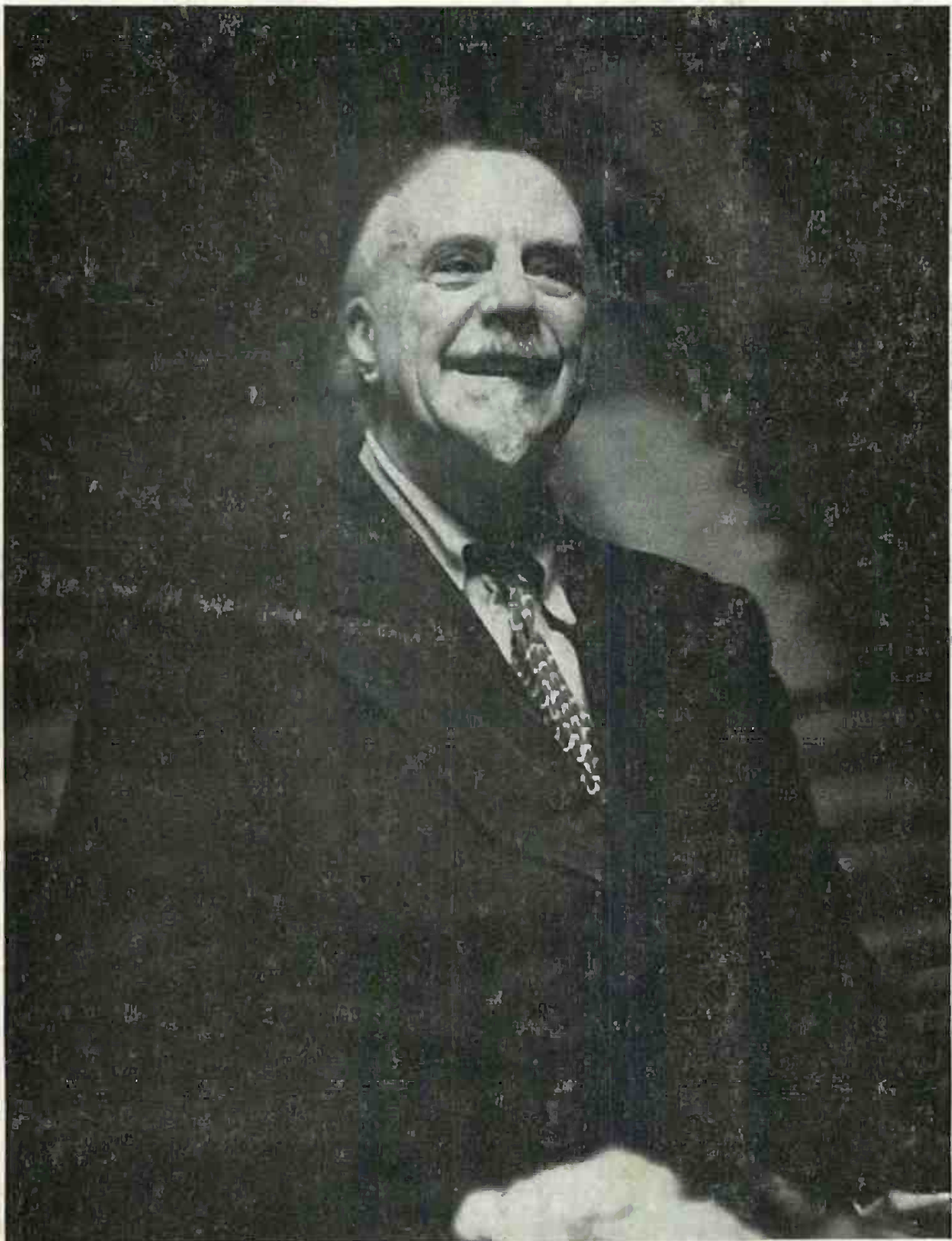


*in this issue* **Conversation with Beecham**

**October**

# **High Fidelity**

**60 cents**



Sir Thomas Beecham, Bart.

by Adrian Siegel

*The Magazine for Music Listeners*



# SUPERB FOR STEREO

*...and better than ever for monaural records*

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records—there is only one choice, the GS-77.

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**Jensen**  
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**Net Price.....369.50**

HOW THE NEW JENSEN STEREO DIRECTOR WORKS...

A pair of these Director assemblies are used in the DS-100 Dual 3-way System (illustrated above), a single assembly in the SS-100, mounted inside on the shelf above the Flexair woofer enclosure. Chassis easily rotated without moving cabinet, has an 8" m-f unit, compression-driver tweeter, network and control. All frequencies above 600 cycles are reproduced by the Stereo Director assembly. Complete system is also available in kit form.



Jensen STEREO DIRECTOR lets you place the speakers wherever decor dictates, square to the wall for best appearance. You send the sound to you, instantly adjust for best stereo listening without moving cabinet.

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The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



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STEREO DIRECTOR

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PHOTOGRAPHED BY MORT WELDON



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The unusual photographic study of Sir Thomas Beecham which decorates the cover was made by Adrian Siegel.

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OCTOBER 1958

No one who reads HIGH FIDELITY, naturally, needs identification of the elegant and valorous baronet whose comments and witticisms lead off this issue (page 42). His chin-beard has served as a sort of war pennant for embattled Mozartians for fifty years, and he has done his bit besides for Handel, Schubert, Delius, Sibelius, and Bizet. His companion in this conversation—arranged by Roland Gelatt of HIGH FIDELITY and J. David Bicknell of EMI—is an old acquaintance, Sir Robert John Graham Boothby. Sir Robert (K.B.E., Legion of Honour) has represented East Aberdeenshire in Parliament since 1924 and, as a young man, served as secretary to Winston Churchill when the latter was Chancellor of the Exchequer. Since this interview, he has been made a life peer, his new title being Baron Boothby of Buchan Rattray Head, Aberdeen, and one now addresses him as Lord Boothby. The conversation was transcribed in Sir Thomas' suite at Brown's Hotel in London, and is completely extemporaneous.

Robert Charles Marsh, who, on page 46 enjoins us to be sane about stereo, is a regular contributor to these pages. He is also author of *Toscanini and the Art of Orchestral Performance* and music critic of the *Chicago Sun-Times*. For his newspaper he has just completed a European tour which involved his accompanying the Philadelphia Orchestra into the Soviet Union. Had a pretty good time among the Comrades, he says, but is glad to be back in Chicago, tinkering with his stereo system.

Paul Moor has been to Russia, too—obviously, from the fact that he interviewed Sviatoslav Richter there (see page 49). In fact, he was the writer picked by *Time Magazine* to accompany Van Cliburn on his triumphant travels around the U.S.S.R.

C. G. Burke is a man whose inimitable prose has been too long absent from HIGH FIDELITY, and it is with real delight we greet his short story, "So Musical a Discard," which you may read on page 52. He promises us more of the same, once he has fulfilled his obligations to J. B. Lippincott Company, for whom he is committed to write a pair of books. We will keep needing him. For new readers, we may point out that Mr. Burke was one of the founding fathers (if he will excuse the expression) of HIGH FIDELITY Magazine and, in fact, of the whole body of literature which has sprung up around the twin phenomena of high fidelity and LP recording. He originated the critical discography, among other things.

Our bearded stereo experimenter Norman Crowhurst looks—and, apparently, is—prototypical of the dogged Britisher facing dreadful odds. Which is a good thing. There aren't any much more dreadful odds around today than that the first way you set up your stereo will yield you something horrid and raucous. Lucky us, to have Crowhurst trying it first! See page 54.

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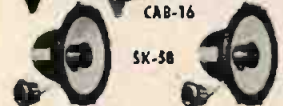
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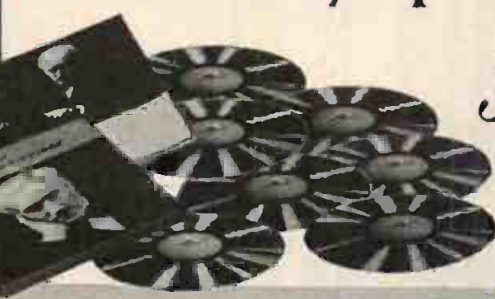
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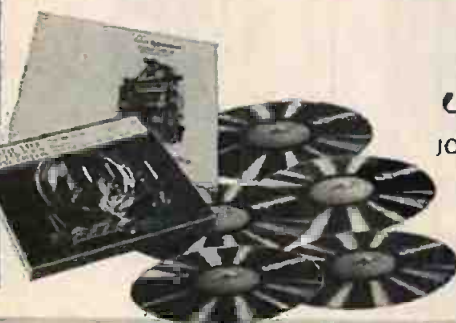
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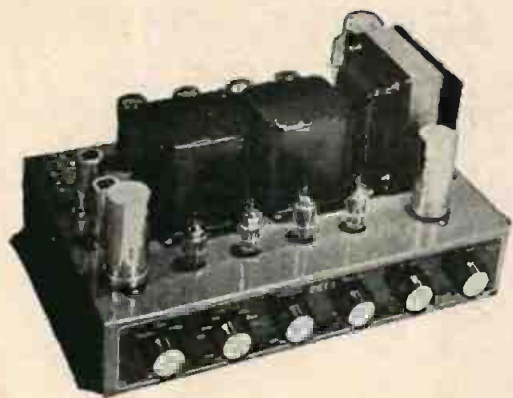
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Bell: Years Ahead . . . Years Ago.



This was the amplifier that started the swing to STEREO. The Bell Model 3D. Introduced in May, 1953, it had dual inputs for radio, phono and tape.

**“As a standard binaural amplifier, it would seem difficult to improve.”**

*High Fidelity Magazine, November 1954*

The experts were wrong. Today, nearly four years later, Bell introduces a complete new line of stereo components with more of the features considered most desirable in a Stereo Amplifier.\*

Five years ago, Bell Sound Systems produced the very first 2-channel Stereo Amplifier on a single chassis. It was designed, primarily, to play Cook Binaural Records—the kind that required a two-headed tone arm to track two sets of grooves. Remember?



New features of the Bell Model 3030 Stereo Amplifier include Single-Knob Balance Control, Continuously Variable Loudness Control and Level Control with Built-In Channel Reverse for Stereo.

Quickly accepted as the standard of the industry, the 3D was acclaimed by the experts as “difficult to improve”.

We thought so, too. But then, along came magnetic tape which immediately made stereo playback and recording possible. Taking advantage of the quality reproduction of tape, Bell modified its 3D—and added a Tape Head Input.

That was in 1956. A year destined to make hi-fi history; Bell, set to introduce the “sleek, slim silhouette”, announced the first major breakthrough in high fidelity styling.

“Impossible”, said our friends when Bell revealed plans to re-design its 2-channel Stereo Amplifier, early this year with the same long, low look, only 4” high, as the rest of its monaural line.

\*See Page 32, *Hi Fi and Music Review*, August, 1958.



Professional Stereo Recording System, made by Bell, includes the Model T-213 Tape Transport with two RP-120 Record Playback Pre-Amplifiers in a Portable Carrying Case. Tape Transport with new Auto-Stop Switch, and Add-On electronic components are available separately for your own custom installation. Only Bell has these outstanding components to let you make your own professional stereo recordings on tape for less than \$300.

The experts were wrong. Sixty days ago, Bell again set the standard for all others to follow with the introduction of the new Model 3030, a 2-channel, 30 watt stereo amplifier with built-in pre-amps. With *more features* to play the new “single-groove” stereo records and reproduce stereo radio broadcasts, the 3030 also made possible top-quality tape playback (direct from tape heads or tape pre-amps).

For this purpose, Bell last year introduced a new Tape Transport in 4 basic models: the *only* one of its kind to RECORD STEREO, with its own specially designed Add-On pre-amplifiers for playback and recording.

This is a professional-type machine, with three heavy-duty 4-pole motors and a frequency response of 25-12,000 cps  $\pm$  2db. Used for stereo recording, the Bell Tape Transport effectively copies stereo tapes and records and captures stereo broadcasts off-the-air. In one year, this component has won unanimous consumer acceptance to gain unchallenged leadership in its field.

With the new Bell 3030 Stereo Amplifier, the Bell Tape Transport represents a complete stereo system that will *not* become obsolete in the future: Units now being made have provision for a 4-track head to play 4-channel tapes when they become available.

Recently, Bell made available a low-cost Stereo Amplifier for the “budget-buyer”. Known as the Pacemaker, this 2-channel, 20 watt stereo amplifier is still another product of Bell Stereo “know-how”, with an outstanding array of features for its low cost.

Today, there are more Bell Stereo Amplifiers in use than all others combined. But progress continues.

To maintain its position as the only manufacturer of a *complete* line of Stereo components, Bell is getting set to produce even



Pacemaker Stereo, shown here, is a low-cost 2-channel 20 watt amplifier. Known as the Model 2221, this Bell product has inputs provided for stereo records, tuner and tape. Plays monaural programs or the flick of a switch.

more big-power stereo amplifiers and stereo tuners. When these are announced, we promise they will be ready to deliver to you. This is our responsibility of leadership.

In the meantime, as a reader interested in the progress of Bell Stereo, we suggest you obtain a copy of the new Bell High Fidelity Handbook. This 24-page book contains photographs and specs. of the complete line of Bell components. Write us for your free copy.

Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio

A division of Thompson Products, Inc.

HIGH FIDELITY MAGAZINE





**A Complete Stereo System:** Shown here is a typical custom installation of the Bell Model 3030 Stereo Amplifier with a Bell Tape Transport. With these components for your Stereo system, you can start to enjoy the finest quality sound reproduction on tape. Amplifier has inputs to play monaural and Stereo discs with your present record player.



Choose ALTEC—the high fidelity speakers used in more professional stereophonic systems than all other makes combined—for your mono or stereo system. ALTEC offers six superb single frame high fidelity speakers.

**Prices start as low as \$31.00.**

Biflex\* speakers...perhaps the only true high fidelity single cone speakers made. Priced from \$31 to \$67.

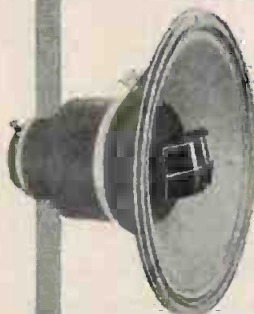


**BIFLEX SPEAKERS SPECIFICATIONS:**

Code	Guaranteed Frequency Range	Power	Impe- dance	Magnet Weight	Diam.	Price
415A	30-14,000 cps	25 watts	8 ohms	2.4 lbs.	15 1/2"	\$67.00
412B	40-15,000 cps	20 watts	8 ohms	1.8 lbs.	12 1/4"	\$54.00
408A	60-16,000 cps	15 watts	8 ohms	.65 lbs.	8 1/4"	\$31.00

\*The Biflex principle of high fidelity reproduction is a patented ALTEC development.

Duplex® speakers...considered the finest speakers in the world since their introduction over twelve years ago. Priced from \$120 to \$189.



**DUPLEX SPEAKERS SPECIFICATIONS:**

Code	Guaranteed Frequency Range	Power	Impe- dance	Magnet Weight	Diam.	Price
601B	40-22,000 cps (30 peak)	20 watts	8 ohms	1.8 lbs.	12 1/4"	\$120.00
602B	30-22,000 cps (30 peak)	25 watts	8 ohms	2.4 lbs.	15 1/2"	\$143.00
604D	30-22,000 cps (150 peak)	35 watts	16 ohms	5.6 lbs.	15 1/2"	\$189.00

*When you hear ALTEC — you know it's the finest. And it costs no more!*

Write for free catalogue and informative loudspeaker enclosure booklet:

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### Murder-Will-Out Division

Plucked from the *Stars and Stripes* by reader H. Chapman was an enticing little item about goings-on in Oklahoma . . . seems that some sound-conscious boys tried to fool the telephone company with tape-recorded sounds of coins clunking into a pay telephone booth. Apparently the fidelity was not high; the boys landed in jail.

### World Wide Hi-Fi

We thoroughly enjoyed looking through the Audio Show program (May 30, 31, and June 1) of the Hi-Fi Club of the Philippines. Did a fine job on their program, and it certainly looks as if they had an active and busy club.

From more or less half way around the other side of the world—Paris—we received the program of the first International Exhibition of Electronic Components. This covered a good deal more than hi-fi, but it included amplifiers, loudspeakers, and what-have-you.

As far as the United States is concerned: this is the season of shows and hardly a city will survive unscathed.

### Loudspeaker Data

If you do a lot of experimentation with loudspeakers, or plan elaborate installations, you will probably find the Technilog just published by University Loudspeakers at a cost of \$1.00 well worth the price. It is jam packed with semitechnical information on loudspeakers and their installation; rather heavy on what might be called high-fidelity public address installations—but this type of information is most useful in the more elaborate home setups. Lots of information on acoustics, too.

### To Be Specific

For those readers who like to know exactly what is going on and what current specifications are, we are glad to publish Bulletin E3 sent out recently by the Record Industry Association of

*Continued on next page*

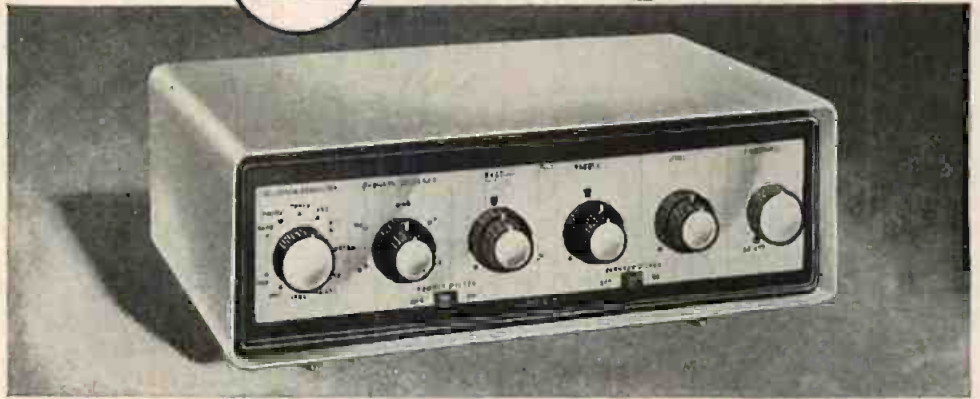
incomparably *the Best* in build-your-own hi-fi

# knight-kit STEREO

AN ALLIED RADIO PRODUCT



- Money-Saving Hi-Fi at its Finest
  - Advanced, Easiest-to-Build Design
  - Superb Musical Performance
- EASY TERMS AVAILABLE**



### knight-kit Stereo Deluxe Preamp Kit

Model Y-776 **\$62.50** \$6.25 down

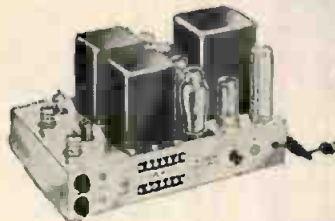
There's nothing finer in Stereo—it's in a class by itself—a control center that will do *anything and everything* you want.

**Superior Features:** Amazing input flexibility—5 Stereo inputs (including tape heads), additional 4 inputs for monaural; all can be permanently connected and controlled from single switch. 6 record equalizations for monaural; RIAA for Stereo. Volume, bass and treble controls on concentric shafts with special clutch for both individual channel adjustment and overall control. Single switch selects straight Stereo, Stereo Re-

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%; response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step construction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 4¼ x 15 x 8". 17½ lbs. Model Y-776. Net, F.O.B. Chicago, only . . . . . **\$62.50**

### knight-kit 60-Watt Stereo Basic Amplifier Kit

Model Y-777 **\$84.50** \$8.45 down

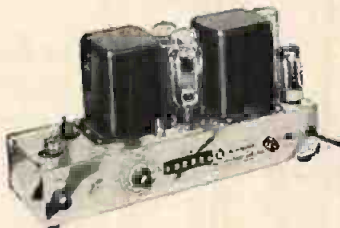


Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08% distortion at full 60 watts. Printed circuitry for easy assembly. Black and chrome styling; 9 x 14 x 8¼". 36 lbs.

