with special horn. **Crossover:** 500 cps. **Cabinet:** modified infinite baffle. **Cabinet dimensions:** 41 in. long by 22¾ deep by 34 high. **Cabinet finish:** unfinished birch (Model HH-1-C) or mahogany (Model HH-1-CM). **Shipping weight:** 195 pounds. **Price:** \$299.95. **MANUFACTURER:** The Heath Company, Benton Harbor 8, Michigan.

The Legato speaker system is the largest and most expensive item in Heath's line of high-fidelity component kits. It weighs almost 200 pounds, and arrives on your doorstep packed in five separate shipping cartons!

This is indeed a he-man's kit, as I came to realize after three evenings of hard labor. Although the instructions do not specifically urge the drilling of pilot holes for the multitude of Phillips-head screws holding things to the bottom of the cabinet, I took the liberty of doing so. By drilling pilot holes a little smaller than the screw shank, the otherwise tedious job of driving screws was facilitated, and mashing of the screw heads was minimized.

Fitting wooden parts, on the other hand, was not at all difficult. Every part was precut to precise dimensions, and went easily and quickly into place. An ample supply of glue was provided in an easy-squeeze, easy-spread plastic bottle. Assembly of the crossover network was a simple procedure, and took but a few minutes. Instructions for the entire project were thorough and well illustrated.

The cabinet exterior is smoothly sanded but unfinished. Finishing it yourself, with the materials now available, requires only a moderate facility with paint brush and sandpaper. Some refiling of the front edges of the cabinet is necessary before applying the wood veneer strips included in the kit, but the filler putty supplied is *exactly*



The completed Heath Legato system.

the same color as the veneer, so slight goofs are not apparent. Although the builder must provide his own varnishes and stains, the enclosure may be handsomely finished with nothing more than a coat of shellac and one or two thin coats of varnish to enhance the grain of the wood.

Structurally, the Legato speaker system is what Heath engineers have called a "modified infinite baffle." There are no ports—the cabinet is totally enclosed, but is not airtight, since Heath felt that the speakers performed better in an unsealed enclosure. The range below the 500-cycle crossover point is radiated by two Altec 15-inch woofers, mounted side by side near the bottom of the front panel, and separated by an internal panel that extends to the rear of the cabinet. A shelf positioned directly above the woofers serves as a mounting base for the special high frequency horn. This horn is so long that when the Altec compression driver is attached, the rear of the assembly pokes through a hole in the back panel of the cabinet. A bowl-shaped plastic cap screws over the protrusion to close up the hole. The front and rear panels are oppositely slanted, to reduce interior resonances, and a copious amount of thick glass-wool padding is used to line most of the inside.

Listening tests on the Heath Legato showed it to be a remarkably smooth operator. The system's low-frequency limit was judged by ear tests to extend down to 25 cycles. The rise above that is gradual and smooth to a little beyond 40 cycles, where we heard a very slight dip. Output is up again by 50 cycles, and extends very smoothly up to about 500 cycles. Above 500, where the high-frequency horn takes over, there is a gradual rise to a slight but broad plateau beginning around 3,500 cycles and continuing to just above 6,500 cycles. Then it returns to normal, and the response is audibly linear to 12,000 cycles, when it begins to taper very gradually. At 17,000 cycles the tweeter (or my hearing) ceases to function.

Distortion is very low throughout the entire range; highs are evenly dispersed by one of the most effective wide-range high-frequency horns I've heard. Furthermore, the Legato is built for power and lots of it. I cranked it up as loud as I could stand, and my ears broke up long before the speaker gave any inkling of fuzzing. Efficiency is quite high, too, so it is not necessary to use a high-powered amplifier with the Legato.

The system does have a tendency to project its sound, although less so than most systems using similar com-

Continued on page 114



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The CONN Minuet here pictured has two 44-note manuals, a 13-note pedalboard, built-in hi-fi speakers, and 23 voice and coupler controls. Styling by Raymond Loewy is "modified traditional," and the choice of finishes includes mahogany, walnut, limed oak and maple. The price of the Minuet is under \$1500.

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TESTED IN THE HOME

Continued from page 112

ponents. Far from being objectionable in the room in which the speaker was tested, the projection added pleasantly to the over-all effect. When some instruments (notably flutes, oboes and horns) played in this range, they seemed to shift forward to a position just in front of the speakers. This was not felt to be distracting, but seemed rather to help separate orchestral voices and widen the sound pattern around the speaker.

The Legato sounded large, impressive, and full-voiced in my medium-sized listening room. It is a superb, well-designed speaker system for the kit constructor—quite a bit of work to put together, but well worth the effort.—P.G.

MANUFACTURER'S COMMENT: The slight response dip observed between 40 and 50 cycles was probably the result of a room resonance; the Legato is normally flat from 35 cycles on up.

Since the tweeter's response extends to 20,000 cycles, we would suspect that the audible 17,000-cycle limit was that of the reporter's ears rather than that of the system.

Scott 280 Power Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis, self-powered basic amplifier. **Rated power:** 80 watts on music waveforms; continuous power variable from 8 to 65 watts; instantaneous peak power, 160 watts. **Frequency range:** flat from 12 to 40,000 cps. Controlled cutoff at high and low frequencies to eliminate oscillation with reactive loads. **Distortion:** below 0.5% harmonic and below 0.1% IM at full output. **Hum and noise:** 90 db below 80 watts output. **Inputs:** two, from 0.5-volt and 1.5-volt source. **Controls:** input level; variable damping factor (30:1 to 1/2:1); dynamic power monitor adjustable from full rated output down to 8 watts; AC on-off; balance adjustment; output tube plate current adjustment; screen overload control. **Outputs:** Gnd, 0, 4, 8, 16 ohms and 70 volts to speaker. **Tubes:** 4-6CA7, 3-12AX7, 2-5U4G, 68X7, 6AL5. **Dimensions:** 18 in. wide by 13 deep by 7 high, over-all. **Price:** \$239.95. **MANUFACTURER:** H. H. Scott, Inc., 385 Putnam Ave., Cambridge 39, Mass.

It is customary for critics of high automotive horsepower to ask "Who needs 300 horsepower when divided super-highways have 60 to 70 mph speed limits, and most streets are too congested to travel over 25 mph?" The usual answer is "To insure better performance at low speeds, and fast pickup when it is needed."

The same question might be asked about a high-powered amplifier such as the Scott 280, and the answer would still be essentially the same: "To insure better performance at low power levels, plus adequate reserve for instantaneous power peaks."

Like the Scott Model 240 amplifier (TITHed in August, 1957), the 280 is equipped with a variable damping control, two input connections of differing sensitivity, and an input level-set control. In addition to these, it has a front-panel "power monitor" control, which limits the amplifier's continuous power output to within the safety margin of the speaker it is being used with. The power monitor has an off position, which allows the amplifier to deliver its full power when the need arises, but if the speaker system tends to be fragile or limited in power capability, the control may be set according to the instructions to provide some measure of speaker protection. At reduced power settings, the monitor circuit has no detectable effect on short-term program peaks, but becomes effective if any signal exceeds the indicated power for more than about a half second. Thus there is no compression added to program transient peaks, but if a sustained high-power peak comes along, the amplifier simply goes into overload, and its output drops to the indicated maximum level. Measurements on our test unit indicated that the control calibrations were quite accurate, and that the amplifier overloaded cleanly but with

some trace of low-frequency bounce. Recovery time from power monitor overload was found to be about a half second. This power monitor is a clever idea, and will positively protect a fragile speaker from damage due to ultrasonic oscillation, although it cannot be expected to save a drastically underrated speaker system from severe switching pops or similar abuses. Actually, many reports from hi-fi enthusiasts indicate that the dangers of high-powered amplifiers to low-powered speakers may be exaggerated, but if there is a very great disparity between amplifier and speaker power, Scott's power monitor is probably excellent insurance against trouble.

Bench tests on the 280 showed that it met most of its specifications with ease. It produced close to 100 watts of middle-range sine-wave output without visible clipping on an oscilloscope, and it produced its rated output throughout the 20- to 20,000-cycle range. Measured IM distortion was not as low as that of some other perfectionist's amplifiers we have tested, and there was some measured loss of output above 20,000 cps at medium settings of the input level control. This loss produced a subtle softening of the sound, although it was not felt to be detrimental to the 280's generally excellent reproduction of sonic detail.

The 280's sound is, as might be expected, comfortably clean, solid, and well defined at all levels up to the threshold of insanity. Using a fairly low-efficiency speaker system, I found that I was getting speaker overload before the 280 reached its limit, which is, I believe, the first time this had happened with this speaker. The damping control is highly effective, and does not seem to produce any degradation in audible quality. The amplifier's overall sound is fine-grained and somewhat astringent rather



Scott's 280: 42 pounds for 80 watts.

than sumptuously lush, although the bass end can be made to sound extremely tight or fluffy and ponderous, simply by adjustment of the damping control. At the optimum setting, bass is full, very well defined, and solidly deep.

Physically, the 280 is about as massive as they come, and it is not in the remotest sense portable. Its price is high, too, but then high-performance horsepower doesn't come cheaply either.—J.G.H.

MANUFACTURER'S COMMENT: The high power of the 280 is not always merely a reserve. There is a variation of nearly 100 to 1 in the power requirements of various speakers on the market. The 280 has found wide acceptance for driving, without any sense of overload or strain, those speakers requiring higher driving power.

The design of any amplifier requires the careful balance of a number of factors including not only distortion below audibility, wide frequency range and high power-handling capability, but complete stability under all load conditions (including electrostatic speakers, other reactive loads, long speaker leads, etc.) and with all types of signals; and also, for the most powerful models, suitable protection for the loudspeaker.

In this connection we point out that the dynamic power monitor of the 280 is the only automatic device of its kind, and should not be confused with nonautomatic devices or mere volume-indicating devices having similar names.



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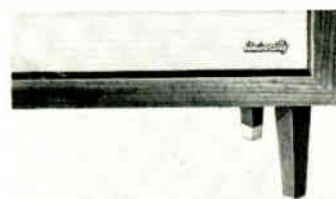
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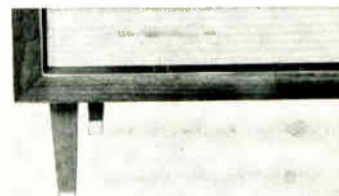
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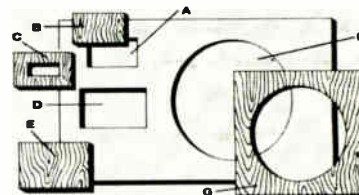
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- B—Adapter blank to close hole A when tweeter not used.
- C—Adapter for Model UXT-5 tweeter.
- D—Hole for mid-range (Model H-600 horn).
- E—Adapter blank to close hole D when mid-range unit not used.
- F—Hole for Diffaxial Models 315-C, 6303, Diffusicone-15; woofer Models C-15W, C-63W.
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A Hi-Fi Primer

by John H. Newitt

THE PRECEDING ARTICLE discussed the infinite baffle and indicated that, while theoretically ideal, it required a loudspeaker mechanism of unusual quality for proper results. Since many of us already have purchased "medium-fi" units (full-range speakers or medium-priced woofers) we should like to know how to get the most out of them. This article will discuss the theory of operation and the how-to-do-it adjustments of the bass-reflex enclosure.

AN INFINITE baffle enclosure is a completely enclosed cabinet in which the entrapped air, acting like a spring, raises the resonant point of the system. A bass reflex system, as can be seen from Fig. 1, is similar except for the provision of a port through which the air inside the cabinet is vented to the outside.

In a reflex enclosure the port allows the interior air undergoing compression to escape as fast as it can flow through the hole. The size of the port hole exerts considerable influence on the resulting action since, if it is small, a fair amount of air compression can take place within the enclosure; the air escape will then be slow. If the hole is large, the air can readily escape and very little compressive effect will be produced.

A new factor present in such a structure is the effect of the moving air mass. When the interior air is allowed to escape (under compression) and return (under decompression) movement of the air body takes place. Because such a body has weight it will exhibit massive reaction when it is caused to move. Unlike the infinite baffle enclosure, which exhibits only compressive action (springy compliance), the bass reflex has *both compliant and massive reaction*.

It was pointed out earlier that any mechanical (or

acoustic) system having both massive and compliant reaction will have some definite resonant frequency. The bass-reflex cabinet, therefore, has a resonant point determined by the mass of the air involved and the compression produced in the air within the cabinet. It can be visualized how an adjustment in cabinet size (which changes the amount or weight of air involved) or port size (which affects the ratio of air movement to air compression) can be made to produce almost any desired resonant frequency.

The most useful feature of the bass-reflex cabinet is its characteristic of being antiresonant with respect to the loudspeaker mechanism. The term antiresonant simply means that the resonant acoustic structure exhibits a type of resonance that is in opposition to the resonance of the loudspeaker structure. This is exactly what is desired for compensation, since the individual resonant actions of the two devices can be made to cancel one another. It is necessary, in addition, that the damping of both resonances be equal, or cancellation either side of resonance will not be maintained. In such a case compensation, although perhaps quite good, will not be complete.

To obtain a better picture of this whole situation, study carefully Fig. 2, which shows the curves of the loudspeaker and its enclosure. It is most important to note that we have always stressed the elimination of resonance as being important to good reproduction but that, in this case, we are building one resonant structure (the enclosure) so that it may be used to cancel the effect of another (the loudspeaker). For this reason it is vitally important that the enclosure be precisely adjusted to the resonant point of the speaker and be balanced against it with respect to damping. If you will take the time to study the information given in Figs. 1 and 2, you will have the key to the whole idea of the reflex structure.

The port as well as the diaphragm radiates sound in a bass-reflex system; such sound is "in phase" and therefore adds to the sound produced by the diaphragm. This is equivalent to using two speakers at the reflex frequency, since the effective radiation surface is doubled.

The word "resonance" is synonymous to distortion in an acoustic structure. Any loudspeaker-enclosure combination that has a resonant effect in operation is productive of distortion. It can be seen from Figs. 2 just how important *both* tuning and damping are to proper response. If either the damping or the tuning of the port isn't adjusted to a reasonable degree of accuracy, distortion will occur because of the presence of uncanceled resonance. Only when we have carefully canceled out every last

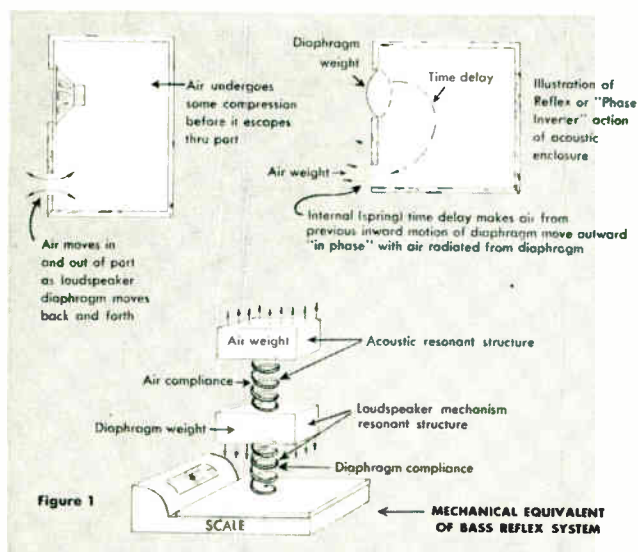


Fig. 1. Pulse given one weight is delayed by spring system to produce opposite motion of other weight. Air in a bass-reflex port is also inverted in phase to reinforce cone's front wave.

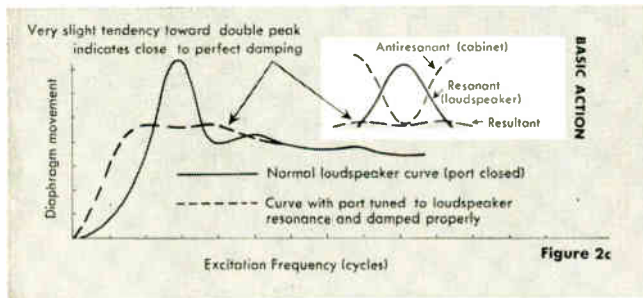
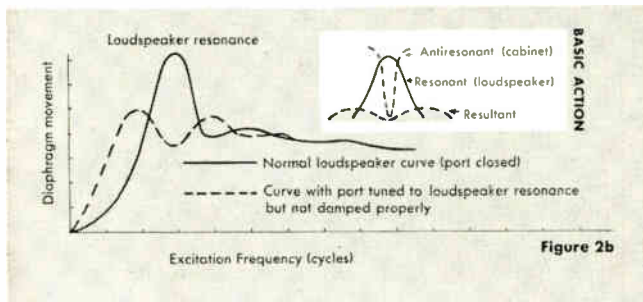
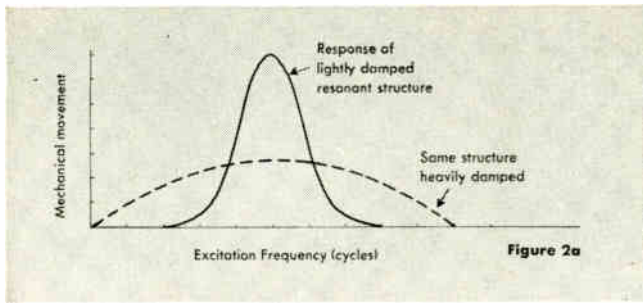


Fig. 2a. Damping depresses and broadens a resonant peak. Fig. 2b. Frequency of speaker and enclosure resonances match, but unequal damping leaves secondary peaks. Fig. 2c. If resonances are equal in damping, cancellation is complete.

trace of resonance, by adjustment of both the damping factor and the tuning, can we expect reproduction which is relatively free from distortion. This is not too difficult to accomplish but it does require patience and understanding.

Compare the main curves in Figs. 2b and 2c: these curves show the effect of damping in a bass-reflex enclosure with a loudspeaker. Heavy lines indicate the loudspeaker cone-motion curve as it would appear normally baffled (port closed). The rise of the curve at the major resonant point of the loudspeaker mechanism is obvious. When the speaker is mounted in a bass-reflex cabinet that has been adjusted to resonate at the same major resonant point, the over-all loudspeaker curve undergoes considerable modification by the antiresonance effect of the cabinet. Considerable change occurs even if no particular pains are taken to adjust the damping of the loudspeaker or the enclosure.

Fig. 2b illustrates a condition wherein damping of the two structures is unequal. In such a case, two smaller resonant peaks appear on either side of the former single one. This is certainly a considerable improvement over the former single-peaked operation; not only has the over-all resonant effect been greatly reduced (the peaks are smaller), but the low-frequency response of the unit has been extended considerably. But we have not completely eliminated resonance, nor the associated distortion. Fig. 2c shows what happens when both the frequency and the damping of the bass-reflex enclosure are properly adjusted. By adding sufficient damping the resonant effect is eliminated entirely. The desirable extension of the low-end response has been retained.