Model Y-777. Net, F.O.B. Chicago, only **\$84.50** Y-779. Gray metal cover for above. . . . . **\$ 6.50**

### knight-kit 25-Watt Basic Linear Deluxe Amplifier Kit

Model Y-793 **\$44.50** \$4.45 down



Alone in its class for flawless output and highest stability. *Harmonic Dist., 0.11%; IM, 0.17% at full 25 watts.* Response: ± 0.5 db, 9 to 70,000 cps. Calibrated variable damping control. Balance control for precise adjustment of output tubes. Extreme stability even with speaker loads of high reactance. Black and chrome styling; 4¾ x 14½ x 7¼". Printed circuit board. Easy to assemble. Shpg. wt., 25 lbs.

Model Y-793. Net, F.O.B. Chicago, only **\$44.50** Y-794. Gold-finished metal cover . . . . . **\$ 4.75**

*There is an easy-to-build knight-kit for every hi-fi need... see catalog for full details*

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| Stereo Control Unit | FM-AM Tuner           |
| 12-Watt Amplifier   | FM Tuner              |
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| 30-Watt Amplifier   | 2-Way Speaker Systems |
|                     | 3-Way Speaker Systems |

**FREE** 452-PAGE 1959

### ALLIED CATALOG

Send for this value-packed catalog featuring: the complete line of superb Hi-Fi KNIGHT-KITS; the world's largest selection of quality Hi-Fi components and complete music systems—everything in STEREO; the world's largest stocks of Electronic equipment and supplies. Send for your **FREE** copy today.



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**First  
the  
fabulous  
TD-124**



TD-124 \$99.75 net

**NOW**

**two  
new "TD"  
Stereo-Monaural  
turntables**



TD-134 \$60.00 net



TD-184 \$75.00 net

Here's good news for budget-minded hi-fi aficionados. These two new Thorens turntables (with integral tone arm) give you the same basic drive mechanism you get in the ultra-precise TD-124 transcription turntable, but they're streamlined for economy. See the new TD-184 and TD-134 at your authorized Thorens hi-fi dealer's today.

**TD-134 Manual Player.** 4 speeds. It has the same precision-machined, adjustable-speed drive as the Thorens TD-124 transcription turntable for minimum wow, flutter and rumble. Turntable floats on nylon bearings. Integral tone arm equals tracking performance of separate arms costing as much as half the price of this entire unit. Plug in adapter for standard stereo or monaural cartridges. 15" x 12", extends 2½" below panel, 3" above.

**TD-184.** Same as TD-134 with semi-automatic operation: One dialing motion selects 7", 10" or 12" record size, starts motor. Arm literally floats down into first record groove on air; adjustable piston controls lowering speed. Absolutely no connection between arm and table during playing. Featherweight position trip shuts off player at end of record, idler disengages and arm lifts. Manual reject control permits shut-off, interruption or manual operation.

Thorens celebrates 75 years of progress in music reproduction



**THORENS**

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

**NOTED WITH INTEREST**

*Continued from preceding page*

America. The bulletin has to do with standards for stereophonic discs, and in the following paragraph, we quote it exactly and in full.

"The following are the findings of the Engineering Committee with respect to stereophonic disc phonograph records, which were accepted by the Board of Directors and approved as RIAA standards on March 25, 1958:

1. In stereophonic disc phonograph records, the two channels shall be orthogonal modulations of a single groove.

2. In the 45°-45° system of stereophonic disc phonograph recordings, the two axes of displacement modulation are inclined 45° to the disc surface.

3. In 45°-45° stereophonic disc phonograph records, the right-hand information, as viewed by the listener, shall appear as modulation of the outer sidewall of the groove.

4. In 45°-45° stereophonic disc phonograph records, equal in-phase signals in the two channels shall result in lateral modulation of the groove.

5. Lateral modulation of the stereophonic disc record shall produce equal in-phase acoustical signals at the loudspeakers.

6. The 45°-45° system is recommended as a standard for stereophonic disc phonograph records.

"It is further recommended that:

1. The desirable tip radius for reproducing stereophonic disc phonograph records be .5 mils.

2. The included angle of the groove to be 90°.

3. The bottom radius of the groove of the finished record be .2 mils maximum.

"The Board also approved for stereophonic disc records the same Recording and Reproducing characteristics and the same Dimensional standards as have previously been adopted for 45-rpm and 33½-rpm records as outlined in RIAA Bulletins E1 and E2."

**Modesty**

As readers well know, we comment from time to time on the activities of those creative gentlemen who produce publicity releases for innocent clients. The general principle seems to be that beautiful prose and pictures of pretty girls constitute adequate substitutes for facts about good products.

Our Publicity Release Receiving Department was therefore thrown completely out of gear the other day when

*Continued on page 12*

# STEREO AND MONAURAL

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



World-famous  
EICO advantages  
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
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- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers.



Stereo Preamplifier HF85



FM Tuner HFT90



Stereo  
Amplifier-Preamp  
HF81



Bookshelf  
Speaker System  
HFS1



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



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

Monaural Preamplifiers  
HF65, HF61  
(stack 2 for Stereo)

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



Over 1 MILLION EICO Instruments in use throughout the world.

## NEW STEREOGRAPHIC EQUIPMENT

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

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

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

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

## MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

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

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

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

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

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

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

## MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

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

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

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

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

## SPEAKER SYSTEMS (use 2 for STEREO)

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

**HFS1:** Bookshelf 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 range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

## FM TUNER

**HFT90:** surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-tronic" tuning. Sensitivity 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95. Wired \$65.95. Cover \$3.95.

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8 CLOS COVER, P. C.T., INCL.

Continued from page 10

a certain Harold Goodstein of Arnold and Company in Boston sent us a short one-page letter announcing the basic facts about five new products to be released by his client (H. H. Scott; *adv.*).

Just to prove that, while we are mean to publicity writers most of the time, we can be nice once in a while, we'll quote item #2 in full: "New H. H. Scott model 299 stereo-amplifier. Dual 20 watt amplifiers and preamps on a single chassis. Converts to 40 watt complete amplifier-preamplifier on monaural. Separate bass and treble controls. Visual light control panel. Price \$199.95."

**Immodesty**

If the foregoing item represents a certain degree of modesty, we can of course give you a contrasting story. HIGH FIDELITY and AUDIOCRAFT editorial people were invited recently to a wing-ding to introduce the new fall products of one of the big manufacturers. Along with many other representatives of the press, they listened to demonstrations (quite good) and heard talks of merchandising plans and finally of engineering objectives and achievements. During the last mentioned, the company's engineer (?) stated that the products operated with not more than 10% intermodulation distortion. This was, he said, entirely adequate performance for high-fidelity equipment.

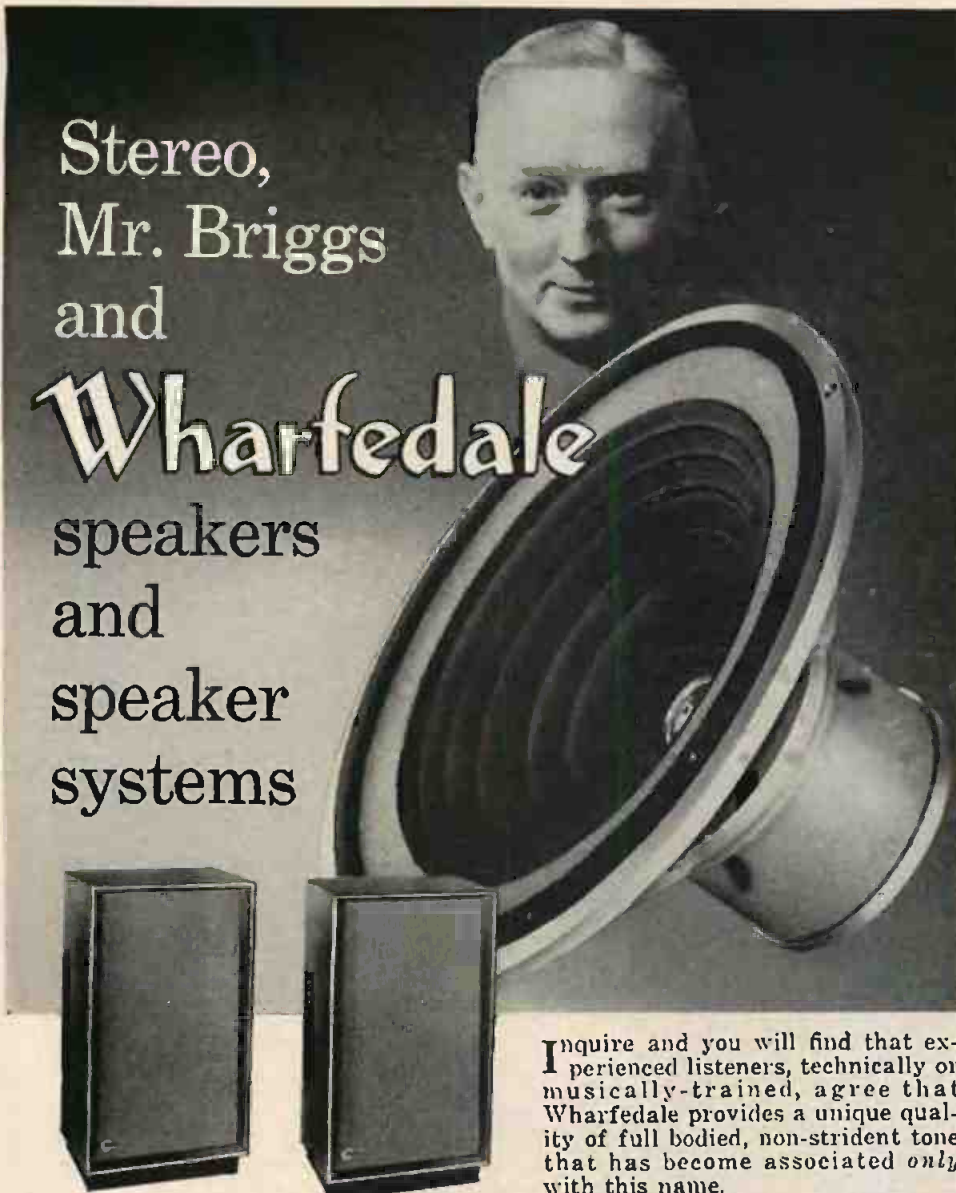
Not by us it ain't, bub!

**Apologies to Organists**

Last July we had an item in this column that carried on grumpily about the misuse of such terms as stereo and coaxial. Reader George Bozeman of Tulia, Texas wrote in to commend us for our stand but suggested that absorbing, in one way or another, a little of our own medicine would be a good idea. Harumph!

Chider Bozeman points out that elsewhere in the same issue we referred to a certain piece of equipment as an organ. What we were talking about, he says, is not an organ but "an electronic musical instrument which is played somewhat like an organ and which produces sounds which occasionally resemble those of the organ." Mr. Bozeman goes on to suggest that we come up with a suitable generic term for electronic instruments, of which the — — — — — is a primary example.

Continued on page 14



Stereo,  
Mr. Briggs  
and  
**Wharfedale**  
speakers  
and  
speaker  
systems

Inquire and you will find that experienced listeners, technically or musically-trained, agree that Wharfedale provides a unique quality of full bodied, non-strident tone that has become associated *only* with this name.

The reason for this preference is simple. Every Wharfedale Speaker and Speaker System has been designed and *musically integrated* by England's G. A. Briggs, world renowned authority on sound reproduction. The Wharfedale speaker line has now added three ready-to-play systems, each entirely different, each *eminently suited for stereo* in pairs or monaural listening.

**SFB/3**

3 Speaker System  
Briggs-designed  
in exclusive  
non-resonant  
sand-filled baffle.



Here is a new concept . . . a 3-way speaker system that can easily be accommodated in the living room, placed in the best position for stereo or monaural listening. Easily moved against the wall when not in use. The SFB/3 is based on the absolutely unhindered performance of the speakers themselves; results in an omni-directional, unusually spacious sound.

Same system available either Custom \$199.00 or Deluxe \$249.00

**WAF/1**

2 Speaker System  
based on the  
full range,  
remarkably balanced  
W/10/FSB speaker



In this Wharfedale Speaker System the W/10/FSB speaker and tweeter are integrated with an enclosure, incorporating the new, patented Acoustic-Filter design. It produces a majestic sound, most unusual for such a compact system. Particularly suitable for stereo listening in an average room. **\$144.50**

**WAF/2**

2 Speaker System  
designed around  
the celebrated  
Super 12/FS/AL  
full-range speaker



Here is the Wharfedale System that was designed specifically to insure full performance of the very wide range Super 12/FS/AL speaker and Super 3 tweeter. For this reason the WAF/2 system is recommended for maximum stereo effect. It is handsomely styled and incorporates the Briggs' Acoustic-Filter. **\$199.00**



Wharfedale builds a complete selection of speakers (full range, bass and treble) featuring exclusive foam suspension, and also offers integrated speaker systems and fine hardwood enclosures.

Send for free comparator guide illustrating and describing all models.

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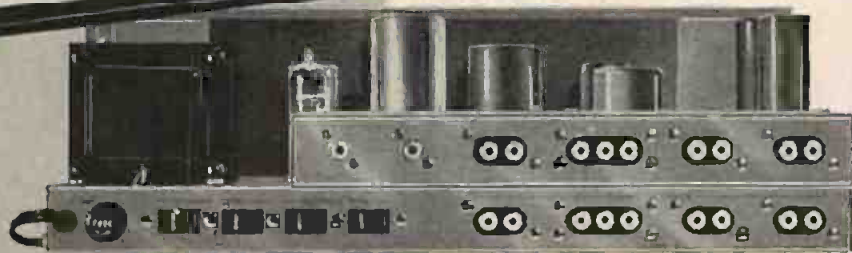
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has all  
of these features

# 400



THE "400"  
STEREOPHONIC  
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Your dealer will be happy to demonstrate  
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side-by-side with any other stereophonic audio  
control system, regardless of price. In features, in  
construction, and in ease-of-operation,  
THE FISHER will prove itself to be the best!

- Eight pairs of stereo inputs, 4 pairs for low-level, 4 pairs for high-level.
- Seven pairs of permanent connections, 4 low-level, 3 high-level.
- High-gain microphone preamplifier.
- Push-button function and channel selection.
- Built-in crossover network, with complete use of the tone controls at all times.
- 3-position, lever-type Rumble Filter.
- 3-position, lever-type Loudness Contour Control.
- Special input for ceramic stereo cartridge.
- Channel indicator lamps.
- Power-on indicator lamp.
- Four auxiliary AC receptacles.
- Three cabinet finishes, for any room decor.



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## Recent PRESS COMMENT on the AR-2



### audiocraft (Joseph Marshall)

"There are many systems, both large and small, whose claimed or casually measured curves will match that of the AR-2... The paradox is that in comparison with most of these the AR-2, on musical material, seems to have response about an octave lower.

"... low distortion seems to add another octave [of bass] to the AR-2 or, if you prefer, ... distortion takes an octave away from speakers with seemingly similar response curves."

### review of recorded music (Fred Grunfeld)

"... too much cannot be said for the little AR-2's... they have a wonderfully natural quality—totally unlike the metallic timbre that mars so many top-ranking speakers. They are particularly the answer for anyone who demands a very clean string tone."

### THE DIAPASON (Joseph S. Whiteford)

"... the problem of reproducing very low frequency organ tone without distortion or coloration was considerable. 'Electronic' sound would not do. Acoustic Research speaker systems [10 AR-2's installed permanently in a synthetic reverberation device at Christ Church, Cambridge, Mass.] provided an ideal solution."

### PLAYBOY (John M. Conly)

"One exception to this rule: [of selecting a single-cone unit from among low-cost speaker systems] the Acoustic Research AR-2, at just under \$100, is a two-way speaker (tweeter and special air-supported woofer), of extraordinary smoothness. It is definitely a bargain."

AR-2 acoustic suspension speaker systems are \$89 to \$102, depending on cabinet finish. Literature is available for the asking.

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

## NOTED WITH INTEREST

Continued from page 12

Kidding aside, this is a good idea. Anyone have any suggestions? We might even go so far as to request two terms from our readers: one for pure electronic instruments, which produce all their sound electronically, and then one for those which are aided and abetted by electronics—such as guitars.

### Music Films

A note from Robert Pike tells us of the Creative Film Society (1700 N. Lima St., Burbank, Calif.), said to be a nonprofit organization dedicated to the promotion of films as an art form. Included in their film catalogue at the present time are four music films: *A Visit with Darius Milhaud*; *Carnival*; *The Sonata in B minor, Opus 8, for Unaccompanied Cello, by Kodály*; *Introductions to Jazz*.

For more information, drop a line direct to Mr. Pike.

### Trade News

New Executive Secretary of the Institute of High Fidelity Manufacturers, trade association of the component industry, is Abraham Schwartzman.

### Tape-Record Service

Here's an address for those who want to have records made from their tapes, or need similar professional, outside services. There are a good many organizations which cut records, others which make jackets, and some which will take care of the entire operation. One of the most complete services to come to our attention recently is offered by Adrian Associates, Inc., 55 West 42nd St., New York 36, N. Y.

### FM Activity

In June, the Institute of High Fidelity Manufacturers mailed out a questionnaire to 665 FM broadcasting stations throughout the country. Readers may find the questions and answers interesting and significant.

Question: Is your station affiliated with an AM outlet in your area? Answer: Yes, 213; No, 91.

Question: If "yes," are you now broadcasting AM/FM stereo? Answer: Yes, 54.

Question: If not affiliated, are you now multiplexing on FM for—(A) Background Music? (B) Stereo? (C) Both? Answer: Yes, 51, 8 and 6 respectively.

Question: If you are not multiplexing, do you intend to do so in the near future? Answer: Yes, 74.

CHARLES FOWLER



**This man  
is making  
MUSIC!**



# THE FISHER

**A PACKAGE OF PERFECTION!** At FISHER, scientific packaging is as important a function as design and production. Tuners and receivers are mounted on heavy plywood bases. Every unit is encased in a heavy plastic bag, and surrounded by double-thick corrugated board. Nylon-reinforced tape completes the package, sealing perfection in.

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THE FISHER 101-R is the world's only STEREOGRAPHIC FM-AM TUNER using the costly *Gold Cascade* RF amplifier, for maximum sensitivity. Its outstanding features are listed at the right.



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- Separate FM and AM circuits. ■ Separate FM and AM MicroRay Tuning Indicators.
  - 0.75 microvolt FM sensitivity. ■ Four IF stages. ■ Automatic FM interstation noise suppression and gain control. ■ Chassis, \$229.50
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# STEREO RECORD YOUR OWN SPECIAL EFFECTS WITH THE AMPEX UNIVERSAL "A" 960



COURTESY OF THE UNITED STATES ARMY

Now you can capture any memorable event in living stereo — with the new Ampex Stereo Record Universal "A" Portable (Model 960). And in addition to "live" recording with microphones, you can record stereo off the air, copy stereo tapes and discs and build a stereophonic tape library of truly professional quality at lowest cost and with this single unit you can record monaural sound-on-sound with full control of balance. This precision engineered, ruggedly constructed Portable stereo recorder/reproducer gives you all the advantages of traditionally superior Ampex features. With the instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel. Also available is the Ampex monaural recorder/stereophonic reproducer (Model 910). Performance will be within specifications the first day you own it and for many years to come. Three precision dual head stacks (one each for record, playback and erase) are Ampex designed and built to tolerances as close as 10 millionths of an inch. The two Ampex (Model 2010) Amplifier-Speakers will complete your stereo portable system. All three units are lightweight, durable and in matched, smartly styled two-tone grey carrying cases.