Since the bass-reflex enclosure is more often used improperly than properly, it is easy to realize why some bass-reflex systems have come in for so much criticism. It is not that they can't be made to perform well, it's just that very few manufacturers and users understand how to get the most out of them.

For those who have bass-reflex systems and want to realize their virtues, it may be well to discuss just how damping and frequency adjustments can be made to reach the conditions described as ideal. The interior volume of a reflex box, together with the port size, roughly determine the antiresonant frequency; fine frequency adjustment is obtained by a variation in port size once the major dimensions of the box have been chosen. The shape of the box is not of great importance, although it is wise to avoid any dimension that is an exact multiple of another.

Damping can be increased to the desired point only by increasing the frictional effect of the air as it moves in and out of the cabinet. It will be recalled that damping is produced by viscous drag (friction) in a liquid. Air is also viscous and, if we increase the drag by forcing more of it to brush against surfaces of one sort or another, we will increase the damping of the acoustic structure.

We can do this in practice by adding more layers of grille cloth over the port hole, making sure that the grille cloth is stretched tightly so that it will not exhibit massive reactance by being set into movement. Alternatively, as illustrated in Fig. 3, the port opening can be made a group of small holes instead of a single large one. The latter suggestion goes hand in hand with the addition of more layers of grille cloth, since it is pretty difficult to make grille cloth bridge a large gap and remain stiff.

If we choose the dimensions of the box and the port opening so that the resonant frequency approximates that of the loudspeaker, we can make a fine adjustment of port size to obtain the precise resonant frequency. A block of wood can be attached temporarily over the port opening (starting with the port about $\frac{3}{4}$ open); and, as the loudspeaker is operated at its free-air resonance frequency (from a signal generator, tape recording, or frequency record), the opening can be gradually increased while watching the cone of the loudspeaker to observe the decreasing amplitude of its movement as the cabinet resonance approaches that of the speaker.

The port should be tuned to produce the minimum amplitude of loudspeaker excursion; this indicates maximum cancellation. The amplitude of the cone movement can be judged visually. Or, as an alternative, the cabinet can be turned on its back and a light object such as a paper clip or small eraser placed in the cone apex to indicate resonance by the amount of "bounce" produced (this is a very effective indicator).

If we now move the signal frequency to either side of resonance we can center on either one of the two minor resonances. Then we adjust the damping (grille cloth) application to minimize such a response. It is only neces-

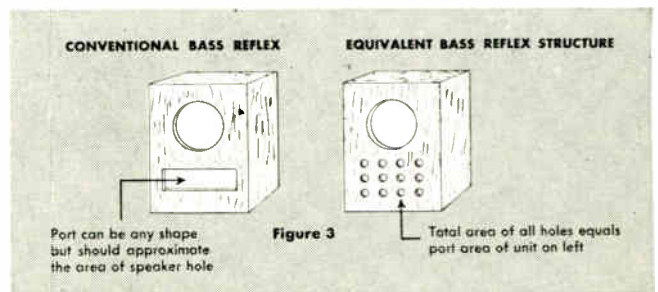


Fig. 3. To damp enclosure resonance, air friction in port can be created by replacing port with a cluster of smaller holes.

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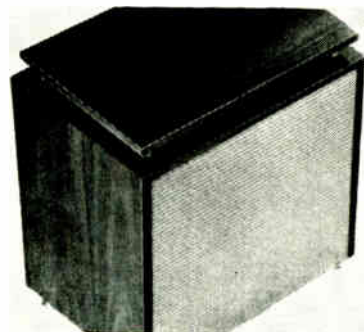
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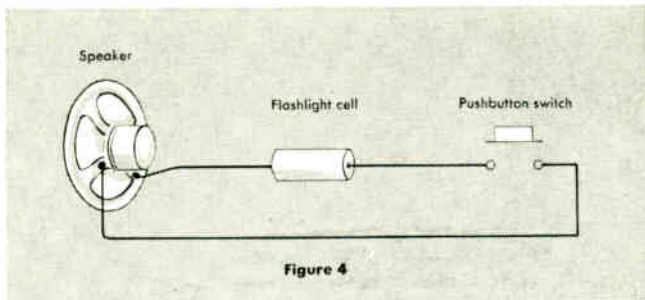


Fig. 4. A do-it-yourself tester for reflex transient response.

sary to pick up one of the side resonances because what we do to one we do automatically to the other. Application of thick layers of fuzzy grille cloth will effectively decrease the port opening somewhat, so the port hole should be opened slightly to compensate. Several such readjustments between port opening and grille-cloth application might be required to reach a completely non-resonant condition over the low-frequency range.

When selecting grille cloth for damping, a loose-weave fuzzy substance such as monk's cloth will be most effective. More layers of a stiffer (plastic-type) grille cloth will do very well if there is difficulty in getting the desired stiffness. For a cloth across the speaker itself, a stiff and very open type is recommended.

Adjustments, while easy to make, are not always simple, since one very often interacts with the previous one. Several adjustments may be needed finally to zero in the system. The experimenter should remember that increasing the port size raises the resonant frequency of the enclosure, and decreasing the port size lowers it. He may not be able to reach the desired goal with the port wide open; this could mean that he should enlarge it. Another possible error can come from large-scale adjustments that skip right over the correct operating point. It is for this reason that it is necessary to understand just what is taking place and in which direction a certain adjustment is taking you. A person trying to follow the above instructions blindly without completely understanding the phenomena of resonance and damping (at least to the extent that they are explained in this series) had better save his efforts.

For people who haven't a variable frequency source with which to determine loudspeaker and enclosure resonance, I will describe another method that can be used. It is necessary with this method to be certain that the cabinet will tune to the resonant point of the loudspeaker, or the effects I am about to describe may not be noticed. If these effects cannot be observed, it is a good indication that the port adjustment range or the size of the reflex box is not such that it can be made to resonate with the speaker. By having someone check the speaker to determine its resonant frequency, and by checking the enclosure size required for that frequency (from data supplied with this article), you should be able to get into the range wherein fine adjustments can be carried out.

This tuning method might be called the transient system; it is absurdly simple, yet quite effective if properly carried out. A flashlight battery is connected directly to the voice coil of the speaker via a momentary-contact switch (see Fig. 4). When the switch is closed, the voice coil will be shocked into operation; and, unless damping is already sufficient, it will oscillate momentarily around the resonant point of the system. This is analogous to striking a drum with a single rap of a drum stick. When the diaphragm oscillates at its natural resonant frequency a "bong" will be heard. Another bong will be heard as the switch is opened, since the sudden cutoff of current also shocks the voice coil into operation.

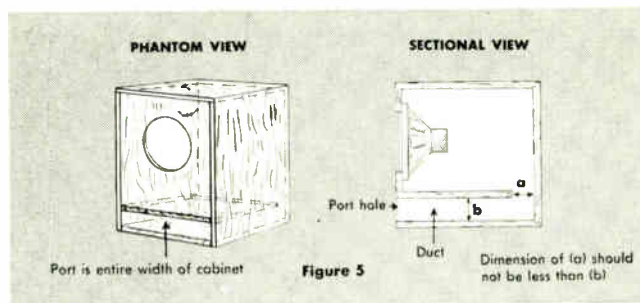


Fig. 5. Total mass of moving air is increased by ducting port. This permits using a smaller cabinet for a given performance.

Now, if we have a completely nonresonant system, we should hear nothing more than a single sharp click as the diaphragm moves without oscillation, and another click as the battery is disconnected. The bong sound is an indication that the loudspeaker is oscillating several times as a result of the impulse delivered by the battery. Therefore, make your frequency and damping adjustments just as described above until you get clicks instead of bongs on both closing and opening the switch. Again, it should be realized that one adjustment alone is not sufficient; both frequency (port opening) and damping (grille-cloth application) must be adjusted. Make the frequency adjustment first. Close and open the port in small steps until the bongs get as close to clicks as you can make them. When you are sure this adjustment is the best possible, employ damping to get into the click area. Several readjustments may be required (just as previously described) to insure that you have secured the best possible adjustment.

This transient tester can be applied to any loudspeaker system. Whenever bongs Continued on page 122

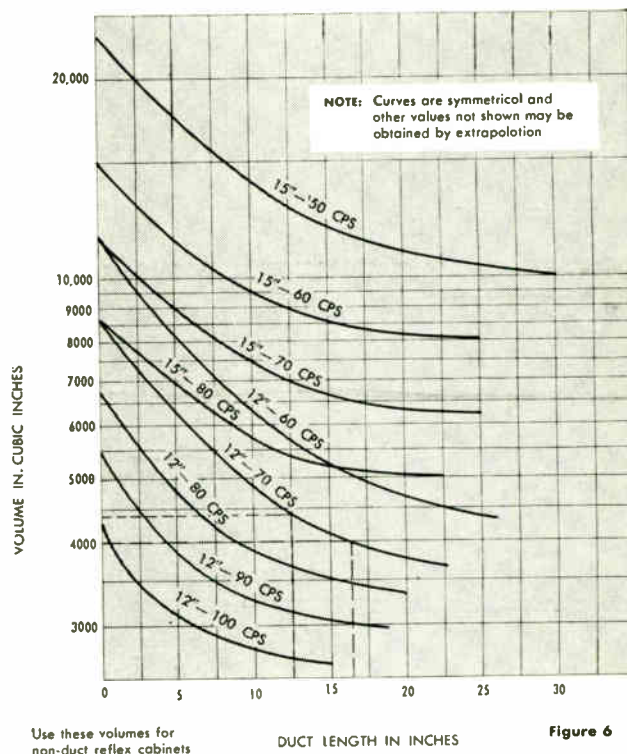
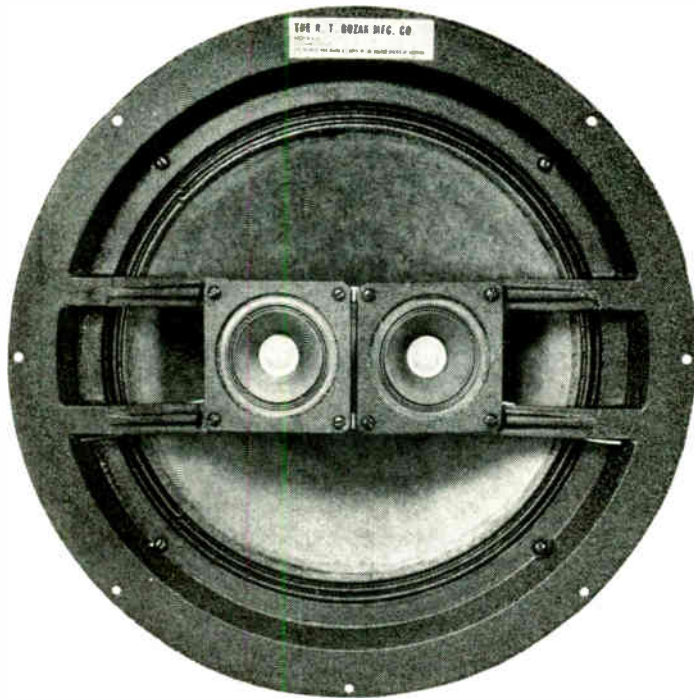
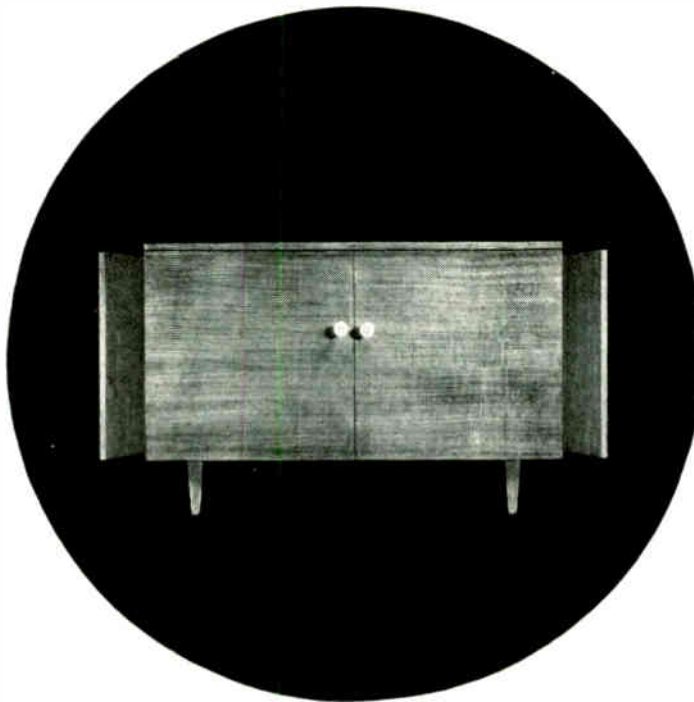


Fig. 6. Curves for bass-reflex cabinet and duct sizes. On the curve showing size and resonant frequency of speaker, choose duct length according to cabinet volume. Duct or port area is equal to speaker area: 132.5 sq. in. for 15-inch speaker, and 78.5 sq. in. for 12-inch speaker. Examples: a 12-inch speaker resonant at 70 cps would work in unducted-port box of 8,600 cu. in.; with a 16½-inch duct, volume would be 4,000 cu. in.; with 12½-inch duct, 4,400 cu. in. Vent area is 78.5 sq. in.



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HI-FI PRIMER

Continued from page 120

instead of clicks are produced, distortion can be predicted. Unfortunately, the reverse is not true. Just because a loudspeaker system can be shown to have good damping, it does not mean that it will not distort. While a bass-reflex cabinet can greatly improve the performance of a moderately good loudspeaker, it can do nothing about the poor linearity which is characteristic of inexpensive speakers.

One convenient method for reducing cabinet size for a bass-reflex system is to add a duct to the port. Such an enclosure is shown in Fig. 5. The addition of a duct effectively increases the massive reactance of the air flow, and permits a reduction in cabinet size to reach a certain resonant frequency. Curves for construction of such enclosures are given in Fig. 6; these curves apply to the conventional reflex cabinets as well (at zero duct length). The duct can be the full width and height of the port hole, and should not be brought too close to the rear wall of the enclosure.

It is now relatively easy to identify some of the other forms of reflex cabinets. Some (not all) so-called corner horns, in which the diaphragm of the loudspeaker radiates directly into the room, have a resonating chamber in back of the speaker which is coupled to an expanding horn. These are actually forms of bass-reflex structures with a duct out each side. The room walls are utilized as the outermost part of the duct structure. The fact that the duct has an expanding contour (the excuse used for calling the structure a horn) is relatively unimportant. It is the reflex action (if properly adjusted) and not the horn action that counts. The structure is a unique one and has the advantage that, being in a corner position, it will excite the maximum number of acoustic modes of vibration in the room. While this system is certainly capable of good performance, many "corner horns" in practice are put together with little thought towards proper adjustment.

There are many other non-corner forms of duct-type bass-reflex systems; some have expanding ducts and some do not. A few systems that are patterned after Fig. 5 are made with several folded sections comprising the duct. One rather unusual bass-reflex system has a thin duct which terminates around all four sides of the loudspeaker. This is an acoustically adjusted system in its commercial ver-

sion, and accordingly works quite well in addition to being considerably smaller than conventional reflex systems.

Other forms of the bass-reflex structure include variations of long column-type cabinets with the loudspeaker at one end and the duct or port at the far end. These air column speakers have been used for small floor space applications. All such novel structures that employ ports and ducts have interesting installation features, but in performance all depend upon the principles set forth in this article. The promoters of these "special systems" like to imply (or perhaps the users imply) that the novel construction has much to do with the results attributed to the particular model for sale. A bass-reflex system is still a bass-reflex system, no matter how you stretch or distort or modify the cabinet, and it must be adjusted properly to work properly.

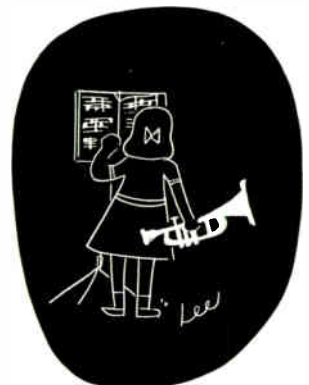
To summarize:

1) If you are really interested in quality of reproduction, and look for it in a bass-reflex enclosure, you should be certain that the enclosure is correctly tuned and damped for the speaker that will be used with it.

2) If you plan to make use of a moderately priced speaker which has a resonant point within the operating range of your system, a bass-reflex enclosure (even though not completely adjusted) will serve better than an infinite baffle. Even a crude adjustment will greatly reduce the resonant effect of such a system. When the port is completely closed the enclosure is an infinite baffle; the effect of opening the port and tuning by ear (even on musical selections) will be quite marked.

3) The infinite baffle cabinet does nothing to suppress speaker resonance, and should be used only if the speaker's free-air resonance is well below the easily-audible range.

4) Uncompensated resonance in any enclosure or speaker mechanism produces distortion and ought to be circumvented in one way or another.





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AUDIO FORUM



Amplifier Power

SIR:

All amplifier manufacturers rate the hum levels of their products as so many decibels below maximum power output. What I would like to know is, what is "maximum power output?" What is the maximum power output of a 10 watt amplifier in decibels?

I have read several books on high fidelity and they do not attempt to explain even in general terms how full rated output relates to the audible intensity of sound. Perhaps you can explain all this to me.

Eugene H. Bruner
Cascade, Colo.

An amplifier's output is measured in watts of power, which represent a certain amount of voltage appearing across a resistive load connected across the loudspeaker terminals.

The load is made equal to the nominal output impedance of the tap it is connected across, and the voltage which appears across this load is measured by a meter which has been specially calibrated to give direct readings in watts of power. Maximum power output is, strictly speaking, that point beyond which an amplifier is incapable of delivering increased voltage to its load, regardless of how much its input signal is increased. For rating hum level, the maximum power output (in watts) is chosen as the zero-db reference level, and then the incoming signal is removed from the amplifier. The output which is then measured will consist entirely of hum and noise, and the number of decibels by which this falls below the zero-db reference level will become the amplifier's hum (or noise) specification.

An amplifier's maximum output specification may be determined in one of several ways.

First, the amplifier's output may be connected to a wattmeter and an oscilloscope, and a pure tone fed into it in increasing amounts until the output (as seen on the oscilloscope) becomes visibly deformed.

Second, the amplifier may be connected to a wattmeter and a harmonic distortion analyzer, and fed a single

pure sine wave in increasing amounts until the measured distortion reaches 1% or 2%. Then the power is read from the wattmeter.

Third, the amplifier may be connected to a wattmeter and an intermodulation distortion analyzer, and a two-frequency IM test tone fed in increasing amounts into the amplifier until the measured IM distortion reaches 1% or 2%. Then the power output is measured on the wattmeter.

For an amplifier of given output capability, method #1 will usually give the highest power output rating, method #2 will give the next highest at the 2% distortion figure and next at the 1% distortion figure. Method #3 will give still a lower power rating at 2% IM distortion, and the lowest power rating will be that for 1% IM distortion.