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SIGNATURE OF PERFECTION IN SOUND

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RECORD UNIVERSAL "A" PORTABLE SYSTEM (Model 960):

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CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



### Covent Garden & Festival Hall

Sir:

I'm a bit late in the day to take up one or two comments made in Vincent Sheean's admirable article about Covent Garden in your April issue. Your magazine, however, reaches me after perusal by Canadian friends, hence the delay. The reason I write is to correct two misapprehensions which the unwary American music lover may gain and turn to his disadvantage while in London. First, beware of buying what I believe are called "slips" at Covent Garden; these seats, which are at the side, do not provide a proper view of the stage—there aren't many of them, but from the seating plan (and from Mr. Sheean's article) you'd expect to see the stage adequately. Second, don't be put off from visiting the Festival Hall on the grounds that Mr. Sheean finds he can scarcely endure hearing music there; this is certainly not the consensus of musical opinion in England, whatever the Hall's shortcomings, and I hope American visitors here will also enjoy this wonderful amenity as we continue to do.

Charles Goodman  
London  
England

### The Pity and the Shame

Sir:

I am quite frankly hoping to use your columns to express my views to the record industry. I am concerned as a serious record collector with the problem of deletions from the catalogue. Records have been issued in such profusion in the past few years, with such a vast expansion in the recorded repertoire, that my own personal musical horizons have expanded along with the deluge; but unfortunately, one's finances do not follow the same law. I have for years kept with me constantly a list of record wants, but it never diminishes. It always gets bigger, no matter how much I buy. I'll admit I now peruse the catalogue regularly to look into music I've never heard of before to see if I might like

Continued on page 19

An important announcement for everyone considering a small-space wide-range speaker system . . . monaural or stereo



# ACTUAL TESTS PROVE UNIVERSITY RRI\*

ULTRA LINEAR RESPONSE SYSTEMS

## SUPERIOR

*75% less bass distortion*

*Wider, uniform frequency range*

*Lower power requirements*

*No "damping factor" problems*

## AT \$40 to \$85 SAVING (USER NET)

COMPARED WITH COMPETITIVE WIDELY PUBLICIZED  
HIGH COMPLIANCE SMALL-SPACE SPEAKER SYSTEMS

\*RRL - Radiation Resistance Loading

University ultra linear  
response systems

# RRL

with  
Radiation Resistance Loading



Now, from the famed laboratories that have pioneered two decades of loudspeaker "firsts," come RRL ultra linear response systems . . . a significant advance over previous small-space high compliance speaker systems.

University RRL systems contain a new type of high compliance woofer that achieves extremely low free air resonance, and virtually linear response to 30 cps. Magnetic assembly employs the NEW HIFLUX UNIFERROX-7 magnet material in specially designed twin spider suspension assembly ensuring positive transient control during maximum excursions. Although the woofer cone is capable of great excursions, the high efficiency of the RRL enclosure requires only a small portion of this potential to produce maximum sound output. Thus, distortion is virtually eliminated, *achieving clean bass response at higher acoustic levels than ever before obtained from ANY small-space speaker system enclosure.*

This is accomplished by a precisely matched acoustic coupler that increases the total radiation resistance of the system and therefore enables the speaker to radiate large amounts of power with small cone excursions. Response is flat, precise, free of spurious resonances or "doubling." Tweeter response has been carefully matched to the acoustic output level of the woofer and extends well beyond 20,000 cps with a uniform polar pattern.

Previous attempts to exploit the full design potential of high compliance woofers in small enclosures were based on totally sealed enclosures using "air spring" capacitance loading. However, these widely publicized approaches suffered certain flaws, such as: bass distortion due to their tendency to overload at higher acoustic levels, deficient low frequency sensitivity and the need for controlling the amplifier damping factor for optimum frequency response.

But now, for the first time, *all* these problems have been solved . . . by RRL. Result: better bass, cleaner treble . . . smoother response than any competitive units . . . proved by actual laboratory *and* listening tests . . . *and at far less cost.*

#### ALREADY THE ACCEPTED LEADER

The impressive performance and undeniable superiority of RRL ultra linear response speaker systems have been recognized by those whose work *demand*s the finest in speaker systems.

**ITEM:** WFUV-FM, pioneering stereo via FM-Multiplex, has standardized on two RRL S-10's for control room monitoring; and two RRL S-11's for public demonstration of this new stereo system. Authorities at this N. Y. C. station, famous for its high quality transmissions, evaluated many speaker systems before selecting RRL.

**ITEM:** The beautiful enclosure design as well as quality performance of the RRL systems has earned them the SEAL OF

**RESEARCH APPROVAL** from Research House, 1958 (located in Beverly Hills, Calif.) This famed architectural "field test laboratory," which sets the trend for interior decorators throughout the country, selects and exhibits only those products rated most suitable for contemporary homes.

**ITEM:** Fred Waring chose University RRL systems for his sensational 1958 nation-wide concert tour. Even in large auditoriums, just two RRL systems were able to fill the entire hall with stirring, dynamically effective high fidelity sound.

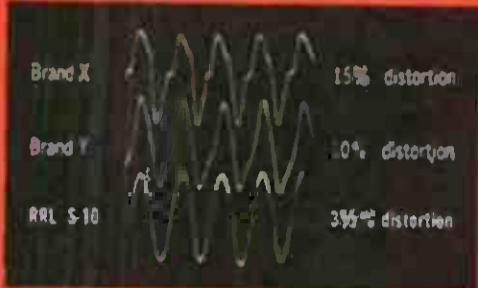
People like these . . . authorities who *know* music and fine sound reproduction . . . quickly recognized University's amazing achievement in obtaining such quality performance from speakers so compact.

# PROOF OF SUPERIORITY

... as demonstrated by actual comparative measurements<sup>2</sup> of University Model S-10 RRL ultra linear response system ... and widely publicized competitive brands X and Y, under identical conditions.

## 75% LESS BASS DISTORTION

Distortion measured at 30 cycles with equal sound output for all systems:



The highly efficient S-10 requires only 1/4 of the cone excursion of Brands X and Y to produce the same sound output. Result: greater inherent linearity and 75% less distortion.

Brands X and Y reach overload conditions 4 times sooner (6 db) than the S-10. Bass distortion at higher sound levels is therefore considerably greater with X and Y than with the S-10.

## WIDER FREQUENCY RESPONSE

Brand X ..... 7 db down at 15,000 cps  
Brand Y ..... 2 db down at 15,000 cps  
RRL S-10 ..... flat to beyond 20,000 cps

Measured average acoustic energy, 7000-20,000 cps, for equal power inputs, demonstrates that Model S-10 performs ...

5 db better than Brand X  
2 db better than Brand Y

Ultra linear response systems are not handicapped by the treble deficiencies common to competitive systems. With clean program material, the remarkably flat response and exceptionally true reproduction of upper harmonics by the S-10 result in amazingly realistic reproduction without "harshness." A Program Distortion Filter is provided which can be switched into the circuit to correct for inferior radio programs, worn records, tapes, etc.

## LOWER POWER REQUIREMENTS

Measured average of acoustic energy in 30-100 cps range, demonstrated that Model S-10 performed ...

4 db better than Brand X  
2 db better than Brand Y

This test shows that the S-10 is, in effect, 100% more sensitive. (The ultra linear response systems will fill any average room with sound above normal listening level, using any high quality low power high fidelity amplifier.)

## NO "DAMPING FACTOR" PROBLEMS

Model S-10 RRL will work at maximum effectiveness with any modern (low internal impedance) high fidelity amplifier. No damping factor adjustment at all is needed, whereas both Brands X and Y require optimum settings. If an amplifier does not have this control the performances of Brands X and Y may be adversely affected.

## HOW TESTS WERE CONDUCTED

Frequency response was obtained in an anechoic chamber, using a calibrated Western Electric 640AA Microphone and RA-1095 Amplifier, a General Radio Model 1304B Beat Frequency Oscillator and a Sound Apparatus Model FRA Graphic Recorder.

Distortion was measured with a Hewlett-Packard Model 330B Distortion Analyzer. The speakers were driven from a Hewlett-Packard Model 200AB Audio Oscillator, feeding a McIntosh 50-watt Power Amplifier.

## ALL THIS...AND MAJOR COST SAVINGS TOO!

You don't pay a premium for RRL's improved quality and performance. University's superior design and manufacturing know-how has resulted in substantial cost savings to the consumer. Compare for yourself!

Brand X ..... over \$180  
Brand Y ..... over \$220  
RRL Model S-10 ..... \$139

## EVEN GREATER SAVINGS WITH STEREO!

The University ultra linear response systems incorporate an exclusive University woofer feature ... a dual voice coil ... which provides perfect two-channel bass separation of the stereo program, without expensive or complicated auxiliary networks.

While the lower frequencies do not contribute much to the directional effect of stereo, the bass energy from both channels must be preserved and utilized in order to get authentic, full bass response. This is ingeniously accomplished with the dual voice coil woofer. As shown in the illustration, the lower frequencies from both channels are fed directly into the woofer of the RRL system; one winding of the dual voice coil receiving the full bass from Channel A, the other voice coil receiving the full bass from Channel B.

One channel of the mid and high frequen-

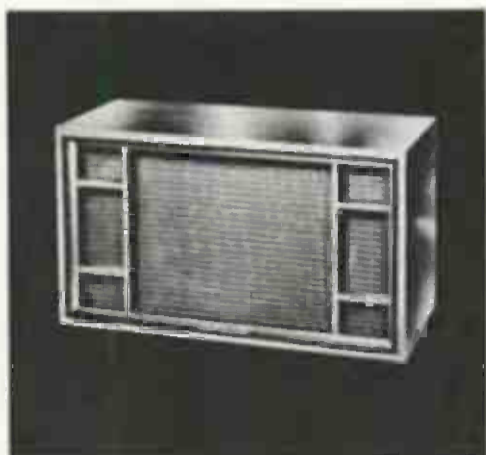


cies (predominantly responsible for spatial separation) is then reproduced by the remainder of the RRL system, the other by the stereo adapter, a speaker system with bass response attenuated below the 150-200 cps range.

Since there is no need for an additional woofer and woofer enclosure, major savings are possible. Thus, a complete stereo speaker system consisting of one RRL S-10 and matching stereo adapter costs about the same as one Brand X, and less than one Brand Y.

## Only from UNIVERSITY... a complete line of RRL Ultra Linear Response systems and kits

OUTSTANDING FOR MONAURAL... IDEAL CHOICE AS A STEREO PAIR



### Model S-10 2-Way systems

Components of the S-10 comprise the new 12" C-12HC high compliance, low resonance, dual voice coil woofer with magnetic assembly employing the NEW HiFLUX UNIFERROX-7 magnet material; the UL/HC 2500 cps tweeter and the special matched-level HC-2 crossover network. Also includes the Program Distortion Filter to correct for stridency of inferior radio programs, worn records, tapes, etc. The enclosure is constructed of extra heavy ¾" furniture hardwoods. Graceful styling gives it a character all its own, in harmony with any decor. Model S-10H is for use where minimum width must be considered; S-10L where height must be conserved. Cabinet base removable for shelf, bookcase, or built-in applications. 24" x 14" x 14½" deep. Shpg. wt., 51 lbs. USER NET: Mahogany—\$139.00, Blond or Walnut—\$143.00.

... AND FOR GREATER ACOUSTIC EFFICIENCY AND GREATER RRL ADVANTAGES

### Model S-11 3-Way systems

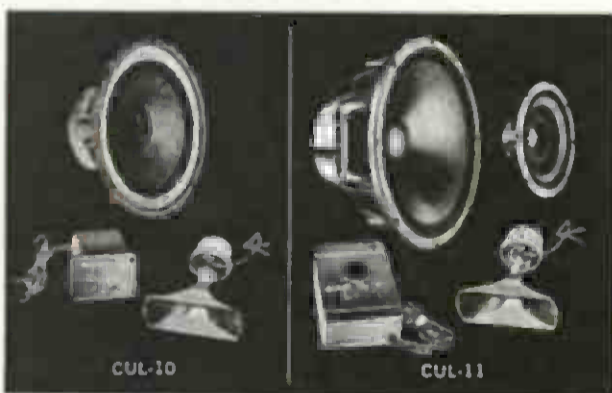
The S-11 truly stands *alone* in its field! It cannot be compared with any other existing high compliance system... but only with the most elaborate speaker systems, such as University's famed "Classic." Its handsome compact RRL enclosure houses the new heavy duty high compliance 15" C-15HC dual voice coil woofer. Magnetic assembly employs the NEW HiFLUX UNIFERROX-7 magnet material in specially designed twin spider suspension assembly ensuring positive transient control during maximum excursions. The new HC-3 matched-level network provides 500 cps crossover to the 2-way Diffusicone-8 Diffaxial for mid-range and 2500 cps crossover to the special UL/HC Hypersonic Tweeter for response to beyond audibility. The unique Program Distortion Filter and variable balance control complete this magnificent system... for those who demand uncompromising performance from a compact system. Model S-11H is for use as upright; Model S-11L, as lowboy. 26¾" x 19½" x 17½" deep. Shpg. wt., 80 lbs. USER NET: Mahogany—\$245.00, Blond or Walnut—\$249.00.



SAVE EVEN MORE WITH ULTRA LINEAR COMPONENT KITS

### Ultra Linear Component Kits CUL-10 and CUL-11

Enjoy the satisfaction of assembling your own superb Ultra Linear Response system along with the added savings thus made possible. Speaker Kit CUL-10 comprises the identical components of Model S-10; speaker kit CUL-11, the components of Model S-11. Both kits are furnished with all wiring cables and complete easy-to-follow instructions for building and installing your own RRL enclosure. USER NET: CUL-10 — \$88.50. Shpg. wt., 15 lbs. CUL-11 — \$164.50. Shpg. wt., 37 lbs.



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



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

WEST COAST PRICES SLIGHTLY HIGHER PRICES, TRIM AND SPECIFICATIONS SUBJECT TO CHANGE PRINTED IN U. S. A. 76A09

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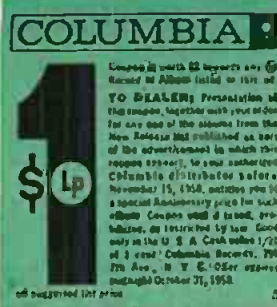
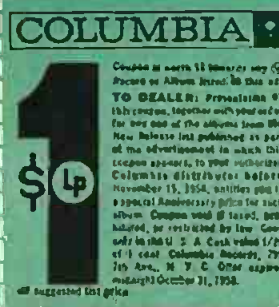
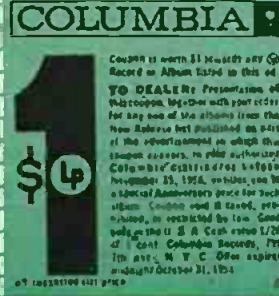
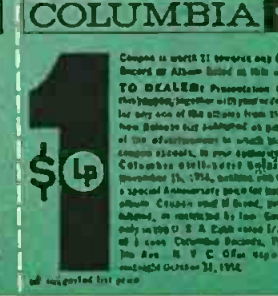
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CHOOSE FROM THESE BRAND-NEW  RECORDS:

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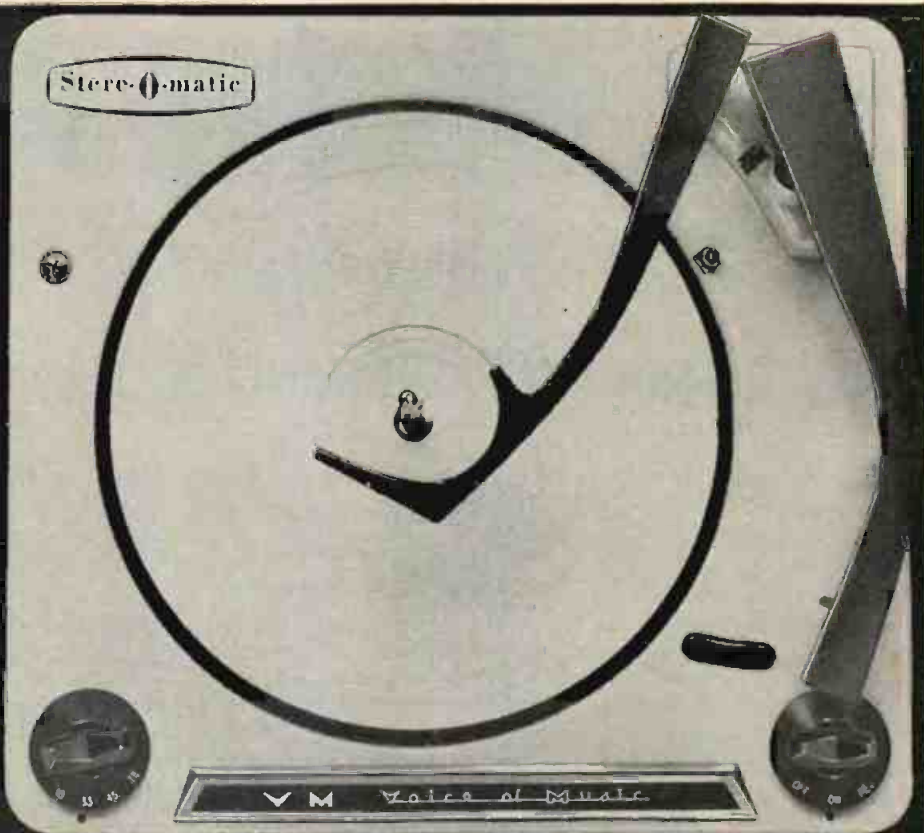


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Change  
For the  
Better...  
Change  
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V-M 'Stere-O-Matic' Model 1201



**NOW... TRANSCRIPTION-TURNTABLE  
PERFORMANCE AT A POPULAR PRICE!**

*The All-New V-M 'Stere-O-Matic'®  
4-Speed Stereo Record Changer*

- ◆ NEW CONVENIENCE!
- ◆ NEW VERSATILITY!
- ◆ NEW FEATURES!

*Your high-fidelity system begins with your record changer. This is the one automatic 4-speed changer that matches all other changers feature for feature and then some! The all-new V-M Model 1201 comes wired for stereo with stereo-cartridge installed! Complete with dual output jacks and stereo/monaural switch.*

SEE IT! COMPARE IT! TEST IT!

BEFORE YOU BUY ANY RECORD CHANGER—BE SURE TO TEST V-M!

**See Your Nearest V-M Dealer TODAY!**



**Here's What Makes the 'Stere-O-Matic'  
So Completely Dependable...**

**RUMBLE:** —48 db for 120 cycle rumble when tested on XLP414 test record (recorded velocity approximately 3.4 cm/sec. at 1,000 cycles.)

**WOW AND FLUTTER:** ¼ RMS

**TURNTABLE:** Balanced to assure constant speed. Spindle bearing area centerless ground to reduce frictional drag.

**MOTOR SPEED:** Constant, positive for permanent true pitch.

**TONE ARM:** Resonance-free. Easily adjustable for any cartridge weight. Compensated to eliminate variation from bottom-to-top of record stack. Jewel-type anti-friction pivot bearings. Stereo cartridge installed.

**TRACKING ANGLE:** Variation reduced to a maximum of 2°

**AUTOMATIC SHUT-OFF:** Unit shuts off automatically after last record plays.

**RECORD INTERMIX:** Will intermix 10" and 12" records of same speed. V-M "45" spindle fits easily over Tri-O-Matic spindle for 45 rpm records.

**ELECTRICAL SPECIFICATIONS:** 110-120V; 60 cycles A.C. Special voltages and frequencies upon request.

**ALSO AVAILABLE:** Model 1202 with four-pole motor and plug-in head for GE and other magnetic stereo and monaural cartridges. All V-M models available with matching metal base-pan or pre-cut mounting board.

Model 1201—\$50.00\* Model 1202—\$50.00 \*Slightly higher in the West.