If a power rating does not specify the method of test, or does not specify any distortion values, it is probably rated according to method #1 or method #2 for 2% harmonic distortion. If a power rating is stated as being for a certain value of distortion, with the type of distortion unspecified, it is usually referring to harmonic distortion. Remember that the value of any specification is a matter of its completeness.

Power output is not, however, to be confused with amplifier gain or sensitivity. An amplifier's gain is the measure of the number of times it magnifies the intensity of any signal going into it; its power output simply sets an upper limit to this magnification. As long as it is operating within its capabilities, any increase in the signal going to an amplifier will cause a corresponding increase in the signal coming out of it. There is a point, however, at which the amplifier is putting out all the power it can, so further increases in the input strength cannot increase the output power. This is known as the overload point, and it sets the limit for the amplifier's ability to drive a loudspeaker. An amplifier's sensitivity is simply the amount of input voltage that is required to drive it to its overload point or to its rated output power.

The actual amount of sound level an amplifier of a certain power is capable of producing depends upon the

efficiency of the loudspeaker it is feeding. If the amplifier can deliver 10 watts maximum, it will produce twice as much sound from a 10% efficient loudspeaker as from a 5% efficient one. On a continuous tone, a 10-watt amplifier feeding a 10% efficient loudspeaker will generate 1 acoustic watt of sound; 0.4 acoustic watts is the average peak level of a symphony orchestra, so a 10-watt amplifier and 4% efficient speaker should be adequate for producing one continuous tone of full orchestra volume. Additional amplifier power is needed, however, to avoid overload on the complex signal of musical material.

Generally speaking, it is now agreed that 10 or 15 clean watts of power are enough for use with a high-efficiency horn-loaded speaker system, 30 watts are usually enough for a moderately efficient direct-radiator system, while 50 watts or more are needed for low-efficiency systems.

Which Wire Is Which?

SIR:

I have a problem which would probably be a good one for inclusion in an anthology of Audio Brain Teasers—that is, if anyone can come up with an answer to it.

My power amplifier and loudspeaker system are about 50 feet away from each other, and are connected by a pair of heavy leads that are permanently installed inside the walls of the house. Both of the speaker leads are the same color and the same thickness . . . which is to say, they look identical. The problem is, how can I tell which lead is which, without pulling the cable out of the wall and making a continuity test with an ohmmeter or something?

Any bright ideas?

A. Lewis Limperich
Melrose, Minn.

Here is how you may go about identifying the wires in your speaker cables:

Connect both leads to the loudspeaker and disconnect both leads from the amplifier. Then take a length of regular lamp cord, long

enough to reach from the amplifier to the speaker, and strip both leads, at both ends of this. At each end, tie both leads together (so that the entire cord becomes a single conductor), and then connect one end of the doubled cord to one of the speaker cables that would normally connect to the amplifier.

Now take a flashlight battery, connect the free end of the lamp cord to one contact on the battery, and touch the battery's other contact to each speaker terminal in turn. Connection to one of the terminals on the speaker will cause a loud click in the speaker. The speaker terminal which does not cause a click when the battery is touched to it is the other end of that cable to which the long lamp cord was attached. Identify these by sticking adhesive tape to the cable going to the no-click terminal on the speaker, and to the cable end to which the lamp cord was attached.

Phono Hum Interference

SIR:

In listening to records on my system, with the volume turned up to a reasonable listening level, I am aware of a definite hum, which is particularly noticeable during the quieter passages of the music. The hum is still there with the pickup arm on its rest, with the turntable turned off, and even when the power lead to the motor is entirely disconnected.

I have a Rek-O-Kut Rondine Deluxe turntable with a Pickering Uni-poise-Fluxvalve pickup, a Fisher SOT tuner-preamp, and a Fisher 80AZ amplifier. These units are in my eight-year-old Fisher console cabinet, with the tuner about 12 or 16 inches to the right of the turntable, and connected to it by a shielded cable about 36 inches in length. The amplifier is on a lower shelf, about 16 inches below the turntable. The loudspeaker system is 12 feet away, in the next room.

Could the Fluxvalve be picking up hum from the magnetic field of the power transformer in either the tuner or the amplifier? If this is the case, as I suspect, is there any way of shielding the pickup from the effect of the magnetic field?

Donald G. Robbins
Barrington, R. I.

It is quite possible that the pickup cartridge in your system is receiving hum interference from a nearby power transformer.

To check this, turn up the volume and swing the pickup back and forth

Continued on next page

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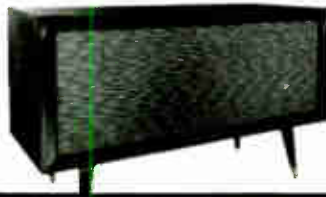
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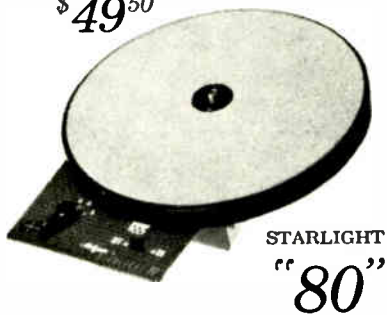
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AUDIO FORUM

Continued from preceding page

across the normal record-playing area, and note whether the hum varies. If it does, it is coming from an adjacent power transformer, and the only solution will be to move the tuner and power amplifier to a greater distance from the player (or vice versa) or replace the cartridge with a less hum-sensitive one.

If the hum does not vary when the arm is moved across the turntable, check for ground loops, poor soldered connections in the pickup circuit, and inadequate grounding of the pickup. Some cases of hum in pickups have been remedied by replacing the flexible unshielded pickup leads by a short length of extremely fine shielded cable. Make this lead as short as possible, leaving it only long enough to prevent binding at the arm pivots, and then run the rest of the distance to the preamp through a regular shielded cable.

Waxy Deposits

SIR:

The polyethylene sleeves that are used for record protection are fine for keeping discs free of dust, but I have observed that after a few months of storage in these bags my discs acquire a light coating of wax which gives them an unattractive mottled appearance.

I was a little concerned about this, so I wrote to one of the companies which make these sleeves, and they told me that this wax was purposely added to the polyethylene to facilitate its shaping in the manufacturing process. They said that it would not in any way affect a record's performance, but that if I wanted to remove the coating anyway I could simply wipe the discs with a soft, clean cloth.

It seems to me that any coating on a record would affect its performance, but I would appreciate your opinion on the subject.

James C. Duffus
Rochester, N. Y.

The thin layer of waxy material that is transferred from some polyethylene bags to record surfaces adheres only to the "land" between the grooves. Since the grooves are cut below the surface of the disc, and the stylus rides near the bottom of the grooves, it is not likely that the stylus would ever come into contact with the waxy deposits.

The deposit may make the discs look less attractive, but it should not affect performance in any way.

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Important

Starting with the April issue, Trader's Marketplace classified space will be available only for advertisements from individuals who wish to sell or swap used equipment and records.

Rates remain at 40¢ per word, with no charge for name and address.

LOUDSPEAKERS

Continued from page 45

perspective given by your binaural listening enables you to hear the tone at an apparent equality independent of the position of individual pipes. A microphone placed where you would normally listen would pick up too much reverberation, which your normal listening faculty subconsciously ignores. So the microphone used for an organ recording must be much nearer to the pipes that generate the sound than an average listening position. This can easily result in non-uniformity of individual tones. A pipe that is farther away from the microphone, or obscured behind other pipes, will lack intensity compared with one that happens to be closer to the mike. Consequently it is difficult to obtain reproduced pipe organ music that has the uniformity of the original.

An organ recording is particularly useful in finding the kind of IM distortion already mentioned, particularly when the very low bass notes are played along with accompanying program material higher up the scale. Listen for the dithery sound.

A different form of IM distortion, and one that will muddy up orchestral reproduction very considerably, can most easily be observed by using either a violin concerto or a guitar solo, according to your particular choice. Listen particularly to points in the program at which pairs of notes, having a minor or dissonant musical interval, are played simultaneously. Major or consonant intervals will hardly show the effect. If a loudspeaker system produces this kind of IM, the dissonant interval will be accompanied by a low-frequency buzzing that should not be there.

If you are using a multiple loudspeaker system (three units or more), it may be instructive momentarily to disconnect the woofer unit at the crossover network. This will help to check whether the IM is occurring in the loudspeaker system. If disconnection of the woofer unit reduces the buzzing sound substantially, then the IM is occurring elsewhere in the system. If the buzz is still present, it must be coming from the middle-range unit where the other two tones are being reproduced. This means the buzzing sound (which would normally be reproduced by the woofer unit) must be coming from the middle-range unit and indicates an IM distortion caused by this unit.

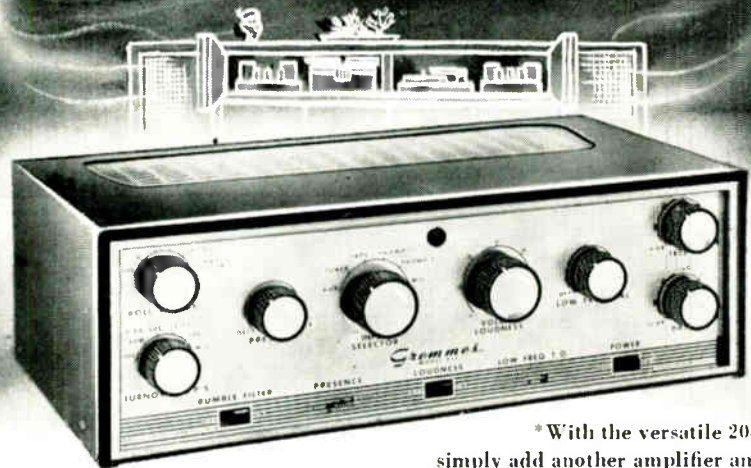
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Continued on next page

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LOUDSPEAKERS

Continued from preceding page

listening-test procedure. These are small groups of wind instruments and string instruments.

Something like a good Dixieland jazz record is a satisfactory source for checking the performance of the system on wind instruments, particularly brass. Listen carefully for a clear-cut definition between individual instruments. When the string bass is used (rather than the tuba) you may hear some IM distortion similar to the type described with organ music. But there is another kind of IM that will show up also if it is present. It can result in a very-low-frequency modulation of the other frequencies—something similar to the dithery effect mentioned earlier, but at a much lower frequency. This produces a rhythmic sort of breakup in the reproduction. Listen to see that passages in which the brass sounds particularly strident sound also quite steady, and do not break up.

The other kind of test is provided by a small jazz combination that is predominantly strings, for instance those of George Shearing or Marian McPartland. These give a good opportunity to listen for accuracy of the extreme high-frequency reproduction. At the same time, the quality of the entire program can be clearly observed because of the smallness of the ensemble.

The two combinations just mentioned are particularly good because of the very tasteful way in which the brushes are played. If the brushes just sound like someone going *shhhh*, then the loudspeaker system is definitely lacking in accuracy. In this program material the performer at the brushes produces some delicate variations in tone color. These should be clearly audible.

Listen as well to the attack and decay of plucked strings, particularly at the higher frequencies. Many of these sounds have a great deal of character in the composite envelope of sound. The first time you hear some of the tricks employed by such jazz combos, you may wonder what they are doing. Careful listening the second time, however, should give you a pretty good idea of what instrument is being used and how, if your loudspeaker system is performing correctly. Don't forget to notice the effects of cymbals and all the other traps used by the drummer. These all have their own characters, which should be clearly discernible.

An instructive way to criticize these sounds and discover whether they are

being accurately reproduced or not is to attempt analysis of just what makes the sound. A wire brush being played on the surface of a skin drum will radiate some sound characteristic of the vibration between the wires and some characteristic of the wire touching the surface of the skin. Sometimes the brush is used on a cymbal instead of the drum. The difference should be easily audible.

Another kind of sound in this group that can be useful comes from castanets. Castanets are small pieces of wood, hollowed out in the middle so as to make a kind of cavity. The sound is made by clapping the pieces of wood together with the fingers, the cavity making a hollow resonance. It should be distinctly identifiable as two hard pieces of wood being clapped together, with the characteristic hollowness of the cavity being varied by the fingers. If in the reproduction it sounds like a boy with a wooden stick drawing it along the palings of a fence, there is something lacking in the loudspeaker.

In selecting a loudspeaker you will get plenty of advice as to whether you should use a bass reflex, back-loaded horn, infinite baffle, acoustic suspension, or what-have-you for the woofer end, and whether an electrostatic, compression driver, or what-have-you is best for the high-frequency end. Most of these arguments are based more on theory than on practical experience. The final choice should be made on the basis of whether or not the system sounds good *in your living room*.

You may also encounter differences of opinion as to whether you want a large loudspeaker or a small loudspeaker for your particular size of living room. It is usually fairly safe to say that the loudspeaker should be commensurate with the living room. If the loudspeaker is half as big as the listening room, it is apt to sound that way. And if it is so small you need a metaphoric magnifying glass to find it, it is also apt to sound that way. But there is no definite rule as to the size of loudspeaker for a given listening room. The decoration, the amount of carpeting, the sort of furnishings, the openings for windows and doorways—all affect the best choice of loudspeaker and also the best position for it.

The only way to determine this for yourself is to try different positions for the loudspeaker, and also different listening positions. There is one good rule: a good *system*—that is, the loudspeaker in a good position, in a listening room to suit it—will give good reproduction wherever you listen to it. So try moving around. If the quality of reproduction is strongly

dependent upon where *you* happen to be, if it sounds good when you sit in the middle of the room, but not when you go over to one side, then the system may not really be the best one for you. Keep looking.

This article has been based on the possibility of getting your dealer to let you try a system or two for a little while—long enough for you to get used to it and decide whether it suits your living room and listening conditions before you make your decision. Many people are not in such a fortunate position. Although this is the ideal way to choose a loud-speaker, circumstances often force the buyer to make his choice in a demonstration room some distance from home. While this is harder to do, it is by no means impossible. In a further article I shall tackle this problem and also give more specific leads on good placement of typical systems.

VICTORIA SAT HERE

Continued from page 37

and in the language of origin: such is the *Otello* production made by Rafael Kubelik two years ago and continuing into the present season. Single singers are sometimes imported for a single role, but in that case the foreigner has to learn the part over again in English. Aside from these exceptions the Royal Opera at Covent Garden is now as thoroughly English as the houses in Germany are German. Before the war this would have seemed impossible; today it is not only possible but it is actually a satisfactory system with a generally high level of result. For almost the entire year (all but August) the beloved old house performs opera and ballet from the national resources and in the national language. What it comes to is about two-thirds opera and one-third ballet. If the Royal Ballet were not in such constant demand in other countries the proportion might be different, for London has become devoted to ballet nowadays.

A number of circumstances conspired to bring about this result. The primary cause is, of course, economic. The old-fashioned international system with its lavish expenditure on visiting celebrities was not possible when war ended: it could be used occasionally, as a sort of spree, but some more rational economy was required as a steady thing. The only alternative was to keep the house closed. The late Lord Keynes set up

Continued on next page



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VICTORIA SAT HERE

Continued from preceding page

the Covent Garden Opera Trust to deal with the problem, to draw up a long-term plan and, with the aid of the National Trust, to create what had never existed before, a national English opera-ballet theater.

Fortunately for the planners, there was material at hand. The Old Vic across the river had been giving opera in English at popular prices for a long time, and had transferred that part of its activity to Sadler's Wells in the 1930s. At Sadler's Wells a woman of power and vision, Ninette de Valois, had brought into being an English ballet company and school which, in an astonishingly short time, produced choreography and individual dancers of very high rank. Even before the war this ballet had startled Europe, and some of its solo dancers—first Alicia Markova and then Margot Fonteyn—had won an enormous public. Under the scheme set up by Lord Keynes this ballet was moved to Covent Garden and became its resident company, afterwards also given the patent as the Royal Ballet. In ten short years (this is the eleventh season) the Royal Ballet has proved a tower of strength to the company, and its profitable tours of the world have brought both prestige and money into the institution.

It was somewhat more difficult to create an opera company, and I do not myself feel sure that all the problems have been solved. English orchestras and conductors are very good indeed and English choral singing is superb. The soloists, who are usually distinguished by musicianship and discipline, are not really "operatic," if one may use that dog-eared word, not really theater singers like those of Austria and Italy. This may be a matter of taste, and it may be argued that London does not like its singers to be "operatic"; and yet one cannot help noticing that whenever a thoroughly operatic phenomenon like Maria Callas comes to Covent Garden they have to call out the police reserves to deal with the mob. If I were pressed to define "operatic," I might haltingly say that it is a matter of fusion between temperament and technique: a true opera singer is caught up and carried away by the passion of the music without ever actually losing control. The English singers are always in full control; the question is whether they are ever in danger of being carried away.

Exceptions there are, naturally: the Australian dramatic soprano Sylvia Fisher is obviously a true opera

singer, and the beautiful young English girl Amy Shuard seems to me a true Verdian soprano. There are others. But it is not unfair to say that the high operatic fever, the real excitement of Verdi and Wagner, especially in climaxes, is seldom engendered by an all-English cast of principals.

And, finally, there is the language—our immense and God-given language, so wonderful for poetry and, as it seems to me, so awkward in most singing. Covent Garden takes a deal of trouble over translations. Seven of those now in use were made by Professor Edward Dent, that valiant veteran of all opera battles. His *Figaro* translation, which I heard again in performance there a short while ago, seems to me one of the most skillful and witty of re-creations; it is early Dent, than which there can be nothing better. And yet, alas and alack, the singers made the recitative sound remarkably like Gilbert and Sullivan. Furthermore there seemed something flat-footed, at times, about our language itself in relation to this music: I felt for the first time in years how indecent the opera was, and how easily Mozart's smile could be turned into a leer.

Never mind. Perhaps language has not the importance in opera that we tend to give it in our captious moments. Certainly one's awareness of it all but vanishes in the most lyrical passages, even in Mozart. As for Verdi—well, the big duet in the *Masked Ball* at Covent Garden, as sung by Amy Shuard with the Canadian tenor Jon Vickers, might as well have been in Italian, Chinese, or Eskimo so far as the words were concerned.

What matters most is that this wonderful theater, well loved and always remembered by those who know it, is now in good hands, operating on a sound and permanent basis. It has some very worn-out scenery—the sets for *Tosca* and *La Bohème* are dated 1908—but so also do New York and Paris. It has yet to solve a number of problems concerned with English singers and with the singing of English. But it has done wonderfully courageous things, such as the production of Berlioz's *The Trojans* last June in a single long evening. Its ballet has dazzled the world; its musical director, Rafael Kubelik, is one of the best in existence. It gives London an all-year-round opera and ballet season of very high musical quality at prices which do not cripple the purse, and it shows every sign of continuing to do so for a long time to come. Few centenarians can give such signs of youth and vigor. The opera public throughout the world wishes it a very, very happy birthday.