V-M CORPORATION • BENTON HARBOR, MICHIGAN • World Famous for the Finest in Tape Recorders, Phonographs and Record Changers



## LETTERS

Continued from page 16

any of it, and I do it systematically along historical lines, ancient and modern.

Well, my point is that the problem for me has ceased to be one of keeping up with new releases, which is hard enough. It has become a crystal ball act—trying to guess which of the older recordings still on my list to get first—which will be deleted first? And I've already missed many. The new ones can wait; they'll still be available for a while, though the way things are going, not for long.

I wish to protest the policy of the record companies in the wholesale withdrawals that occur periodically. As I've said, people can't keep up. They may not buy a given item right away but sooner or later they get to it—and in the midst of the deluge, one has to budget oneself and build gradually. . . . I complain of the pitiful shame of recordings already produced being cut out. Not old, inferior, many times duplicated items, but in many cases the only available recording of the particular item, many very recent.

I plead for a return to the old days of 78-rpm records, when an item, once in the catalogue, was a staple item, one that could be purchased by generations of collectors; and God knows, in terms of number of individual pressings required for a set, the quantity problem was little different from today.

I have mentioned no specific items, because there are too many of them. I believe the problem is clear to every serious collector. How about it, record companies?

Andrew M. Underhill, Jr.  
Bellport, N. Y.

### Assorted Sopranos

STR:

Philip Miller's series on great sopranos of the past [June and July 1958] is very rewarding, and may I hope that he may soon produce a similar series on the other voice classifications? Incidentally, Rosa Ponselle was born in January 1897, and therefore was two months short of her twenty-second birthday when she made her debut in November 1918—not "nearly twenty-five" as Mr. Miller stated.

Eileen Farrell is undoubtedly one of the great sopranos of our time, but I cannot understand why reviewers insist upon describing her as "greatest American soprano" as D. J. does in his review of the Angel recording.

Continued on page 21

INTEGRITY IN MUSIC

## THE NEW STROMBERG-CARLSON ASR-433 STEREO AMPLIFIER

The most important aspect of stereo is *stage effect*. The instruments of the orchestra should come back to you from their exact positions on the stage. How?

The answer is *balance*. The ASR-433 is the stereo amplifier with "Tone-signal Balance," the surest method of achieving this realistic *stage effect*.

The ASR-433 is a superb monaural amplifier as well, giving you a full 24-watt output. The electronic crossover at 3,000 cycles provides output for 12 watts low and 12 watts high frequency operation. Every function has its own control for each channel and a master volume control is provided.



\* STEREO TONE BALANCE

### SPECIFICATIONS:

POWER OUTPUT: 24 watts (2-12 watt channels). FREQUENCY RESPONSE: 20-20,000 cycles  $\pm$  1 db. HARMONIC DISTORTION: Less than 1%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape. OUTPUTS: 4, 8, 16 ohms and dual Tape Out. LOUDNESS CONTROL: In-out, continuously variable. TONE

CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4EL84. CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles). DIMENSIONS: 13½" W, 13¾" D, 4¾" H. PRICE: \$129.95\* (Audiophile Net).

\*Zone 1

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures, program sources.

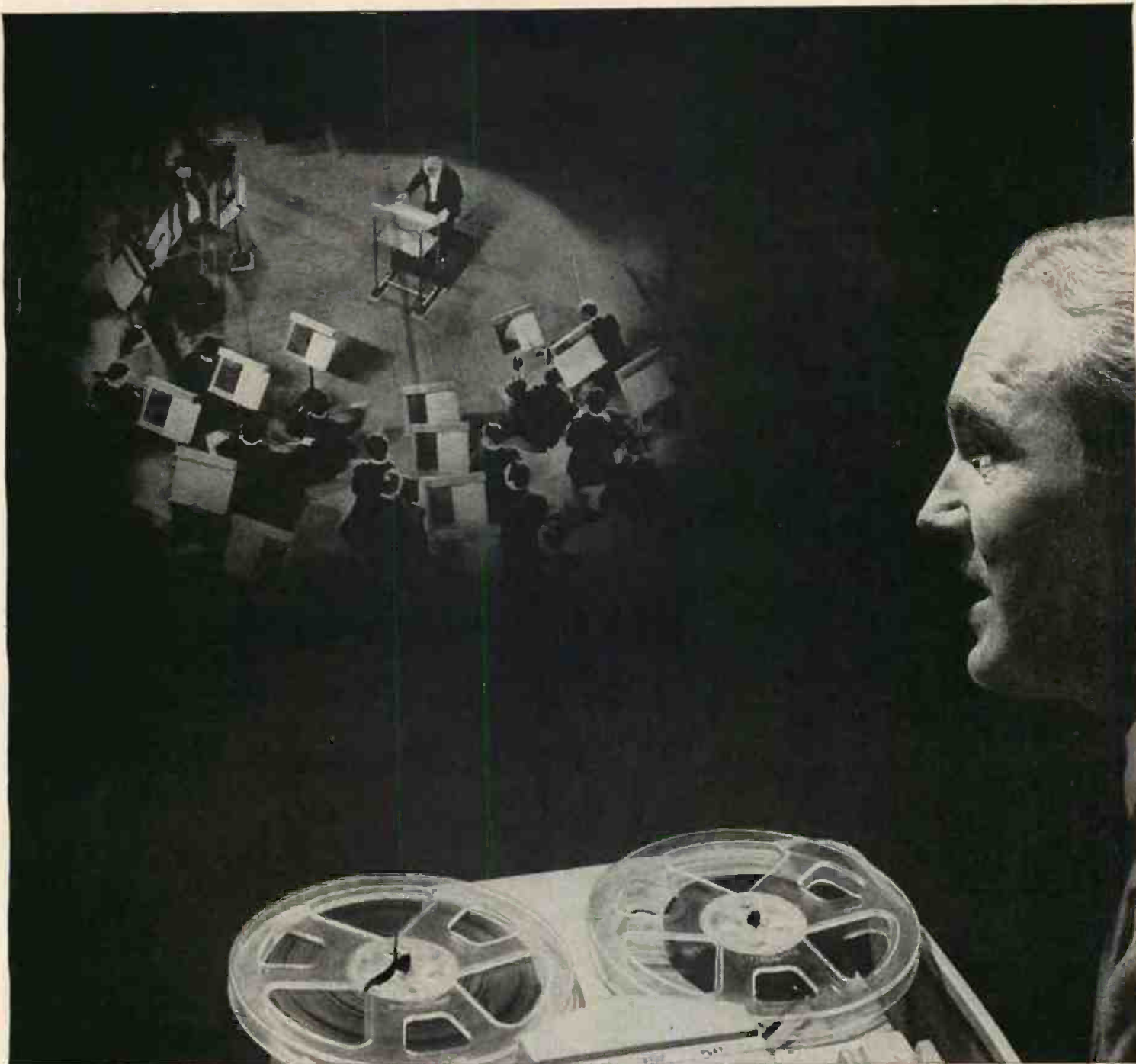
"There is nothing finer than a Stromberg-Carlson"

## STROMBERG-CARLSON

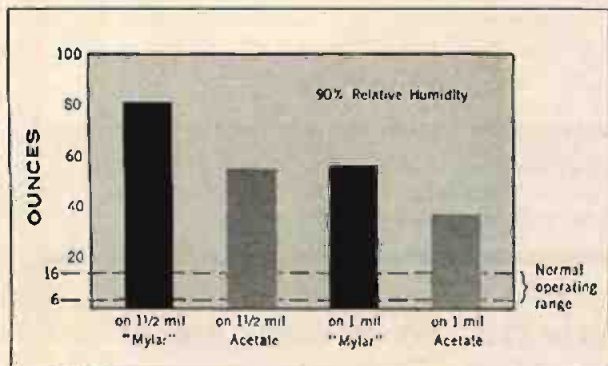
A DIVISION OF GENERAL DYNAMICS CORPORATION  
1419C N. Goodman Street • Rochester 3, N. Y.

Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.





## Great moments last through the years when you record on tapes of Du Pont Mylar®



**LASTING STRENGTH.** In normal operation, recorders exert a force of 6 to 16 ounces. Graph shows tape of "Mylar" offers a 300% margin of safety against stretching or breaking.

Your favorite performances of classical music and jazz and treasured "family albums" sound vibrant and new through the years on trouble-free tapes of Du Pont "Mylar"® polyester film.

Here's why: Tapes of "Mylar" can not dry out or become brittle with age . . . offer an extra safety margin against stretching . . . are unaffected by changes in temperature and humidity. What's more, you get 50% or more longer playing time plus superior performance. So next time you buy, be sure to ask your dealer for your favorite brand of tape—make it two reels—made of "Mylar".

"Mylar" is a registered trademark for Du Pont's brand of polyester film. Du Pont manufactures "Mylar", not finished magnetic recording tape.



Better Things for Better Living . . . through Chemistry



FOR THE BEST IN TAPE, LOOK FOR THE NAME "MYLAR" ON THE BOX

## LETTERS

Continued from page 19

This pernicious habit seems to imply that American singers are somehow not to be judged on the same basis as others. No one speaks of De los Angeles as "the greatest Spanish soprano" or Callas as "the greatest Greek soprano" (though she was born in New York), or Flagstad as "the greatest Norse soprano." Farrell, like Ponselle and Traubel before her, can stand comparison with the greatest sopranos of any age or nationality.

R. B. Smith  
San Diego, Calif.

### Wit & Sophistication

Sir:

I enjoyed Ronald Eyer's "The Musical Funnybone" [July]. However, by not mentioning Ravel's *L'Enfant et les Sortilèges* Mr. Eyer made quite an omission. This charming work certainly has a large measure of wit and sophisticated satire and deserves mention. . . . *The Child and the Sorcerers* is available on Columbia ML 4153 (transferred from 78s) and more recently on London XL 1180.

Patricia Botsford  
Los Angeles, Calif.

### Point Missed

Sir:

Mr. Eyer's "The Musical Funnybone" [July] is quite entertaining, but he has missed the point on the Hoffnung Festival Concert recording. Angel could scarcely say in the notes that the "Grand Grand Overture" is a take-off on Vaughan Williams' symphonies, with their quasi-folk themes. The organ and vacuum cleaners are a spoof on the wind machine in the "Antarctica" Symphony, and other oversized orchestral effects.

The fact that the late Dennis Brain could play an alphon concerto movement on a hose pipe, complete with a final cadenza and a trill, is riotously funny as well as illustrative of his legendary virtuosity.

The whole record serves as an admirable and timely deflation to much of the overserious and "hushed-in-the-presence-of-the-master" pomp that accompanies a lot of modern music. It's still funny even though it's highbrow, and although much of the effect was visual.

Mr. Miller's unique series on "Reissues of Vocal Music" is splendid; may we hope for the tenors, baritones, and basses as well?

P. L. Forstall  
Evanston, Ill.

INTEGRITY IN MUSIC

PR-499:

## STROMBERG-CARLSON PERFECTEMPO\* MANUAL TURNTABLE

**Designed for Stereo and Monaural Use** • Incorporating every valid principle of turntable design that has been proven over the years . . . • belt drive • stroboscope speed indicator • high tolerance precision machining • weighted precision cast table • Precision motor • continuously variable cone drive . . . plus Stromberg-Carlson's own unique and original double-acting motor and table suspension system that effectively isolates the table and arm from all unwanted, extraneous noise.

Precision machining plus a high quality precision motor give constant speed at any RPM setting of the continuously variable drive with virtually no wow and flutter. The unique design of the cone drive and the accurately calibrated stroboscopic speed indicator permit fine adjustment to any speed from 14 to 80 RPM. Once set, the speed will never vary.

The result—professional performance with complete versatility. These are the contributions of the "Perfectempo" to your high fidelity system. Handsome styling in morocco red with aluminum trim. Specially designed hardwood base (PB-497) also available if you wish.

\*TM



### PR-499 SPECIFICATIONS:

SIZE: 15 $\frac{3}{4}$ " wide, 14 $\frac{5}{8}$ " deep,  
5 $\frac{1}{2}$ " below and 2" above mounting base (not including tone arm).  
WOW: 0.14% rms. FLUTTER:

0.09% rms. RUMBLE: -55 db re.  
20 cm/sec @ 1 kc. MOTOR: four-pole. PRICE: \$99.95\*. (audiophile net)

### RA-498: TONE ARM

**Designed for Stereo and Monaural Use** • Single pivot point suspension, true viscous damping and high moment of inertia result in extremely low resonance (as low as 12 cycles, depending on cartridge used) and consequently yield flat response below the limits of audibility.

A calibrated counterweight is adjustable to provide any needed point force and is eccentric for fast, precise mass centering. PRICE: \$24.95\* (Audiophile Net). \*Zone 1

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Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



# now... a Rondine Turntable IN KIT FORM!

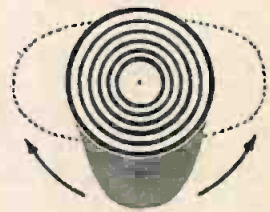
for less than the cost of a "high fidelity" changer!

\$ **39**<sup>95</sup>  
net

model K-33



**MOUNTS UNIVERSALLY  
TO FIT IN  
LIMITED SPACE**



Just in time for the era of stereo... a revolutionary break-through! A Rondine Turntable... IN KIT FORM... saves you money... lets you enjoy stereo at its best—free of vertical rumble! Because you assemble it, you save. Because it offers the same Rondine engineering, you get accurate, silent operation... for keeps! Mount the exclusive lathe-turned tapered aluminum turntable (it's mated to its own self-lubricating bearing-well) to the rugged deckplate. Fasten the motor to its mounting... add the belt, cover plate and power switch. You're done in thirty minutes or less... thanks to the simplicity of Rek-O-Kut design! Styled by noted industrial designer, George Nelson! Ask your dealer for this new Rondine from Rek-O-Kut... winner of top test ratings three years in a row... style leader chosen for display at the Brussels World's Fair!

#### ADVANCED FEATURES OF NEW RONDINE K-33 STEREO TURNTABLE!

- Single-speed (33 $\frac{1}{3}$  rpm) Crown-Spindle Belt Drive. Custom-made endless-woven fabric belt with thickness held to  $\pm .001$ . Adjustment for belt tension.
- Assembly time for mounting: about 30 minutes with simple tools. Template supplied.
- Noise level: -47db.
- Motor: 4-pole induction motor, designed and built to Rek-O-Kut specifications.
- Built-in strobe disc: for checking speed.
- Turntable: Heavy Cast Aluminum, lathe-turned. Tapered for easy disc handling.

• Bases and mounting boards available. • Also see the all-new, improved, factory-assembled Rondines at your dealer!

PERFECT  
TURNTABLE  
MATE...



AUDAX TONEARM — the only stereo tonearm in kit form!

Assemble in 15 minutes... no mechanical skill needed! A professional tonearm precision-engineered to highest broadcast standards. You save over 50% simply because you assemble it yourself. Ingeniously simple for foolproof operation, dependable performance. Takes all stereo cartridges. 12" arm—KT-12—\$15.50. 16" arm—KT-16—\$18.50.

Send for new 1958 Catalog.

**REK-O-KUT** HIGH FIDELITY TURNTABLES • TONEARMS

38-19 108th Street, Corona 68, New York

ENGINEERED FOR THE STUDIO - DESIGNED FOR THE HOME

Export: Morhan Exporting Corp., 458 Broadway, N. Y. 13

• Canada: Atlas Radio Corp. 50 Wingold Avenue, Toronto 10, Ontario



RK-28

# On the Counter

A stereo CONVERSION KIT for Garrard Models 88, 98, 121, 121/II, and T mk II is available from Garrard Sales Corporation at \$4.95. No soldering is necessary, and only a screw driver is needed for installation. All the newer Garrard record players are equipped for stereo use.

Pickering's Model 371D Stanton Stereo CARTRIDGE has a replaceable T-Guard stylus assembly which contains all of the moving parts. Connection to signal cables is made through four pins. Frequency response is said to be flat within 2 db from 10 to 30,000 cps for both stereophonic and monophonic operation. The cartridge is supplied with a 0.7-mil diamond stylus, and sells for \$29.85.

Heath is offering a PREAMPLIFIER KIT in several different forms. As the SP-1 it is a standard monophonic unit; the SP-2 is the stereo version of the same thing; and the C-SP-1 converts an SP-1 to an SP-2. Construction is simplified through the use of printed-circuit boards in each channel and encapsulated printed circuits. Each channel has six inputs with individual level controls, and six dual-concentric controls are provided; there are also two cathode-follower outputs with level controls in addition to two separate tape outputs for stereo recording. A remote balance control allows balancing from the listening position. Power supply is built in. No prices mentioned.

Lafayette Radio has announced availability of its 1959 general CATALOGUE of high-fidelity components and electronic parts. The book is 260 pages thick, and lists new items by most of the major hi-fi manufacturers as well as the complete line of Lafayette equipment. Free on request.

Two TURNTABLES with integral tone arm from Thorens are modestly priced versions of the TD-124. The TD-134 four-speed manual player lists at \$60 and has a plug-in adapter for stand-

Continued on page 25



INTEGRITY IN MUSIC



## STROMBERG-CARLSON RF-484 15" COAXIAL TRANSDUCER...

utilizes a 15" soft skiver woofer for a low-frequency reproducer and an induction tweeter of exclusive, patented Stromberg-Carlson design.

The woofer has superb performance in the extreme low-frequency range due to a very rigid high mass moving system. It has been damped to provide optimum transient response and control throughout its operating range. It is unusual in that combined with this exceptional transient response the RF-484 performs in an extremely linear manner.

The induction tweeter employs a Stromberg-Carlson design principle that results in an extremely light and sensitive moving system. This flat and extended frequency response characteristic is a direct result of our patented design. A carefully calibrated diameter and shape of cone afford dispersion capabilities that are definitely superior.

### SPECIFICATIONS:

**Power Handling Capacity:** Woofer—Over 100 watts Program Material; Tweeter—Over 50 watts Program Material. **Effective Frequency Range:** 15 to 20,000 cps for 10:1 average loudness range re. 32 sones (90 phons). 15 to 20,000 cps for 5:1 average loudness range re. 32 sones (90 phons). **IM Distortion:** 100 cps and 700 cps at 2.8 volts, 1:1 ratio, an instantaneous power input of 4 watts: 0.3%. **Dispersion:** 140°—Test Signal, constant amplitude noise band, 1 kc to 20

kc. The intensity at the outer limits of the 140° solid angle is within 10 db of the intensity on axis. **Free Air Resonance:** 20 cps plus or minus 5 cps. **Maximum Flux Density in Magnet Structure:** Woofer—14,000 Gauss; Tweeter—18,000 Gauss. **Flux Density in Air Gap:** Woofer—10,000 Gauss; Tweeter—10,000 Gauss. **Total Flux in Air Gap in Maxwells:** Woofer—152,000; Tweeter—27,900. **Nominal Impedance:** 16 ohms. **Dimensions:** Diameter (OD)—15 $\frac{1}{8}$ "; Depth—6 $\frac{1}{2}$ ". **Price:** \$149.95 (Audiophile Net).