SCARE OF SPRING

Continued from page 48

Call me, Madam—except a comma. The same thing applies to *Sing gloria!* and *Sing, Gloria!*, but there is a world of difference in the final meaning. Almost in the same class are those tantalizing short titles, usually abbreviated from first lines, which appear on lists of songs; one of my favorites is *The Captain cried*, which arouses a touching, but probably quite misleading, mental image of a martinet moved to tears. *Blow up the trumpet* is a sentiment I have often shared, when listening to a modern trumpeter "having a go" at a baroque trumpet part, and is on a par with that other indignant piece *Strike the lyre!* I have encountered a sacred work entitled *The Lord is long suffering* (not only the Lord either; who can forget the psalmist's heartfelt *One day in thy courts, O Lord, is better than a thousand!*)! I also remember seeing a Cambridge poster which terminated a very long-winded program with the reassuring words *Be not afraid*. Compilers of programs and catalogue entries, even musicologists, sometimes earn an unexpected laugh with such odd sequences. I recall being quite shaken once by the tremendous gust of student laughter which greeted this innocent list of Purcell's theater airs: *The Double Dealer*, *The Mock Marriage*, *The Maid's Last Prayer*, *The Virtuous Wife*, *The Married Beau*, *The Old Bachelor*, *Love Triumphant*, and *The Wives Excuse*. Another amusing sequence is in *The Mulliner Book*.

And so we come to our grand finale, a succulent Musical Menu, or Mélange of Misprints. First of all we shall not get far without Handel's *Waiter Music*. After that indispensable person has arrived, we can proceed to an *apéritif*; perhaps Ravel's *Deux d'eau* is a little tame, unless it has at least one of gin to go with it. Still there are always *The Wines of Rome*, as decanted by Respighi. Then the hors d'oeuvres, including Granados' *Collecion de Tortillas* and Fauré's *En Sardine* or Chabrier's *Bolonaise*.

If it is high tea (or *t* in alt, as a professor of my acquaintance always calls it) we can have *A Crumpet Voluntary* (by kind permission of Messrs. Clarke and/or Purcell). If, however, it is lunch or dinner we should probably all plump for something *A la Turkey*, by Mozart, with of course, the usual trimmings, including *Le Maron* by Auber. Or, of course we may prefer *Duck d'Orleans*

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SCARE OF SPRING

Continued from preceding page

by Hotteterre, or *Mother's Goose*, by Ravel.

After the main course we have quite a choice of sweets ("Oh the sweets, delights of love," as I once heard a pair of schoolboys sing, a long way after Purcell). We can enjoy Debussy's *En Gateau* or *Eclair de Lune*, turning with a shudder from Sibelius' *Tapioca* to trifle with Chabrier's *Bananera*, Mozart's *Magic Frute*, Handel's *O lovely peach*, or Gounod's *Nut divine*. Perhaps we will respond in the affirmative to the waiter's query *Havanise?* (by Auber). And with a sigh of repletion, echo Gounod: *O mange adorable!*, with scarce a thought of a certain sinister *Sérénade Melon colique* and hoping beyond all things that we can escape without moaning (again with Gounod) *Voici la vaste peine*. . . .

And now for an after-dinner anecdote. I cannot claim that it is a musical one, but I hope that readers of HIGH FIDELITY will pardon a music librarian if he introduces what might be called a biblioticklish joke. For some time the Subject Index files of one of our most celebrated British institutions included an entry which sent many earnest students in search of a chapter which purported to deal with the subject of *Free Love in the Bible*. Alas; life is full of disillusionment. Imagine their disappointment when they found that the chapter in question only dealt with *Tree-love*, after all. . . .

To conclude, may I quote the editor of a certain local British newspaper, well known provincially if only for its lavish output of misprints? In reply to his numerous critics, he always says:

Farmers plough in their mistakes;
Doctors bury theirs;
We publish ours. . . .

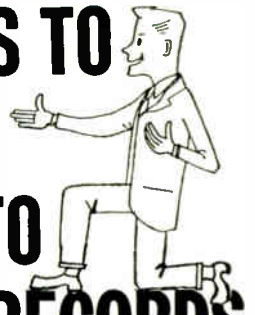
MUSIC YACHT

Continued from page 42

the elements. Though hardly an accurate bit of reporting, it is a fact that the system does operate at sea under conditions the landsman might find somewhat less than conducive to relaxed listening, and it does give great pleasure to the crew—but the music on such occasions is more likely to be boogie-woogie than Bach.

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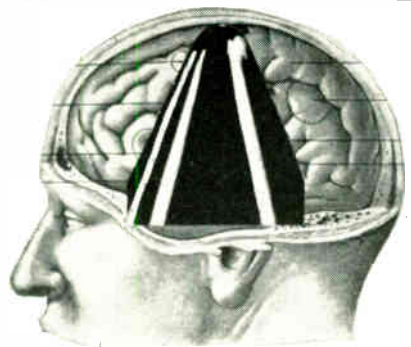
ure under so many circumstances that memories tend to obscure judgment. Yet I believe the quality is very good indeed, satisfying to listeners with a far better ear than mine. The three speakers—one in the Telefunken in the forward stateroom, the other two in the main cabin—fill the boat with sound. It seems to come from no identifiable source, but to well up from the ocean itself. There must be something of the cello's body in a small wooden hull. Every instrument seems enriched. Although the mid-range frequencies are best, the three speakers produce a satisfactory bass, and I have not been able to detect any serious peaks in the treble.

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Many of my happiest hours aboard have been musical. On a small vessel you live close to nature. Basic factors such as wind and tide become of first importance. The senses become keener than they are on land: you hear the faint moan of a buoy far to leeward, or see at a great distance the slim spire of a lighthouse, or feel the cold damp of fog or the rich warmth of sun, in a way you never could land-bound. At the same time, values change. The critical attitude becomes less severe. The sense of urgency which impels so many of us through modern life is lost. In a snug harbor on a stormy afternoon there is time to savor each note of the entire *Art of Fugue* without feeling you should be doing something else. Telephones never ring, appointments never press.

Then there are the memories: a night at anchor near George Town, Great Exuma, one of the Bahamas, where Zib and I sat on deck in the moonlight as Heifetz played concertos for us alone, while astern a bank of coral sand shone as bright as a silver bar; picnics ashore, with dancing under the palms; a hurricane-threatened day in a cove off the Connecticut River; ports along the Riviera; a misty evening in Portofino. . . .

Music is a vital part of the good life, and memories. Of all the features of *Finisterre*—such essentials as masts and sails, topsides and bottom—I would be most loath to part with our seagoing hi-fi. Without the others she would not sail, nor even float; but without music, she would not be complete, either. She must have music wherever she goes.



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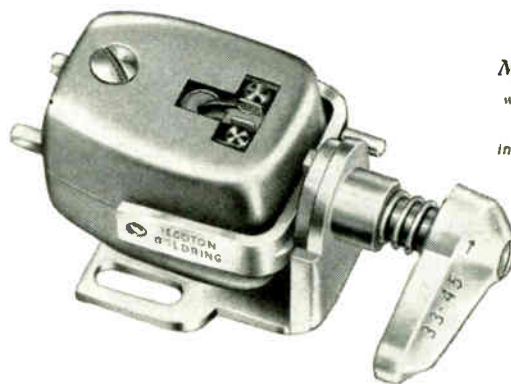
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MILKPOONCE

Continued from page 39

and lightness, with one mournful and one joyous eye."

Similarly, says Strauss, "The most misunderstood figure has been our friend Ochs. Most of the bassos put on the stage a horrible and vulgar monster with gruesome make-up and proletarian manners, such a figure as would rightly antagonize civilized audiences (French and Italian). That is altogether wrong. Ochs is a country Don Juan. He is handsome, approximately thirty-five years old, and an aristocrat even if half a peasant. He knows how to behave in the Marschallin's salon with sufficient decency so that the servants do not throw him out after five minutes. Inside he is a vulgarian; outside presentable enough for Faninal not to refuse him on first looking him over. Most important, it is necessary to play the first scene of Ochs in the boudoir with the greatest delicacy and discretion, if it is not to be as repulsive as the love affair of an old general's wife with a sergeant. In short, Viennese comedy—not Berlin farce!"

A farce of a different color, if you will permit the expression, may materialize on a stage when an opera's composer has been long and safely dead, and no longer can blast his traducees. Sometimes, instead of "improving" the dramatic content of an opera, the performers decide simply to forget it. Apparently the theory behind this is that people attend operas simply to hear voices—the singers' uplifted in pretty acrobatics, their own over intermission refreshments. Once this notion has infected a cast, any adherence to the plot—or the musical continuity—will be purely fortuitous.

Not long ago I heard a performance of *Aida* in which occurred an incident which, if taken seriously, would have made the third act superfluous. You will remember, of course, that Radames, in the Triumphal Scene, leads the captured Ethiopians before the throne. Among them, unknown to the Egyptians and to Radames, is the Ethiopian king, Amonasro. Radames pleads for mercy for his victims. In his plea he says, "Slain is Amonasro, the warrior king; no hope remains for the vanquished." At the words "Slain is Amonasro," this particular Radames (who, I must presume, had only the vaguest idea of what *Aida's* plot was about but knew that there was somebody around by the name of Amonasro) pointed to Amonasro, hiding among the crowd!