\*Zone 1

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## STROMBERG-CARLSON

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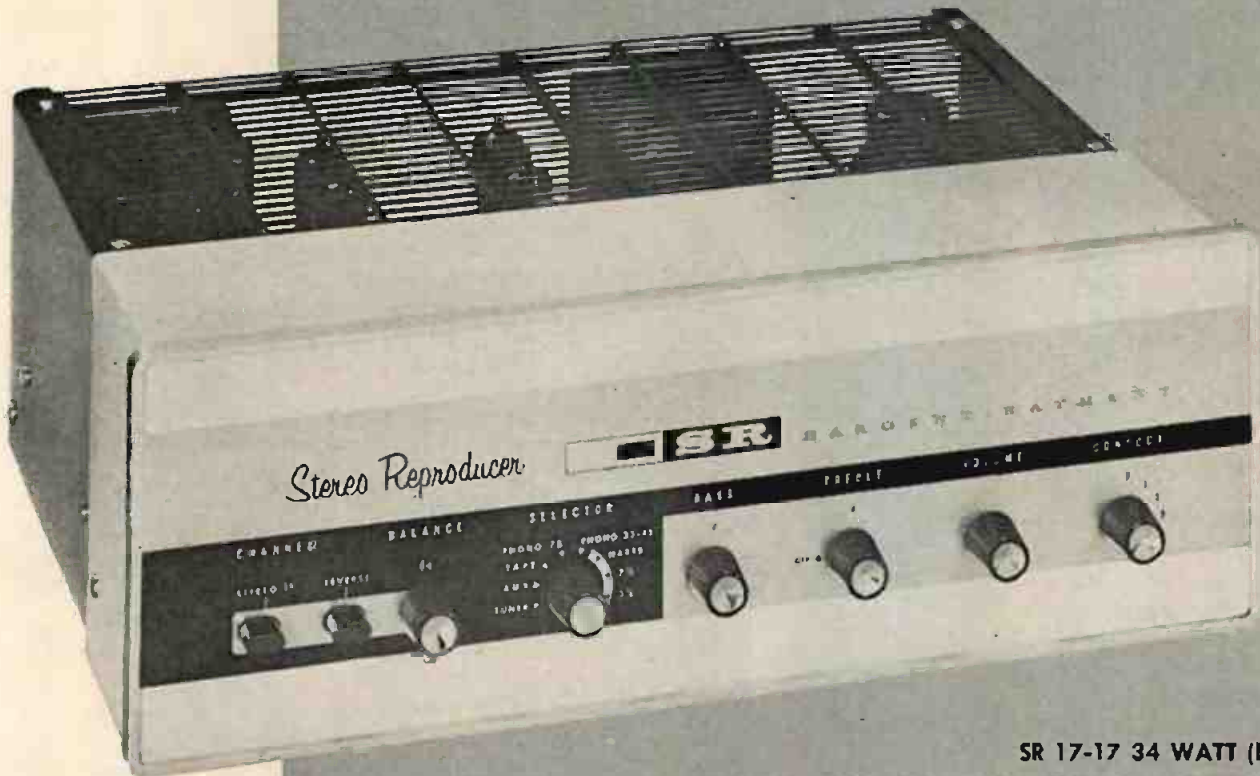
Electronic and communication products for home, industry and defense, including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



A SARGENT-RAYMENT

# Stereo Reproducer

for advanced high fidelity installations



SR 17-17 34 WATT (DUAL 17 WATT)  
STEREO PRE-AMP, TONE CONTROL, AND AMPLIFIER \$189.60

The SR 17-17 represents the combining on one chassis of two professional type pre-amps with that of two high-power amplifiers. The SR 17-17 Stereo Reproducer was designed to be used in music systems where dual track stereo tape transport mechanisms, tape recorders, or the new stereo disc cartridges are to be used. There is also provision made for AM-FM or FM-FM stereo broadcasting inputs, as well as auxiliary stereo inputs.

#### THE OUTSTANDING FEATURES OF THE SR 17-17 ARE:

- Dual low distortion pre-amps for monaural or the new stereo cartridges, and three positions of stereo tape head playback.
- Dual gang bass, treble, and volume controls for ease and accuracy of stereo operation.
- Stereo balance control for equal channel volume to any part of your listening room.
- Monaural-Stereo, and stereo reverse controls.
- Three position contour (loudness) control for average and extreme low level listening.
- Harmonic distortion only 0.46% at 50 cps, 0.32% at 1000 cps, and 0.48% at 15,000 cps at rated output.
- Intermodulation distortion is less than 1.5% at rated output, and less than 0.5% at 10 watts.
- Hum and noise 70 db below rated output.

#### OTHER SR STEREO REPRODUCERS

SR-380 FM-AM TUNER WITH STEREO PRE-AMP TONE CONTROL . . . . .	\$189.60
SR-534 34 WATT (DUAL 17 WATT) BASIC STEREO AMPLIFIER . . . . .	\$106.60

Write for complete brochure on all SR Stereo Reproducers.



SARGENT-RAYMENT CO.

4926 East 12th Street, Oakland 13, California

## ON THE COUNTER

Continued from page 23

ard stereo or monophonic cartridges. The TD-184 is identical to the TD-134 except for semiautomatic operation; it lists at \$75. A dial selects record size, starts motor, and actuates arm which lowers automatically into first record groove. A manual-reject control permits shutoff, interruption, or manual operation.

Fisher Radio's PR-66 stereo **PRE-AMP** and **EQUALIZER** is completely self-contained and self-powered on one chassis. There are no controls on the unit, but the necessary preamplification for low-level stereo cartridges and equalization for stereo records are provided. Size and price are both small: 8 by 1½ by 5½ in. and \$29.95, respectively.

Owners of Tandberg Models 3-Stereo and 3-Stereo-4T tape recorders may now obtain the Model 241 Stereo **RECORD-PREAMP** attachment which permits stereo recording from microphone, discs, or radio at 1½, 3¼, and 7½ ips. Making connections to the recorder requires only a soldering iron. After installation, the record-preamp can be unplugged for easy storing. Price of the unit plus connecting cables and plugs is \$59.50.

Available from Audiogersh is the Stereotwin 200 **CARTRIDGE**, claimed by the manufacturer to be compatible. It is equipped with a 0.7-mil diamond and tracks at 4 to 6 grams. Price is \$59.50.

Components Corporation has announced the **STEREO-VENTOR**, priced at \$39.50, for playing both 45/45 and MSD stereo records. The unit demodulates an FM multiplex subcarrier, and is designed for use with an existing monophonic preamp, two amplifiers, and two speaker systems. A 33⅓-rpm **TEST RECORD** (No. 58-45/45) for checking 45/45 cartridge balance, channel separation, and rumble is also available for \$1.00.

The **ESL Gyro/Jewel** stereo **CARTRIDGE** will mount in any standard arm or record changer. According to ESL, vertical compliance is  $5 \times 10^{-4}$  cm/dyne, lateral compliance is  $5 \times 10^{-6}$  cm/dyne, dynamic mass is .003 grams, channel separation is 20 to 25 db, and frequency response is flat within 3 db from 30 cps to 15 kc, and output impedance is 25 ohms at 1 kc. Price is \$85.

The **Holt STEREO UNIT** is now available in kit form, as well as ready-built. It takes a monophonic signal, shifts its phase by a large amount, and feeds it to a built-in power amplifier, creat-

Continued on next page

INTEGRITY IN MUSIC



### STROMBERG-CARLSON

#### ACOUSTICAL LABYRINTH® BAFFLING SYSTEM

Here is unequivocally the very finest means available to maximize the performance at low frequencies of quality loudspeakers.

When properly coupled to the low-frequency radiator of a speaker system — it achieves a system resonance that is lower than the unbaffled free air cone resonance of the low-frequency radiator itself.

The system utilizes mass loading and frictional damping as acoustical devices to properly extend the low-frequency range of the system with extreme flatness of response.

For example, when the Stromberg-Carlson RF-484 loudspeaker, which has a cone resonance of approximately 20 cps, is used with our RH-416 Labyrinth cabinet — the system resonance is about 1.6 cps.



RH-412 12" Speaker Enclosure



RH-413 12" Speaker Enclosure



RH-414 8" Speaker Enclosure or RS-461 Speaker System



RH-416 Speaker Enclosure or MSS-491 Speaker System



RH-417 Speaker Enclosure or MSS-492 Speaker System

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures and program sources.

"There is nothing finer than a Stromberg-Carlson"

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Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



if  
it's  
**Fairchild,**  
it's worth  
the  
difference

new  
**FAIRCHILD**  
stereo  
cartridge  
model  
**232**



The owner of a Fairchild Stereo Cartridge takes justifiable pride in its possession, for it reflects in tangible form a quarter century's consistent policy of building up to a high quality standard—cost remaining a secondary consideration.

He is sure that the new Model 232 Stereo Cartridge is an investment in the finest record reproduction—both stereo and monaural. He knows that its superb performance is the natural result of advanced engineering—the very same engineering which produced *the first Stereo cartridge* ever demonstrated to the public (December 1957). Its phenomenal tracking ability, absence of distortion, and gentle treatment of records, are taken for granted by the Fairchild owner, although they are often a revelation to those accustomed to ordinary cartridge performance. Its transparent, shimmering sound quality, so faithful to the original, as well as its full range channel separation, are further evidence of Fairchild's engineering leadership.

Therefore, he is not surprised to learn that many major recording studios are using Fairchild cartridges to test the quality of Stereo and other high fidelity recordings. His pride of ownership, in short, stems from the added satisfaction which only a quality product can provide, and from his secure knowledge that the name Fairchild is synonymous with integrity of manufacture. Price of this superbly engineered cartridge . . . \$49.50.

Hear the Stereo 232 at your hi-fi dealer. Write for booklet K-1, the complete Stereo Disc Story.

**FAIRCHILD RECORDING EQUIPMENT COMPANY** 10-40 45th Ave., L. I. C. 1, N. Y.

*Fairchild "Sound of Quality" Components include: cartridges, arms, turntables, pre-amplifiers and amplifiers.*

**ON THE COUNTER**

*Continued from preceding page*

ing the illusion of stereo. This must be fed to a speaker separate from the main hi-fi speaker system. The factory-wired model is \$62 F.O.B. or \$65, postage paid, in the U. S. and Canada. The kit is priced at \$42 F.O.B. or \$45, postage paid.

Metzner's new Starlight stereo **Tape Deck** features a hysteresis-synchronous motor and stereo record-playback heads. Response is said to be flat within  $\pm 1$  db from 40 cps to 10 kc, and  $\pm 2$  db from 30 cps to 15 kc when NAB-equalized amplifiers are used. Signal-to-noise ratio is stated as 60 db. Price is \$179.50.

Barker Sales now is importing the Stentorian HF1016U 10-in. wide-range **Speaker** rated at 15 watts. Stated frequency response is uniform from 30 to 15,000 cps, and price is \$36.50. Also being imported is the Stentorian T-359 3½-in. cone **Tweeter**. Response is said to be uniform from 3,000 to 17,000 cps. It sells for \$14.95.

A new **Turntable** made by Audio-gersh is the Miracord XS-200, which may be used either as a manual unit or an automatic record changer. It is completely set up for monophonic or stereo operation. Audiophile net is \$67.50.

The Scott 130 stereo **Preamplifier** has twelve front-panel controls and switches, and indicator lights which give a visual indication of the mode of operation. Two special features are a center-channel output and a switch which will reverse the phase of one channel 180° with respect to the other. Input sensitivity is stated as 1½ millivolts. The 130 measures 15½ by 5 by 12½ in., and sells for \$169.95.

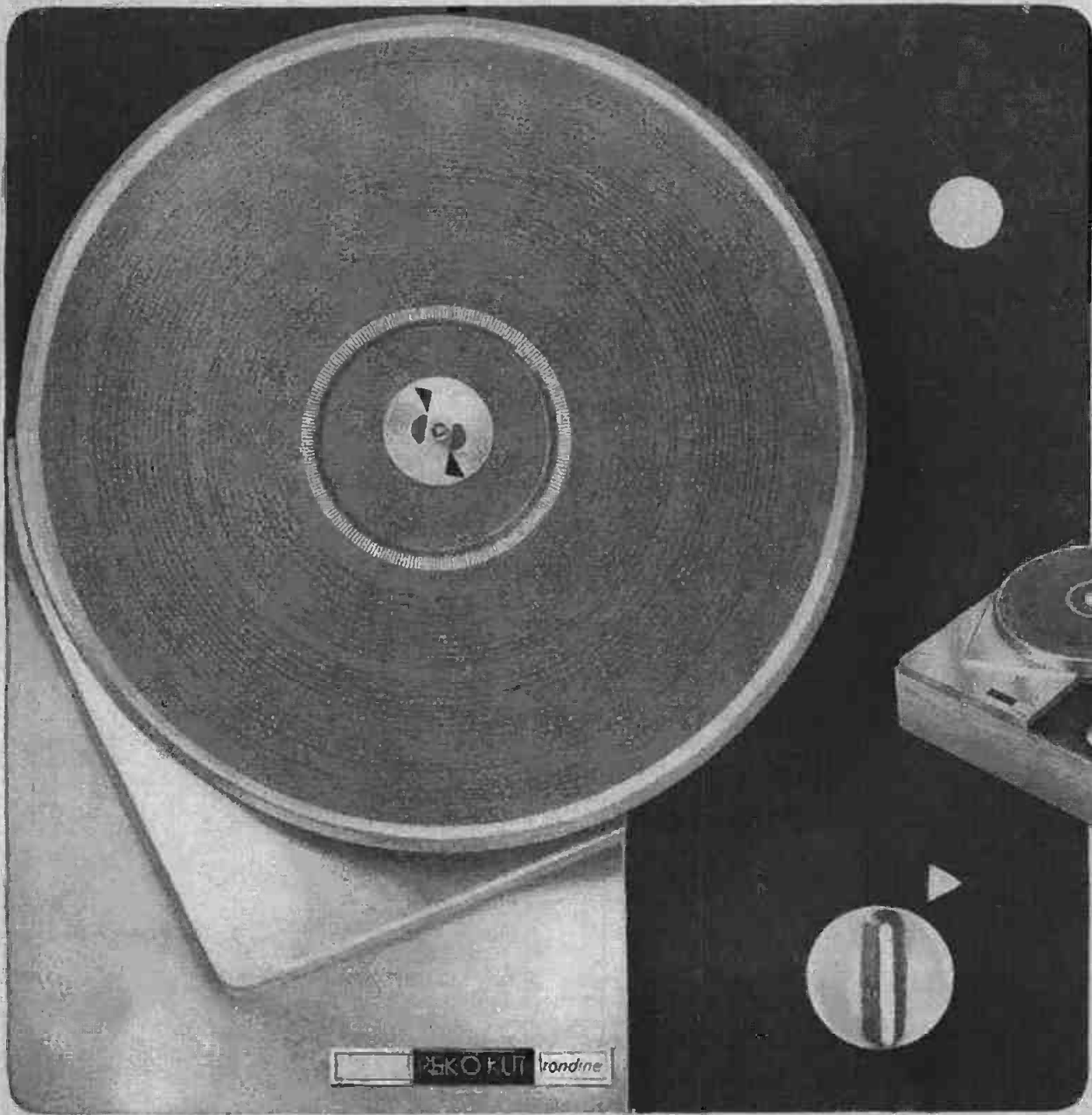
Electro-Voice's Marquis **Speaker Enclosure** was designed as an along-the-wall counterpart for the E-V Aristocrat speaker system. The Klipsch Rebel slot principle is featured in the bass-reflex system, and is said to extend the bass range of E-V 12-in. speakers by an octave. The unit is also offered as two complete systems in the Marquis IA and the Marquis III. The cabinet measures 29¾ in. high by 19 wide by 14½ deep. No prices are specified.

Kingdom Products has announced a battery-operated, transistorized **Tape Recorder** which measures only 9¾ by 5 by 2¾ in. Two speeds of operation, 1½ and 7½ ips, are provided for. Claimed frequency response is  $\pm 3$  db from 50 to 12,000 cps. A small loudspeaker and a dynamic microphone are provided with the recorder.



New  
N-33H  
Rondine  
Hysteresis  
Powered!

Only  
**\$69.95**



REK-O-KUT *rondine*

# why a Rondine turntable is a must for stereo!

"A problem that often shows up on conversions from monaural to stereo systems is that of turntable rumble. Borderline turntable, meaning those which are acceptable in a monaural system, may prove to have too much rumble for use in a stereo set-up. The reason for this is that stereo utilizes both vertical and lateral groove etchings (unlike monaural recording which uses only the lateral etching). Thus, a stereo cartridge must respond to both motions and will respond to rumble both laterally and vertically. . . This problem seems to be most severe with record changers. Good turntables are more apt to be free of excessive vertical rumble."

— Reprinted from THE AMERICAN RECORD GUIDE

**GEORGE NELSON**, one of America's great industrial designers, created the new fashion-keyed Rondines.

The result: you can point out to the lady of the house that Rondine is not only the finest performer, but also the most beautiful!

Why a Rondine is your best buy in a turntable! The self-lubricating Rondine turntable shaft and shaft well are precision-machined as perfect "mates" to assure smooth rotation. The shaft is "micromatically" checked to be absolutely perpendicular to the table . . . eliminating "wow" and "flutter" from this source.

All tables are cast of resonance-inhibiting aluminum alloy. They are lathe-turned for perfect concentricity and balance. No "pull" is exerted on magnetic cartridges. Tapered shape permits easy disc handling.

The new Rek-O-Kut hysteresis synchronous motor has an extremely small external stray field—a unique advantage where magnetic recording heads are in the vicinity of the motor. High efficiency and exclusive fan shape rotor surface insure a cooler running motor. Extremely accurate dynamic balancing for each motor, minimum stray field in the air gap and use of large surface sinter-metal bearings assure smoother, quieter operation year after year.

Rondine Model N-33H (illustrated above)—Single Speed (33 rpm), Belt Drive with hysteresis synchronous motor. Noise level: —53db. Built-in strobe disc—lathe-turned cast aluminum turntable. \$69.95 net.

New Rondine, Model B-12GH—Three speeds, powered by hysteresis synchronous motor. Built-in strobe disc and retractable 45 rpm hub. Pilot light for "on/off" indication. \$99.95 net.



## FOR YOUR RONDINE . . . REK-O-KUT STEREO-MONAUROAL TONEARMS

Provide instant mounting . . . fasten with single nut. Correct mounting position is pre-set on Rondine deckplates.

All leads fully shielded in special chamber, insures 100% hum-free performance! \$27.95



Write for new Rek-O-Kut catalogs

## REK-O-KUT

HIGH FIDELITY TURNTABLES • TONEARMS

38-19 108th Street, Corona 68, N. Y.

ENGINEERED FOR THE STUDIO . . . DESIGNED FOR THE HOME

Export: Morhan Exporting, 458 Broadway, N. Y. 13 • Canada: Atlas Radio, 50 Wingold Ave., Toronto 10, Ont. MK22

audition these 9 new Pilot components...

# SELECT YOUR PERSONAL PILOT STEREO SYSTEM



When Pilot turned to stereo, and undertook the development of the very first stereophonic components to appear in the field, Pilot brought to this effort a knowledge and skill acquired through more than 39 years of work in electronics. This was bound to influence the ultimate quality of the finished equipment. And the priceless difference this experience has made is effectively demonstrated in the performance of the components featured here. These components represent the most advanced state of the audio art. They will provide you with the finest reproduction of today's high quality records, tapes and broadcasts—stereo as well as monaural. Pilot earnestly invites you to audition the performance of these components at your high fidelity dealer. You will long remember the experience.

**FA-690 DUAL FM-AM STEREO TUNER PREAMPLIFIER**—Embodies on one chassis two separate ultra-sensitive tuners for FM and AM, and a complete stereo preamplifier. The FM and AM tuners operate independently of each other for FM-AM stereo, and an FM-FM multiplex position is provided. Adjustable muting circuit eliminates interstation noise. Two illuminated tuning meters provide precise center-of-channel tuning for lowest distortion on FM, peak tuning for AM. The AM section features a broad/narrow band-width selector. The preamplifier section has two identical preamp units with ganged volume, equalization and tone controls plus a stereo balance control. Inputs provided for stereo records, stereo tape heads, microphones and tape amplifiers for auxiliary use. \$269.50.

**FA-680 DUAL FM-AM STEREO TUNER.** Identical to the FA-690 except that it has no stereo preamplifier section. FA-680 \$199.50. Both supplied with modern, low silhouette enclosures.

**SM-245 STEREO PREAMP and CONTROL AMPLIFIER.** Complete control system with self-contained dual channel preamp, featuring bass and treble controls, loudness and volume controls, and two power amplifiers rated at 16 watts each (32 watts peak each) at less than 1% distortion. Inputs are provided for stereo FM-AM broadcasts, stereo tape, stereo discs, microphones, and auxiliary, with a separate output for making stereo tape recordings. A balance control adjusts the relative level of the two channels. Illuminated slots on selector switch indicate function in use. Equally efficient for monaural application. Complete with enclosure, \$189.50.

**FA-670 FM-AM TUNER.** The FM section features superior sensitivity, drift-free operation with a wide-band FM detector. Features a panel-mounted, illuminated tuning meter for precise center-of-channel tuning for low distortion; dual limiters, interstage muting, and high gain IF for reception of distant stations with virtually inaudible background noise; and an FM multiplex output for stereo broadcast reception. The AM tuner is a broadband superheterodyne type with a high-gain pentode RF amplifier, high gain IF stages, a 10KC interstation whistle filter, and a built in AM antenna. Has high inertia flywheel tuning, cathode follower low impedance output for use with long cable, an output level control. Complete \$179.50.

**FM-660 FM TUNER.** Identical to FA-670, less AM section. \$149.50. Both tuners complete with enclosure

**SP-210 STEREO AMPLIFIER.** Consists of two identical preamplifiers with ganged controls for balanced stereo operation. Premium type low-noise triodes are used in all low level stages. DC is supplied to all tube heaters for minimum hum. Inputs with equalization for all possible stereo source material—phonograph, tape, microphone, FM-AM, and FM multiplex. High sensitivity makes it ideal for magnetic stereo cartridges or tape heads. A balance control varies the signal to each speaker for best stereo performance. Auxiliary outputs for making stereo tape recordings. Complete with enclosure, \$89.50.

**SP-216 STEREO PREAMP and AUDIO CONTROL.** Professional-type, dual-channel preamplifier with inputs for stereo FM-AM broadcasts, stereo tapes, stereo discs, microphones, and other stereo signal sources. Has separate output for recording stereo tapes. Two VU meters and controls for setting reference and peak levels and separate output for recording stereo tapes makes this unit ideal for recording. Monitor/Record switch on front panel indicates record output level or the relative level of the signal at audio output jacks for balancing both channels in stereo. Automatic shut-off position on power switch turns off entire system after last record is played. Features bass, treble, volume and loudness controls, and balance control for equalizing level between both channels. May be used with the SA-232 or SA-260 stereo power amplifiers. Complete with enclosure, \$189.50.

**SA-232 AND SA-260 BASIC STEREO AMPLIFIERS.** The SA-232 and SA-260 Basic Stereo Amplifiers each consisting of two identical power amplifiers, incorporate the latest advances in the art of high fidelity negative feedback amplifier design. The SA-232 delivers a total of 32 watts of undistorted power (64 watts peak), the maximum power obtainable without exceeding the tube manufacturer's specifications. The SA-260, with 60 watts of undistorted power (120 watts peak) is well within operating characteristics of its output tubes. Power tap-offs for operating the SP-210 Stereo Preamplifier. Both units are supplied with brass finished metal covers. SA-232, \$89.50. SA-260, \$129.50.

These identical stereophonic components are also incorporated in Pilot custom component-consoles.

Complete individual specifications available from Pilot on request.

Prices slightly higher in West

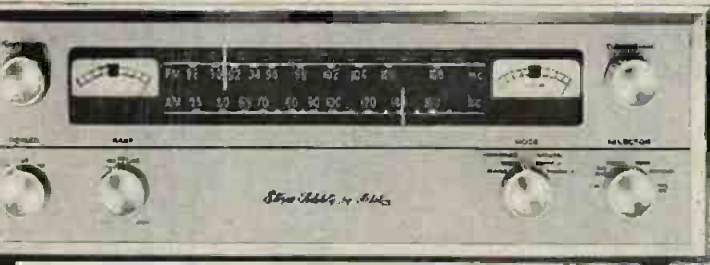


RADIO CORPORATION, 37-02 36th Street, Long Island City 4, New York

Electronics manufacturer for over 39 years



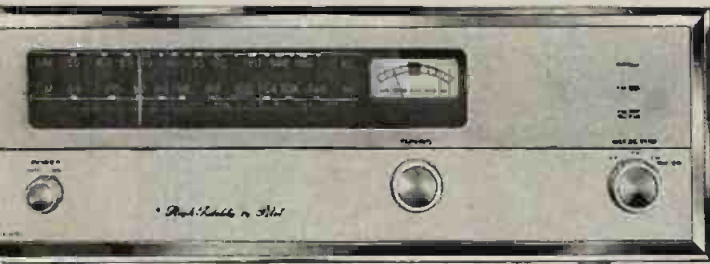
Pilot FA-690, Deluxe Stereo FM-AM Tuner and Preamplifier, \$269.50



Pilot FA-680, Deluxe Stereo FM-AM Tuner, \$199.50



Pilot SM-245, Stereo Preamp and Control Amplifier, \$189.50



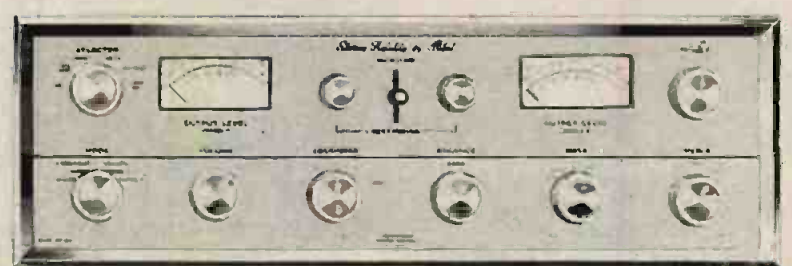
Pilot FA-670, Deluxe FM-AM Tuner, \$179.50



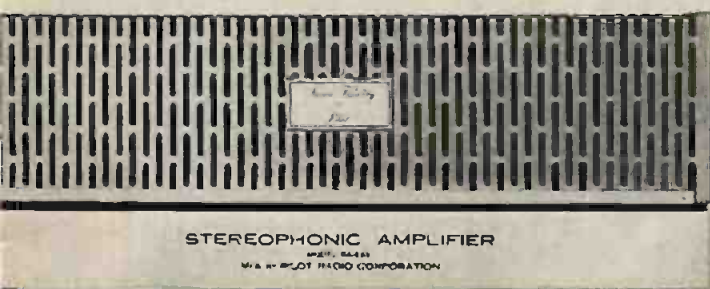
Pilot FM-660, Deluxe FM Tuner, \$149.50



Pilot SP-210, Stereo Preamplifier, \$89.50



Pilot SP-216, Stereo Preamp and Audio Control, \$189.50



Pilot SA-232 (64 Watts Peak), Stereo Basic Amplifier, \$89.50



Pilot SA-260 (120 Watts Peak), Stereo Basic Amplifier, \$129.50

Prices slightly higher in West



only  
**SOUNDCRAFT**  
 dares prove  
 its superior  
 quality!

Only when you buy Soundcraft Tape... you get an actual demonstration of superior tape quality... a premium recording that's yours in Soundcraft's new budget-priced Premium Pack. This is Soundcraft's way of proving how:

- exclusive *Micropolished* tape surface preserves your "highs."
- exclusive *Uni-level Coating* assures greater uniformity within a reel and from reel to reel.
- exclusive *plasticizer-free* Soundcraft oxide formulation gives complete tape stability.

Insist on Soundcraft Tape... in the new budget-priced Soundcraft Premium Pack... two 7" reels of Soundcraft tape with the "Sweet Moods of Jazz in Stereo" recorded on one of the reels.

**ASK ABOUT THESE**

**OTHER SOUNDCRAFT PROMOTIONAL RECORDINGS:**

"Sounds of Christmas"—traditional Christmas melodies, full orchestra and chorus (monaural only).

"Dixieland Jamfest in Stereo"—a jazz classic with an All-Star combo. Ask your dealer, or write Soundcraft.

**REEVES**

**SOUNDCRAFT CORP.**



**Hear it for yourself in  
 "SWEET MOODS OF  
 JAZZ IN STEREO"**

...an exclusive new full half hour recording... yours for just \$1.00 extra... when you buy two 7" reels of tape in **SOUNDCRAFT'S NEW**

**PREMIUM PACK**

containing two reels of Soundcraft tape with "Sweet Moods of Jazz in Stereo" recorded on one of the reels.

"Sweet Moods of Jazz in Stereo" features Coleman Hawkins, "Red" Allen, Marty Napoleon, George Wettling and other jazz greats in memorable interpretations of "Summertime," "Stormy Weather," "Tea for Two" and other old favorites—directed by Larry Clinton, recorded exclusively by Soundcraft... not for sale anywhere else at any price!

Great Pasture Road, Danbury, Connecticut • West Coast: 342 N. La Brea, Los Angeles 36, Calif. • Canada: 700 Weston Road, Toronto 9, Ont. M5Z

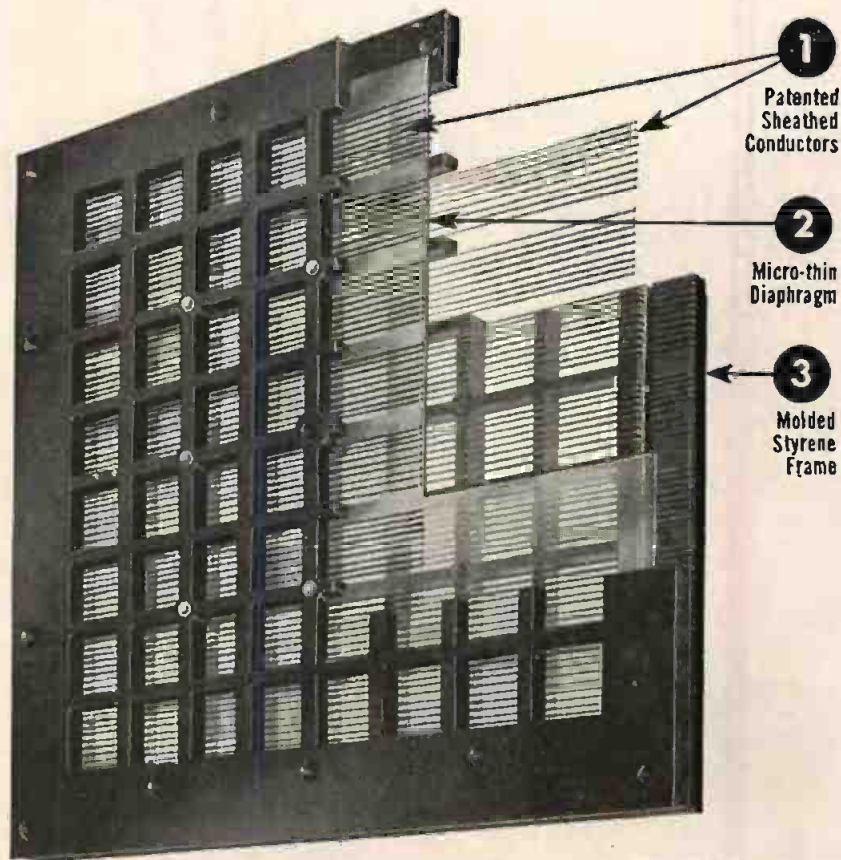


## Books in Review

**High Fidelity and the Music Lover.** Longtime disciples of audio critic Edward Tatnall Canby may have some regrets that his new book retraces so many of the trails blazed in his widely read *Home Music Systems*. Yet since he has taken the trouble not merely to bring his descriptions of commercial components up to date but to shift the focus of attention to the radically altered audiophile problems of today, much of his material here is entirely new. It deals among other things with the attractions, economic and otherwise, of currently available kits (along with the new problems of testing and repairing home-assembled units) and with the enormously intensified interest in stereo sound, tape reproduction, and living-room acoustics. In basic philosophy, however, Canby is unchanged: he still stresses as strongly as ever the subservience of all technical means to the basic end of musical enjoyment; he still juggles the geometry of values to justify satisfaction with the "practicable best" rather than to encourage striving for the more nearly ideal which can be achieved only at logarithmically increased expense and trouble. I still feel that he minimizes the differences between them. Canby, however, is not writing for purists but for less demanding novices, in need of sympathetic guidance in achieving a maximum return on modest investments. And for such audiophile beginners *High Fidelity and the Music Lover* is a source of both most-needed information and provocative stimulation (Harper, \$4.95).

**High Fidelity Sound Reproduction.** Edited by E. Molloy and introduced by Harold J. Leak of "Point One" amplifier fame, this British symposium by nine audio engineers is outstanding for its combination of technical authority and lucid expository writing. Its wealth of information (presented in 212 pages with some 150 diagrams) is in more concentrated, less sugared form than that of most American books which attempt to survey briefly the nature of sound, studio and home acoustics, home sound-system components, and specialized problems of record, tape, and broadcast reproduction. Few of our most widely read guidebooks are as adult in treatment, or as rigorous in bringing essentials into

Continued on next page



## UNMATCHED MUSICAL CLARITY

delicately balanced by 176 "strings"

Each radiating element of JansZen Electrostatic Speakers contains 176 push-pull sheathed conductors. This dual array of "strings" is the most durable and efficient ever patented. Without any chance of electronic breakdown, it provides uniform opposing forces to move the sensitive diaphragm with the same amplitude and in the same phase over its entire area. Like a true piston, the diaphragm behaves as if it had neither stiffness nor mass—in short, as if it were not there at all. This enables the JansZen to precisely recreate the acoustic pressures recorded by the microphone without unnatural coloration.

### Model 65 Electrostatic Mid/High Range Speaker

Using two of the JansZen Electrostatic elements with a built-in high-pass filter, this remarkable new speaker combines all of the advantages of the model 130 but with 60° dispersion. Gives absolutely clean response to 30,000 cycles. \$86—\$91.50 depending on finish. Slightly higher in West.

# NEW!



### Model 130 Electrostatic Mid/High Range Speaker

For those who insist on the most gracious sound attainable, only this original JansZen model will suffice. Excellent for multiple woofer systems. Contains four Electrostatic elements individually tested for distortion and matched within 1 db for output. Room-filling 120° dispersion to 30,000 cycles. \$161—\$188 depending on finish. Slightly higher in West.



# JansZen\*

\*including designs by Arthur A. Janszen  
made exclusively by NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.  
Export Div., 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

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Two ways to be sure that you

# DON'T RUIN

your  
stereo  
records:



- ▶ Do you realize that vertical stylus forces which are satisfactory for standard records may easily destroy stereo discs? A .7 mil stereo stylus at 6 grams produces approximately the same pressures between record and stylus as a one mil standard LP stylus at 12 to 14 grams. With a high quality cartridge such as the triumphant new ESL GYRO/JEWEL electrodynamic stereo cartridge, the GYRO/BALANCE arm will track properly at only 2 grams, greatly prolonging the life of your records and styli.
- ▶ Your stereo discs deserve the GYRO/BALANCE—the only true stereo arm. Unlike so-called stereo arms which are but slightly altered monophonic arms, the GYRO/BALANCE is all-new. It is the only arm which the independent, objective High Fidelity Consumer's Bureau of Standards approves at this time for high-performance stereo use.
- ▶ Look for the dramatically different new ESL GYRO/BALANCE at your audio dealer's. It's magnificent with monophonic cartridges, too! Only \$34.95, complete with quick-change shell.



- ▶ Do you realize that stereo records are even more vulnerable to dust and dirt than standard LP's are? Those pops and clicks due to dust particles are much louder on stereo and therefore even more annoying than on standard discs. Still worse, permanent and expensive damage to your stereo records may result from this oft-overlooked enemy.
- ▶ The ESL Dust Bug is world-famed as the safe, effective record groove cleaner. It cleans record grooves automatically while they are played, and eliminates the static charge present in all records which would attract more dust.
- ▶ Insist on the reliable ESL Dust Bug at your audio dealer's. The standard model is only \$5.75 complete; the Record Changer Dust Bug is only \$4.75 complete. Both are magnificent with monophonic records, too!



FOR LISTENING AT ITS BEST

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## BOOKS IN REVIEW

Continued from preceding page

high relief. The primary emphasis is on British practices and equipment models, but the basic principles of these are of course international. In any case most Americans can learn a great deal from their overseas confreres—particularly from their distinctive approaches to the problems of multiple-channel ("stereosonic") systems and electrostatic speakers (Transatlantic Arts, \$5.50).

**Audio Design Handbook.** The noted British speaker and "baffle" manufacturer H. A. Hartley has been becoming increasingly well known to American audiophiles through his peppery periodical articles and correspondence as well as his equipment products, but up to now we have not had in book form any comprehensive statement of his audio philosophy and extensive technical experience. Like so many other audio pioneers, Hartley holds strong opinions which invariably arouse either spirited agreement or violent disagreement. But whichever it is, the reader will relish the author's vivid expression and infectious enthusiasm. Here he discusses everything from the perception of sound to the limitations of high fidelity, with detailed analyses of component and over-all system designs, feedback and tone-control circuit principles, measurement and test techniques, etc. Not unexpectedly, he is liveliest of all on his pet subjects of speakers and their enclosures. Advocates of the single wide-range speaker (vs. dual and multiple systems) will find here one of their most articulate spokesmen. Those who differ with Hartley's views on specific means can applaud his insistence on the general aim of achieving musical rewards with a minimum of technical complication, and every technically interested reader can profit from the fresh light he throws on the backgrounds as well as the currently favored trends of engineering practices (Gemsback Library, paperback \$2.90, cloth \$5.00).

**High Quality Sound Reproduction.** James Moir is a British authority internationally noted in the professional audio world, especially for his acoustical researches and pioneering stereo investigations. He is one of the few anywhere capable of producing as comprehensive and detailed an engineering handbook as this weighty tome of over 500 pages and 300 illustrations, including 48 excellent photo-

Continued on page 34

introducing the

# JansZen\*

model 350  
DYNAMIC WOOFER

a clear challenge to the  
largest bass speakers



The remarkable 11" woofer of the new JansZen Z-300 System is available separately for built-in single or multiple speaker installations. Specifically designed to complement the delicate clarity of JansZen Electrostatic Tweeters, the Model 350 driver offers clean, "honest" bass devoid of all false resonances, hangover or boom. Transient and harmonic distortions are almost immeasurable at any listening level. Response is uncannily flat from 45 to 2000 cycles with excellent response to below 30 cycles.

The special light-mass cone of the Model 350 is judiciously weighted at the apex to give smooth rolloff above 2000 cycles without the need for transient-degrading crossovers. A very flexible rim of foam-treated cloth attaches the cone to the cast aluminum frame and allows  $\frac{3}{8}$ " piston-like cone excursions without breakup at any frequency. This unique cone is so perfectly controlled by a powerful  $3\frac{1}{4}$ -lb magnet structure that it will handle powers up to 100 watts on music.