Then there was last year's performance of *Fidelio* at Salzburg. Florestan

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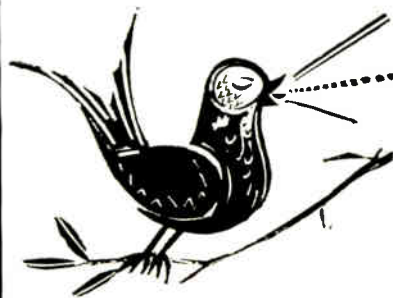
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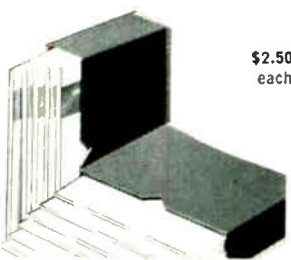
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was sung by an Italian tenor who apparently had had trouble with the spoken German dialogue. So the stage director calmly cut Florestan's line "Ah, my Leonora. . . what have you dared for me!" Now this line, standing between the second act quartet and the duet, is one of the pivotal lines of the drama. It is not only heartrending and beautiful, but it is *musically* necessary as a separation between the two musical numbers. To omit it is to ignore *Fidelio* as a drama and to reduce it to concert "numbers." This happened, mind you, in a festival performance, ostensibly staged in such a way as to carry out the spirit of the work. "Carry out" is perhaps the *mot juste*.

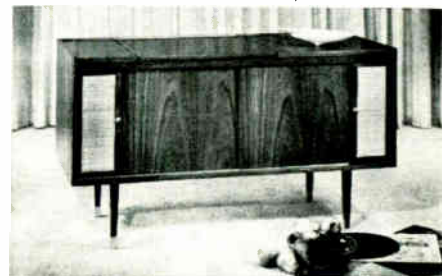
Have you ever noticed that in *La Bohème*, where in the beginning of the act the two friends are so horribly cold they have to keep slapping their arms about and burn a play, the cold seems suddenly to abate as soon as Schauard, temporarily in the chips, brings in the firewood. The firewood is never used, though Puccini bids Colline do so. Why not?

Have you noticed, too, that in the first act of *Die Walküre*, when Hunding peremptorily commands Sieglinde to prepare the meal, she invariably sets before the two men some empty dishes? Well, either you decide to let the meal be unrealistically indicated, in which case there seems to be no need for realistic dishes, or you give poor Hunding and Siegmund something to eat. Maybe Hunding's grouchiness stems from the fact that he has been hungry for years.

Have you ever observed the strange behavior of the audience at the play within a play in *Pagliacci*? Either, like Sherlock Holmes's dog in the night, they do nothing and sit there as if the slight harlequinade were a performance of Bach's B minor Mass or they turn away from the play altogether, face the conductor, and simulate enormous excitement.

I suggest that we begin anew to study the familiar works and that we attempt to seek the answer to the questions: What was this work intended to be? What is its musical and dramatic import? What did the composer mean to convey to us? Let us no longer try to show how clever we are in finding a new message, a new twist, and in grafting on a different interpretation, different for the sake of difference. Let us attempt to scrape from the work the enervation of familiarity, of repetition, the condescension which creeps in with familiarity. And this search, this fresh appraisal is every bit as important in recorded performances of opera as it is on the stage. Obviously!

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ADVERTISING INDEX

Key No.	Page
1.... ABC Paramount	90
2.... Acoustic Research, Inc.	24
3.... Airex Radio Corp.	131
4.... Allied Radio Corp.	9
5.... Altec Lansing Corp.	54
6.... American Electronics, Inc.	94
7.... Ampex Corp.	101
8.... Angel Records	56
9.... Apparatus Development Co.	134
10.... Arrow Electronics	131
11.... Audax, Inc.	134
12.... Audio Devices, Inc.	23
13.... Audio Exchange	136
14.... Audio Fidelity Records	65, 79, 87
15.... Audion	131
16.... Audio-Vision Co.	131
17.... Bartok Records	91
18.... Bogen, David, Inc.	Back Cover
19.... Bozak, R. T., Co.	121
20.... British Industries Corp.	5
21.... British Industries Corp.	16
29.... British Industries Corp.	32
22.... Capitol Records	69, 83, 104
23.... Carston Studios	131
24.... Chambers Record Corp.	92
25.... Classic Electrical Co.	131
26.... Collaro	52
27.... Columbia Phonograph	132
28.... Columbia Records	63, 99
30.... Components Corp.	134
31.... Conn Organ Corp.	113
32.... Connoisseur	133
33.... Conrac, Inc.	12
34.... Decca Records, Inc.	61
35.... Dexter Chemical Corp.	76
36.... Duotone Co.	133
37.... Dyer-Bennet Records	89
38.... Dynaco Inc.	128
39.... EICO	13
40.... Electro-Sonic Laboratories, Inc.	26
41.... Electro-Voice, Inc.	15
42.... Elektra Records	75
32.... Ercona Corp.	133
43.... Expériences Anonymes	90
44.... Fairchild Recording Eqp. Corp.	122
45.... Ferrodynamics Corp.	106
46.... Fisher Radio Corp.	25, 27
33.... Fleetwood Television (Conrac, Inc.)	12
29.... Garrard Sales Corp.	32
47.... General Electric Co. Inside Back Cover	
48.... Glaser-Steers Corp. Inside Front Cover	
49.... Goodman's Loudspeakers	125
50.... Gray Mfg. Co.	4
51.... Grommes	127
52.... Harman-Kardon, Inc.	21
53.... Heath Co.	28-31
54.... Hi-Fidelity Electronic Corp.	131
55.... Hi-Fi Headquarters	131
56.... High Fidelity Recordings	93
57.... High-Fidelity House	131
58.... International Pacific Recording Corp.	91
59.... JansZen	20
60.... Jensen Mfg. Co.	1
61.... Kapp Records	67
62.... Key Electronics	131
63.... Kingdom Products Ltd.	119
64.... Klipsch & Associates	8

Key No.	Page
65.... Lansing, James B., Sound, Inc.	123
66.... Leslie Creations	92
67.... London Records	71
63.... Lorenz Speakers	119
68.... Magazine File Co.	135
69.... Magnetic Recording Co.	105
70.... Manhattan Recording Co.	78
71.... Marantz Co.	130
72.... Mercury Record Corp.	59
73.... Metzner Engineering Corp.	126
74.... Minnesota Mining and Manufacturing Co.	50, 51
59.... Neshaminy Electric Corp.	20
75.... Newcomb Audio Products Co.	17
North American Philips Co., Inc. 76.... Cartridge	19
77.... Loudspeaker	22
78.... Tape Recorder	102
79.... Nuclear Products Co.	89
58.... Omegatape	91
80.... ORRadio Industries	98
81.... Peck, Trevor, Co., Ltd.	131
82.... Permoflux Products Co.	132
83.... Pickering & Co., Inc.	2
84.... Pilot Radio Corp.	11
51.... Precision Electronics, Inc.	127
Professional Directory	131
85.... RCA Custom	86
86.... RCA Tape	102
87.... RCA Victor Division 80, 85, 91	
20.... R-J Enclosures	5
Record Market	92
88.... Records in Review 1957	129
89.... Record Review Index	92
90.... Recoton Corp.	133
91.... Reeves Souderaft	105
92.... Rek-O-Kut	115
93.... Roberts Electronics Inc.	109
94.... Robins Industries Corp.	105
26.... Rockbar Corp.	52
49.... Rockbar Corp.	125
95.... Scheller, E. & R.	135
96.... Schober Organ	135
97.... Schwann, W.	90
98.... Scott, Hermon Hosmer, Inc.	111
99.... Scott Martin	131
100.... Seeco Records	89
101.... Sherwood Electronic Laboratories, Inc.	6
102.... Sonotone Corp.	134
103.... Stephens TRU-SONIC Inc.	7
104.... Stereo Age Recordings, Inc.	100
69.... Stereo Tape Exchange	105
105.... Stromberg-Carlson	10
106.... Tandberg	104
107.... Thorens Co.	14
108.... Trader's Marketplace	126
109.... University Loudspeakers, Inc.	116
110.... Urania Records	90
111.... Vanguard Recording Society, Inc.	88
112.... Vitavox Ltd	18
113.... Vox Productions, Inc.	78
114.... Weathers Industries, Inc.	49
115.... Webster Electric	103
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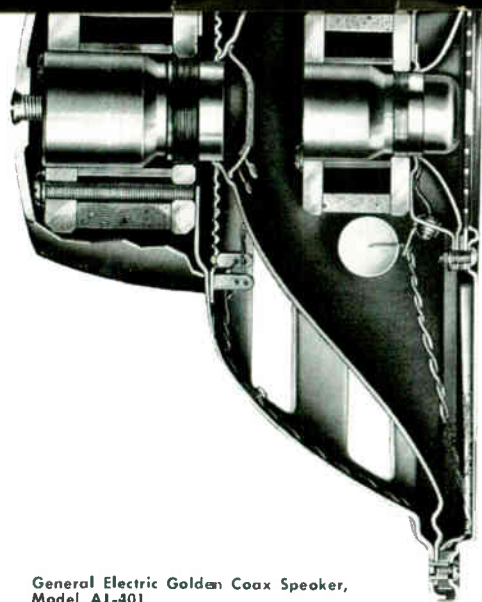
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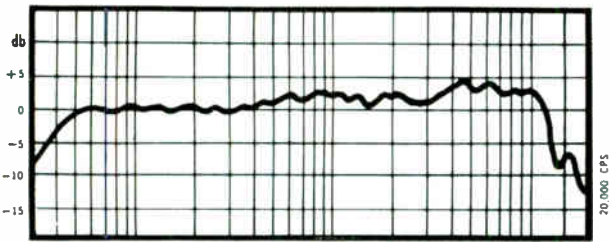
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	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
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