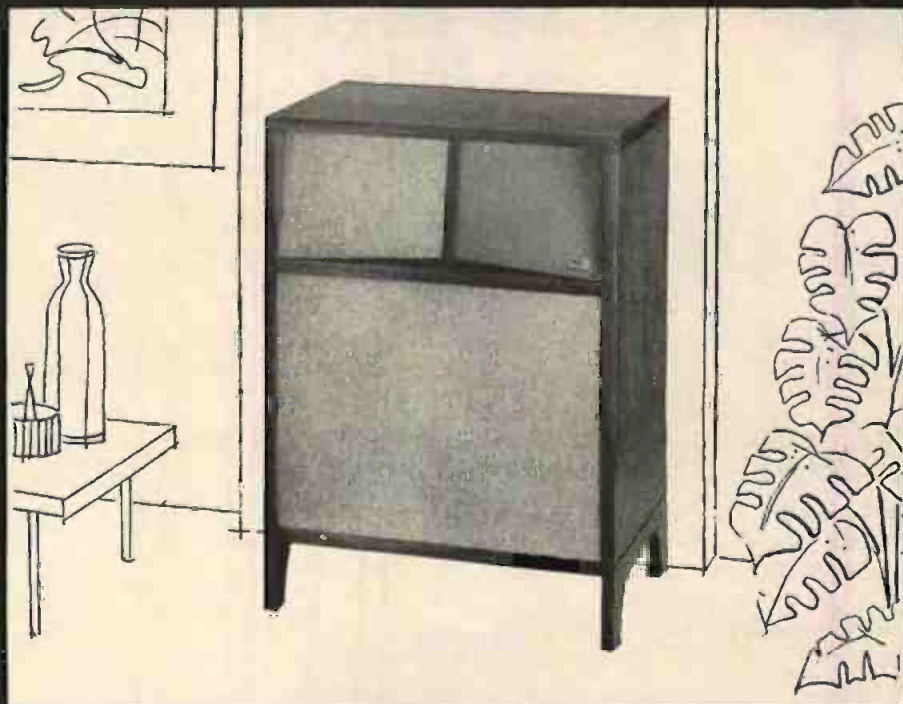
## BUILD YOUR OWN SMALL ENCLOSURE

Only an infinite baffle—easily built with hand tools—should be used with the JansZen driver. An enclosed volume of 2.2 cubic feet, totally filled with fibreglas chunks gives optimum results. Complete enclosure plans are furnished with each driver.

At only \$44.50 (slightly higher in West), the Model 350 makes an excellent foundation for any good high fidelity system. Hear it soon in the JansZen Z-300 System. Literature and name of nearest dealer gladly sent on request.

*\*including designs by Arthur A. Janszen and made only by*  
**NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.**  
Export Div.: 25 Warren St., New York 7, N. Y.  
Cable: Simontrice, N. Y.

## presenting the JansZen\* Z-300



## sound without fury

Only slightly larger than "bookcase" speakers . . . priced less than \$200 to gladden stereo fans . . . the new Z-300 console achieves a measure of musical transparency and bass response which, a few years ago, was considered impossible within its size and price framework.

In the Z-300 a 2-element JansZen Electrostatic Tweeter works in sonic harmony with a new JansZen dynamic woofer. Response is exceptionally uniform from an honest 30 to 30,000 cycles/second. Musically, however, this wide range would be painful were it not for the almost total lack of audible or measurable distortion inherent in the JansZen principle. Transparently clear, shrill-less trebles are faithfully reproduced by two push-pull electrostatic elements—thin virtually massless diaphragms driven over their entire areas by 176 pairs of carefully-spaced sheathed conductors. Both elements are checked for distortion and matched for output within 1 db.

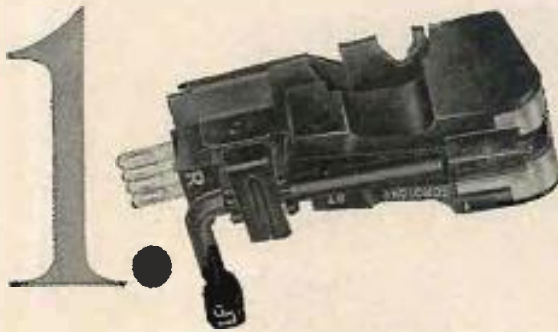
A new long-travel dynamic woofer perfectly complements the distortion-free electrostatic tweeter. Its lightweight 11" cone with slight apex weighting and specially-treated cloth suspension achieve near perfect piston action without breakup or doubling. Sealed in a 2.2 cubic-foot, fibreglas-filled baffle, its clean, solid bass consistently shames most of the largest speakers now available.

The complete JansZen Z-300 measures only 28" h by 20" w by 13" d. Send for free literature and name of your nearest dealer where it may be heard.

*\*including designs by Arthur A. Janszen*  
made only by **NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.**  
Export Div.: 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

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# Now! Convert to stereo for only \$26<sup>50</sup> plus amplifier!



**SPECIFICATIONS**  
 Response ..... Smooth from 20 to 12,000 cycles, gradual rolloff beyond  
 Output Voltage ..... 0.3 volt  
 Compliance .....  $2.0 \times 10^6$  cm/dyne  
 Recommended Load .. 1-5 megohms  
 Tracking Pressure ... 5-7 grams  
 Cartridge Weight ... 7.5 grams  
 Channel Isolation ... 20 decibels  
 Stylus ..... Dual jewel tips, 0.7-mil microgroove and 3-mil 78 rpm.  
 Mounting Dimensions . Standard  $\frac{3}{16}$  to  $\frac{1}{2}$  inch centers

Start with Sonotone 8T ceramic cartridge to \$14<sup>50</sup> play both stereo and regular discs, costs only

- Plays all 4 speeds—does *not* obsolete your present equipment!
- Has Sonotone's unique, built-in vertical rumble suppressor so vital to stereo use! Doesn't need pre-amp!
- Famous Sonotone quality with top specifications!

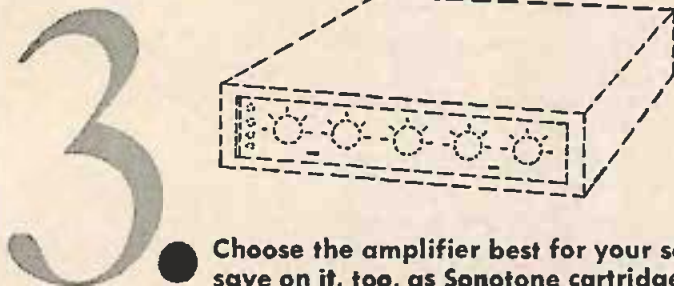


Add a Sonotone WR-8 speaker—experts' choice for stereo, \$12<sup>00</sup> costs only

- Brilliant reproduction of full fidelity spectrum from 55 to 15,000 cycles!
- Perfect for second stereo speaker... gives amazing stereophonic fidelity!

**SPECIFICATIONS**  
 Frequency Range .... 55 to 15,000 cycles  
 Resonant Frequency . .65 cycles  
 Power Input ..... .8 watts  
 Impedance ..... .8 ohms  
 Flux Density ..... 12,000 gauss  
 Voice Coil Diameter. .1-inch

New 8-inch speaker.



Choose the amplifier best for your set-up. You save on it, too, as Sonotone cartridge needs no extra rumble suppressor, no pre-amp!

## Sonotone<sup>®</sup> CORP.

Electronic Applications Division, Dept. CH-108  
 ELMSFORD, NEW YORK

## BOOKS IN REVIEW

Continued from page 32

graphic plates as well as the usual diagrams. It covers its subject no less extensively than Oliver Read's *The Recording and Reproduction of Sound*, rev. ed. 1952, but deals more intensively with basic theory as well as with more up-to-date practices and equipments (the latter confined largely to British examples). An information-packed, advanced yet practical text or reference work, this is particularly readable in its preliminary chapters on objective sonic characteristics, hearing, and realistic audio-system performance specifications and in its concluding ones on the acoustic problem and stereophonic sound reproduction. Moir not only sums up in succinct form all the essentials of contemporary audio technology, but also spices his "course" with arresting personal insights derived from long experience (Macmillan, \$14.00).

*Concise Encyclopedia of Music and Musicians*. The dramatically handsome colored photographs of instruments, used for jacket and end papers of this British one-volume reference work, characterize it immediately as a "gift book," primarily directed to the general music lover. This impression is confirmed by the unusually large number of illustrations: out of 516 large-size pages, 16 are colored plates and 160 are photographs. The text itself, edited by Martin Cooper, is less impressive: most of the entries are extremely short; many are merely identifications of standard compositions in various forms; much too much material is lumped in the comparatively few long articles under such catchall subject headings as "History of Music," "Church Music," "Opera," etc.; and there are no running heads to speed reference search for specific entries. Yet the *Concise Encyclopedia* is sure to command considerable popularity on the basis of its uncommon visual attractions alone (Hawthorn Books, \$12.95).

*TV and Radio Tube Troubles*, by Sol Heller (Gernsback Library, paperback \$2.90, cloth \$4.60). A detailed, extremely useful handbook for technicians, but confined largely to television tube types and maintenance problems.

*Feedback Theory and Its Applications*, by P. H. Hammond (Macmillan, \$7.00). Highly technical; for post-graduate engineering and physics students. R. D. DARRELL



You've  
been  
asking for



stereo sound equipment... and here it is!



### stereo tape deck kit

HEATHKIT  
MODEL TR-1D \$143<sup>95</sup>

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

### stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 \$149<sup>95</sup>  
SPEAKER WING MODEL SC-1L or R \$39<sup>95</sup> ea.

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of  $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 62" W. x 37" H. x 20" D. Send for free details,



#### DELUXE AM-FM TUNER KIT

HEATHKIT  
MODEL PT-1 \$89<sup>95</sup>

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



#### STEREO PRE- AMPLIFIER KIT

HEATHKIT  
MODEL SP-2 \$56<sup>95</sup>

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



#### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M \$54<sup>95</sup>

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



#### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 \$21<sup>95</sup>

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

HEATH COMPANY • a subsidiary of Daystrom, Inc. • Benton Harbor 8, Mich.

easy-to-build

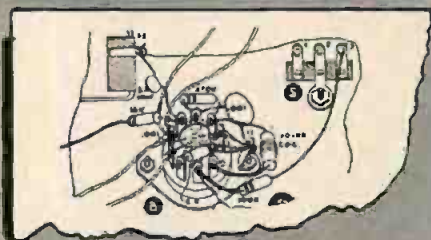
high quality

# 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

MODEL EA-2

# NEW

**\$28<sup>95</sup>**

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



CE-1T Mahogany



TRADITIONAL

CONTEMPORARY

Be sure to specify model you prefer

**\$43<sup>95</sup>** each



HEATHKIT

### high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 6 lbs.

**MODEL FM-3A \$26.95 (with cabinet)**



HEATHKIT

### broadband AM tuner kit

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

**MODEL BC-1A \$26.95 (with cabinet)**



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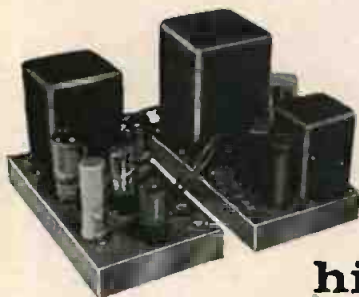
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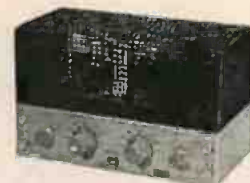


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# THE Garrard PAGE

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Subject: A New Deluxe Garrard Player

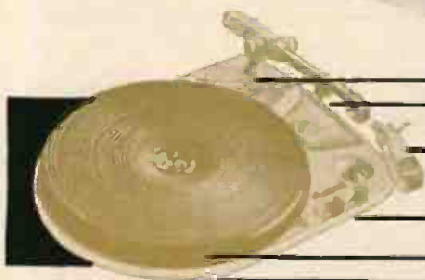
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## The Inner Ear

IN TWO very dissimilar articles and a short story, this issue — by Robert Charles Marsh, Norman Crowhurst, and C. G. Burke, respectively — there is an oddly similar emphasis on something which is a vital part of the listener's art but which is not talked about, or anyway thought about, enough. I mean musical imagination: the practiced ability to transform what one hears into what one wants to hear, so that (to fulfill the cycle) one gets from it a full measure of musical nutriment.

The immense value of this faculty has shown itself as far back as phonographic history goes. We have read (in Roland Gelatt's *The Fabulous Phonograph*, for instance) devotional statements made in ancient days, to waxen discs and morning-glory horns, wherein the deponents protested heartily that they could not (for the life of them) tell the difference between the discs' sound and that of their live originals.

In the face of such legendary feats of self-deceit, our latter-day imaginations stand somewhat abashed, at least until they are spirited again by an injection of incredulity. A good many of the testimonialists of the 1900 vintage were obviously just plain liars, and hired liars at that (competition was really rough stuff back then). Our imaginations have not atrophied *that* much. On the other hand, though, they may have atrophied rather more than we like to think. Or at least they may be in danger of so doing.

This is one of the problems of modern civilization, akin to many another of which earnest publicists (and I am nothing if not an earnest publicist) warn us continually. If wheels take over, what happens to legs?

I see no occasion for despondency. Machinery is not something alien to us. Quite otherwise: usually it is simply an extension of powers we already possess. We go to work on wheels instead of walking, but the wheels take us also to tennis courts and swimming pools, perhaps otherwise inaccessible. Legs don't suffer.

Our musical imagination need not suffer, either, nor (what is linked with it) our musical taste and judgment. Come high fidelity, come stereophony, or whatever: still we need not lose, nor let weaken, our feeling for artistic essence. Unless we are lazy.

I referred earlier to musical imagination as a *practiced* ability, however, and not just because I needed a word to fill out a line. Art in performance always is a reciprocal process. The painter expects you (if he is a really good painter) to use the brain behind your eyes to synthesize his meaning from the lines and splashes he gives you; the playwright expects you to think along with him as his characters speak. The musical composer either suc-

ceeds or fails more instantaneously, but at least he can expect you to fill out (with that powerful instrument between your ears) the details of color and dynamics which may be lost by an inadequate microphone or — for that matter — a dead concert hall. To do this, you must practice: keep sharp your awareness and taste.

Engineers both help and hinder, of course. Sometimes they help too much, they try to heighten the effect beyond what the listener's judgment wants, or *should* want. The triangle in the *Military Symphony* shrills like a telephone bell, as no triangle ever did or should. Haydn's intent is defeated, the listener's musical imagination goes into recoil, taste registers a *verò*, and we do not play the record again.

At least, this is what ought to happen. I take it that what seasoned music-loving record experts fear is that it *won't* happen, at least reliably, as stereo puts the capstone on high-fidelity living-room realism. The apprehension is that purely sensuous factors in our home music will take primacy, fondling or exciting us out of our proper musical minds, stealing from us the compensatory faculty which can make all sounds equally beautiful and intelligible within our heads, and which thus is necessary to our sensing the sense of music.

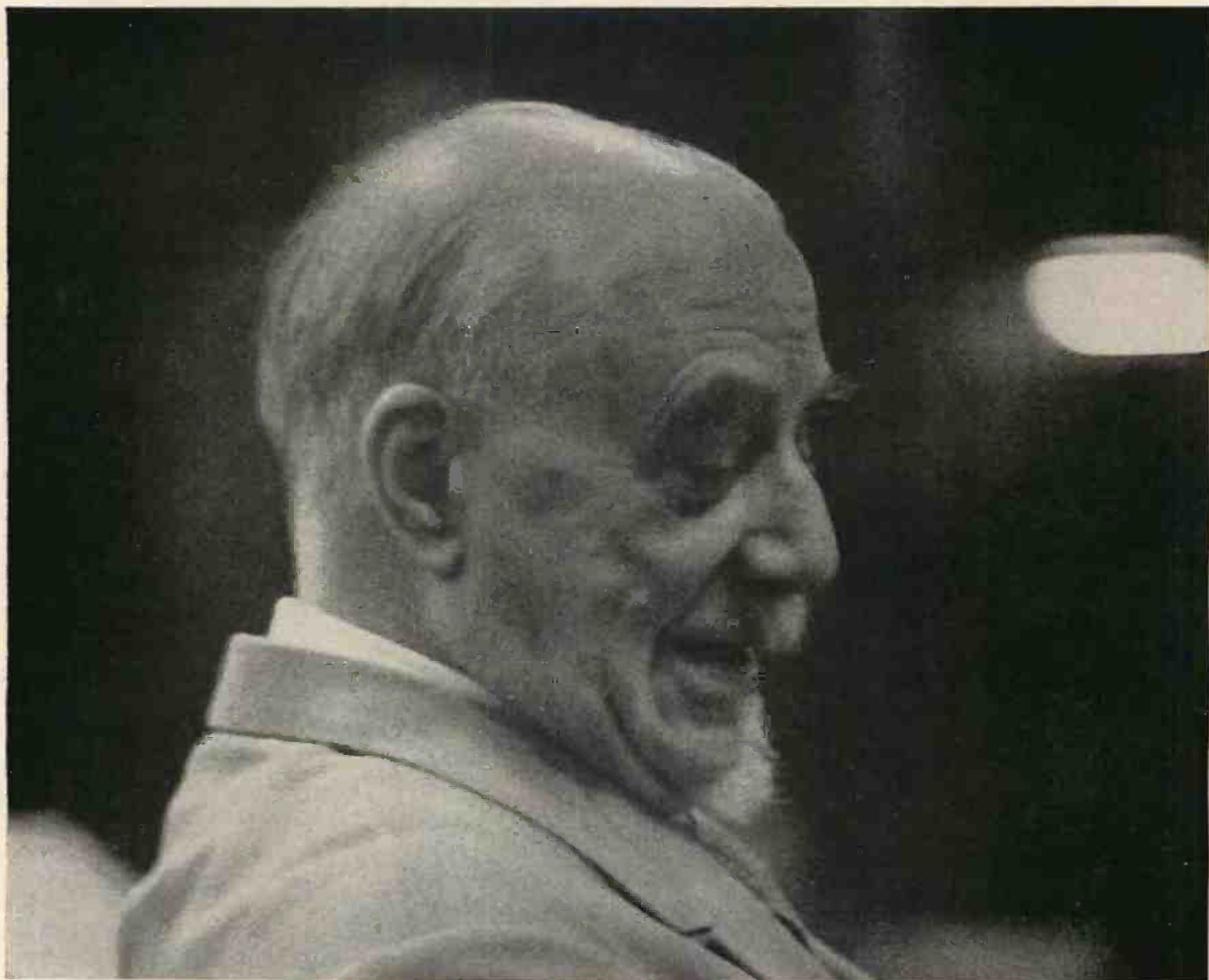
This I cannot see happening. So far, in the advancement of the phonographic art (or science, or both, as you will) each increment of realism in reproduction has brought with it a perceptible heightening and broadening in the public appreciation of music. Caruso and Galli-Curci became enormously popular in the era of the acoustical disc — and so did their repertoire. It took electrical recording to bring Beethoven and Tchaikovsky to the public consciousness (naturally, the public referred to is the American living-room public), and to substitute the symphony for *O Sole Mio*. It took high fidelity and the long-play record to make commercial Vivaldi, and *Otello* complete, and Bach on the baroque organ instead of in the sugared dosage concocted (usefully, let it be admitted) by Leopold Stokowski. What stereophony will add to this progress, no one can say yet.

Still, I am sure it will be addition. People who come to love Purcell and Bartók along with Beethoven do not love Beethoven less therefor; instead they see more of what he has to offer. And in this same act they become more willing and able to excise with their imaginations the shrillness of symphonies by Toscanini and the hiss behind sonatas by Schnabel, so long as the musical worth remains. Or so it would seem to me.

Just the same, it's a good idea to be aware of your imagination, and to keep it in trim. J.M.C.

AS THE EDITORS SEE IT





Roger Hauer

*Conversation with Beecham*

Wherein the world's  
wittiest musical peer chats  
with his old acquaintance,  
Sir Robert Boothby, M.P., of  
men and music and many things  
The conversation was arranged,  
especially for us, at the  
instance of Roland Gelatt.



**Sir Robert Boothby:** You have met in the course of your life, Sir Thomas, a number of celebrated composers, and I should like to begin by asking you about one whose paternal ancestors came from my constituency in Aberdeenshire, namely Edvard Grieg. You knew him, did you not?

**Sir Thomas Beecham:** Yes, I met him when I was a very young man on a trip to Norway. I visited him at his house near Bergen and his wife was there also. They were perfectly delightful. Grieg sat down and played me a little piece which he had just written, and his wife sang two of his songs. I can say that no one has ever sung his songs half so well. She had a small but beautiful voice and a complete understanding of mood and nuance—quite unlike certain sopranos who bawl, scream, and shout this enchantingly delicate music. This, of course, should be stopped, if necessary by Act of Parliament.

**Sir Robert:** Grieg reminds me of another Northern composer, Jan Sibelius. Were you disappointed or surprised that Sibelius did not produce more music before his death?

**Sir Thomas:** I was not surprised that he wrote no more symphonies. I was a little disappointed that he did not continue his other vein, the symphonic poem, in which he had written such splendid examples as *En Saga* and the last one of all, *Tapiola*. I thought he would have gone further along that line, but he did not; he called a full stop to his work, and it shortly became evident that he was not going to publish any more of consequence. I became resigned to the fact; but, of course, there was the usual quota of gossips who are the major pest of our age, holding out hopes that hidden away in Sibelius' house there must be manuscripts and sketches. All bunkum, nonsense, and sheer invention.

**Sir Robert:** Let's move on now to Delius. You, I suppose, are responsible to a considerable extent for having made Delius the figure that he is in music today. Can you tell us something about him?

**Sir Thomas:** Delius was a very unusual person, a very uncommon type of man. He was a rebel, an independent, who described himself as a conservative anarchist. This applied to his life as well as to his art. His music, once he had found himself, was largely underivative. He owed very little to predecessors. His ancestry was lost somewhere in the mist of the past. Delius' period of inspiration lasted for about ten to twelve years, say from 1901 to 1914, just as it did with Debussy.

He was, by the way, a first-rate controversialist and very easily wiped the floor with almost everyone of his time. I have heard him converse with Shaw and Belloc and others and he always held his own. Unlike nearly all English controversialists, he had a deep sense of logic. Having created the central point in any argument he hung on to it like grim death and never let go. Other

people could scratch around it, but he would always return to the central point.

**Sir Robert:** What about Saint-Saëns? You were acquainted with him, I know. How do you rate him as a musician?

**Sir Thomas:** Saint-Saëns was the most accomplished, all-round, second-rate composer in the world. Although he never did anything that was supremely outstanding, he wrote a large quantity of excellent music and it is, all of it, a model of technical proficiency and style, occasionally achieving charm as in the symphonic poem *Le Rouet d'Omphale*. His highest accomplishment was his opera *Samson and Delilah*, which contains three of the best-known songs in the French language. He was a man of great ability, undoubtedly an ornament to his country. But he had a very curious misanthropic disposition. I don't know what the cause was; I think it was inherent. It was not envy or a jealous nature, because he thought of everybody in the same way, with the possible exception of his master, Franz Liszt, who was his idol and in some respects his god.

**Sir Robert:** Was he a good executant himself at the piano?

**Sir Thomas:** He was a very good executant, indeed, very correct and cultured.

**Sir Robert:** Did he admire the piano playing of others?

**Sir Thomas:** I never heard him express any opinion of others. I don't think he ever went to hear them. Some he personally disliked very much. A case in point was Rubinstein; for some reason or other he could not stand the great Anton. Rubinstein once went to Paris to give about twenty-five concerts at the Trocadéro. He played half the music in the piano repertoire and had an enormous success. Saint-Saëns went nowhere near the place. After it was all over, he happened to meet Rubinstein in the street and said, "Anton, my dear Anton, what are you doing in Paris, when did you arrive?" Could one be more ruthless than that?

**Sir Robert:** I was struck in reading Puccini's life by its sadness, something which we would never suspect from his sunny music. Have you any comment to make? Did you come across him at all?

**Sir Thomas:** I knew Puccini very well indeed. He discussed a great many of his operas with me. He talked

*Sir Robert Boothby is Sir Robert Boothby no longer. Just as we went to press, he was elevated to the peerage becoming Lord Boothby — or, more precisely, Baron Boothby of Buchan Rattray Head, County Aberdeen.*



## Beecham

about their interpretation at great length and was consumed with profound dissatisfaction at the way his works were sometimes given in Italy—notably by the younger conductors, whom he didn't like at all. You have referred to the fact that his works are sunny. I am not sure I would use that description. I think they are generally rather tragic, and always reach their best moments when they are tragic. Those are the moments which appeal to everybody—to people of all classes and tastes. Puccini's music is quite different from that of anybody else. He is the most effective of all opera composers. If you were to ask nine operagoers out of ten in any country in the world whose operas they like best, as I have done, the answer would be Puccini—not Wagner or Mozart or Verdi, but Puccini. I think it is because he speaks to us personally in a way we understand. This is the opinion of waiters, hotel managers, taxi drivers, bus conductors, anybody you like.

**Sir Robert:** And now to finish these reminiscences of composers with whom you were associated, what about Richard Strauss?

**Sir Thomas:** Oh, Strauss. He was a very curious man. Like Delius, he had nothing to say about his own music. Delius used to say, "You play any way you like." Strauss didn't even say that; he said, "You play it." When conducting his own music, he seemed to be quite indifferent to the different points of the playing. He was conducting my orchestra before the war in some piece or other and he went right through it without a stop. The leader [i.e., concertmaster], I think it was Albert Sammons at the time, said, "Is there anything you would like to suggest to us?" He thought for a moment and said, "Yes, bar number 336, up bow!"

**Sir Robert:** You mentioned Liszt just now, Sir Thomas, as the master and teacher and god of Saint-Saëns. Have you any story to tell about him?

**Sir Thomas:** I know a great many stories about Liszt, of course. The most interesting of all, I think, is illustrative of Liszt's enormous capacity to read music at first sight. It was told by Hans Richter, who as a young man had acted as secretary to Richard Wagner, when Wagner was living just outside Lucerne. For some time there had been a breach between Wagner and the gentleman who was now his father-in-law, Franz Liszt, the father of Cosima, whom Wagner ran off with. Liszt did not like it at all. However, Richter prevailed upon Liszt to call on Wagner, arousing his interest by saying that Wagner had completed a new opera which he

(Richter) had just finished copying out. So Liszt went, and for a while the atmosphere was very frigid. Then Richter produced an enormous score, saying, "This is the new opera." Liszt looked at it. "Ah, comic opera," he said. "You have been studying counterpoint, Richard. I'll see how much you know about it." He went to the piano, played through the overture, looked around and then continued to play the entire score of *Die Meistersinger* right through from sight. Extraordinary! Grieg told me that he took his piano concerto to Liszt. Liszt had never seen it before, but he played it through just like that, talking all the time. He played it very quick, but he played it—anxious to get it over, I suppose.

Probably nobody ever played the piano like Liszt. Somebody asked him how he learned to play so wonderfully. "I did it," he said, "by listening night after night to the greatest singers of the day." Now the singers have to listen to instrumentalists to learn legato. Times have changed.

**Sir Robert:** As you refer to singers, would you say that while the standard is very high now, we have not any tenor, for example, to equal Caruso, or anyone to equal De Reszke, or De Lucia? They are only legends to me.

**Sir Thomas:** No, there is not a voice to approach Caruso's. It was unique. The singers of today have a certain standard accomplishment. I say standard because it is just that. For instance, in the United States there are quite a number of accomplished sopranos. They all sing well, but you can't tell one from the other. The main feature about the great singers of my youth was the remarkably individual character of them all; each one was like no one else. Nobody had a baritone voice like Maurel's, nobody had a bass voice like Plançon's, nor was there a mezzo-soprano like Calvé. Caruso was the same and so was Chaliapin. The average bass of today is as different from Chaliapin as is Euston Station from Westminster Abbey.

**Sir Robert:** You mentioned in connection with Saint-Saëns that he wrote a lot of extremely good second-rate music which has much charm. But the great music of the world, I suppose, would be the music which has magic. How much of that would you say there has been?

**Sir Thomas:** Very little. I was once asked for a definition of great music and I had to give it on the spot. I said, "Great music is that which penetrates the ear with facility and quits the memory with difficulty." Magical music never leaves the memory. That is why certain works appeal to me, and I never alter my view about them. I have in mind certain things of Handel and Mozart, the Schubert *Unfinished* and his great quintet.

**Sir Robert:** Anything of Wagner?

**Sir Thomas:** I think so, yes, I think so. I believe that the end of the *Waldhörn* is a great stroke.

Sir Robert: *Tristan?*

Sir Thomas: Oh yes, definitely, magic itself—particularly the middle of the last act when Tristan sees the ship approaching. Not the second act or the first act. The second act, especially, contains a lot of ordinary nineteenth-century romantic music, some of which is pure Liszt.

Sir Robert: Have you come to appreciate certain composers or works you once disliked, or come to be bored with music you once liked?

Sir Thomas: No, no change.

Sir Robert: In other words, the Beecham of 1958 is much the same as the Beecham of 1908.

Sir Thomas: Just the same.

Sir Robert: When you are conducting, you always look as though you are enjoying yourself. Are you?

Sir Thomas: I am. Of course it depends if I am alone or not. When I have an assisting artist—a violinist or pianist—I may have to qualify that generous statement.

Sir Robert: Since you started your musical career, first gramophone records, then radio, then talking films, and now television have all arisen to play an important part in all our lives. In your opinion, have these developments been, on the whole, a good or bad thing so far as music is concerned?

Sir Thomas: It's a very large question. Do you mean to say, have they arisen to play a vital part in *my* life or everybody's life?

Sir Robert: Everybody's life. Has it made people, peoples in the plural, more musical on the whole, more appreciative?

Sir Thomas: Well, certainly records have. And I think radio has helped. Now, about films, I don't see the association with music at all. I mean, when I go to see a film and they start playing the music, my ears are deafened and my head goes round and I have to run out of the building.

Sir Robert: Does that apply to the *Tales of Hoffmann* which you made?

Sir Thomas: There are honorable exceptions to the rule! As for television, the only thing I can say is that all the music I have ever seen on television looks grotesque, quite grotesque. You have pictures, you know, of a gentleman playing the horn and then emptying the liquid out of it onto the floor, which of course may be instructive to some people. And then you have somebody sawing away on a bass. Can you think of anything less picturesque than a huge stringed instrument, called bull fiddle in this country for some strange reason or other, being sawed away on like this? Or a singer coming

right forward, opening a very large mouth? You see right down the larynx, almost into the tummy, the eyes go this way, the nose goes that way, and the mouth is twisted round; wretched singer, you know, attempting high notes generally outside his or her compass. The whole thing is revolting. That's television so far as music's concerned.

Sir Robert: If you had to master the craft of making music again, would you set about it differently, or do just about what you have done?

Sir Thomas: I wouldn't do it very differently, but I would arrive at a measure of competence more speedily. I have been slow to realize the potentialities of sound. In fact, I have been very much helped in that by the invention of the gramophone, through listening to records, frequently records of other musicians. It's been of great use to me, knowing what to avoid.

Sir Robert: Are there any particular musical compositions which you are sometimes obliged to play and positively loathe, and can you give a good performance of them if you have to do it?

Sir Thomas: I've played very little music that I've positively loathed, perhaps none at all. I have played a vast quantity of music in which I could discern very little sign of originality or enduring quality, but I have played it because of some interest it has had for me as a student of music generally, as a conductor of an orchestra. I should say half the music I have ever played has not impressed me much, and I've been profoundly conscious at the time that it was doubtful if the music would live ten years. Those fears—or, let us say, in many cases hopes—have been fully realized.

Sir Robert: Of all the great composers, which one would you have most liked to have met and talked to?

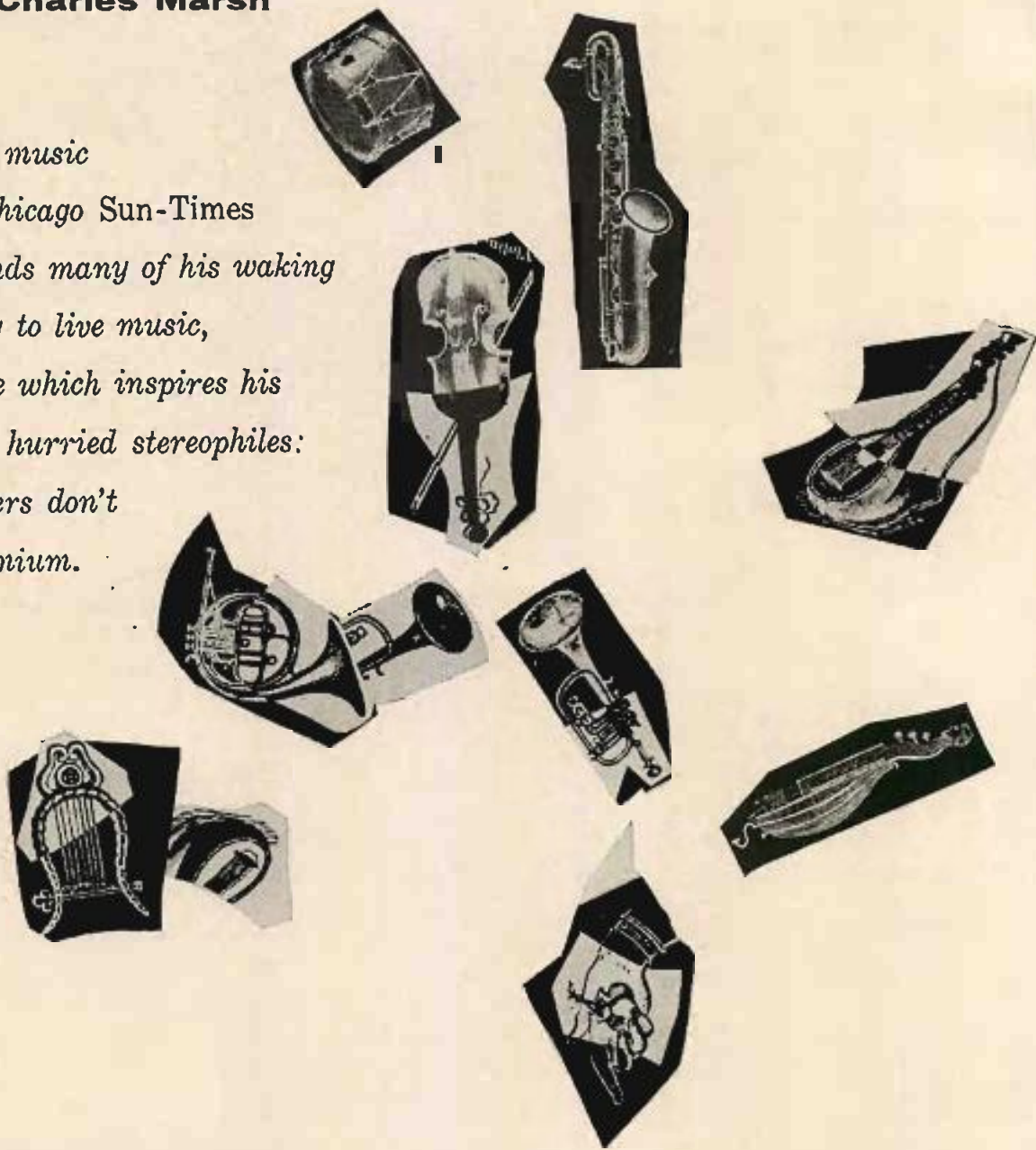
Sir Thomas: Oh, oh, it's very difficult to think of *anyone*, because I think that as a class the great composers have been of unattractive demeanor, they've had repellent manners, their information on matters other than music has been exceedingly limited, almost childish, and some have been almost dumb. I have never had an urge to meet composers, you know, though I have been brought into touch with a great many. The most charming of them all was Massenet

*Continued on page 163*



by Robert Charles Marsh

*The author is music critic of the Chicago Sun-Times and hence spends many of his waking hours listening to live music, a circumstance which inspires his sage advice to hurried stereophiles: two loudspeakers don't make a millennium.*



## Let Us Keep Our Two-Eared Heads

EVERY MAJOR ADVANCE in recording—and stereo is obviously such a forward step—brings with it claims that everything made by older methods is ready for the junk heap. “Every existing phonograph and every existing record has been made obsolete by a technical revolution.” Thus a United Press story shouted last spring, and its sensational sentiments are echoing through the record industry.

Much the same things were said a decade ago when the long-play disc came into the market. Right now I am confident that in 1968 I probably shall still own some 78s, that Caruso recordings made in 1903 still will be available—and selling—and that many of the finest discs of the long-play era will be able to secure listeners. Stereo, for all its promise, is a new medium, emerging in

a boom-town atmosphere in which people talk casually about four-channel  $3\frac{3}{4}$ -inch tapes—although no one seems to be marketing them—and manufacturers are plugging the goodies they have to sell, hoping to distract you from the things they don't offer you.

Right now, not even all of the nine Beethoven symphonies are available in stereo, let alone the many wonderful, off-the-beaten-track things that exist on monophonic discs. It could easily take a decade for the stereo medium to be able to offer the range of music contained in the current Schwann catalogue. Anyone who closes his mind—and pocketbook—to music that doesn't come in two-channel guise is going to restrict himself to meager fare for at least a couple of years.

Granted, a first-class stereo recording of a work

surpasses a first-class monophonic edition. Let it also be granted that a routine performance, dressed up in expert stereo engineering, can sound a lot more striking than a musically superior one in single-channel sonics. It still has to be faced that a considerable number of existing stereo recordings have serious defects in their musical content or their engineering, or both, and that listeners seriously concerned with both musical values and **sound quality** may well find them inferior to their monophonic competition.

Much the same could be said of stereo playback equipment. Prior to writing this I spent the main part of a day listening to packaged stereo phonographs, few of which produced sounds that I had any desire to live with. (Naturally there are excellent units of this type, coming, in large part, from makers who have already secured a reputation for producing a quality product.)

In a fluid situation such as this, new record releases will shortly be plugging the holes in the present catalogue, and the weaker of the early stereo offerings are sure to give way to superior items when they become available. Nonetheless, what lies ahead looks like a transition period that could well extend as long as five years. During that time the record buyer ought not to go on strike, but wisdom suggests that he refer to some stable guideposts if he is to spend his money in a way most likely to bring long-range satisfactions.

The best stereo recordings give us music of undeniable worth in excellent performances, the merits of which are enhanced by the new technique. It would be foolish not to buy them and enjoy what they have to offer. But it would be equally foolish to ignore the fact that Artur Schnabel—although he will never be available stereophonically—gave to recorded music some of its most durable triumphs. If he is obsolete, so is Beethoven. And Schnabel is only one of many artists whose recordings could be cited.

The potential of stereo is that it goes beyond existing hi-fi to give us, not merely the full range of instrumental sound, but acoustical information that monophonic recording has never been able to provide. You might not suspect this from some of the early stereo products, which seem to be trying to prove that the advantage of the new technique is that it can bounce sound back and forth like a tennis ball; but it's so.

There were a few recent years in which some manufacturers, anyway, had to prove that their records were high fidelity by turning them out with their upper frequencies screeching. Reason finally triumphed, although late and somewhat battered (as usual), and in time the present exaggerated directionality of some stereo recordings will no doubt become a rarity. Meanwhile the tricks are served up for folk naïve enough to tingle responsively.

For the person with serious interest in high-fidelity sound reproduction, stereo demands a reappraisal of standards. Fidelity, surely, must be fidelity to something,

but stereophonic recording as experienced so far exhibits no sure guide to its norms.

For me the only standard of fidelity that makes any sense in the long run is that a record must duplicate to the highest degree possible what a listener with two good ears will hear when advantageously placed in a concert hall or opera house. Since in the course of my professional duties I spend an average of half the nights of the week in such locales, it is a standard that is constantly being reaffirmed by experience.

Even the finest monophonic recording falls short of reproducing concert hall sound. First, a concert room containing several hundred thousand cubic feet and a living room of perhaps two thousand cubic feet respond differently to the sounds produced in them. Their absorptive, reflective, and resonant qualities are sure to differ, creating completely different acoustical situations.

A convincing recording does not offer an exact duplication of one's experiences in a concert hall, because this is impossible in a smaller space. Even the finest stereo today will not put the Boston Symphony in your living room, and what's more you don't want it there. Not only would it be rather crowded, but it would sound horrible.

Monophonic recordings that convey enough to be accepted as pleasing likenesses of the remembered sound of live performances have existed for many years. The increased verisimilitude that records have acquired in the past decade has naturally brought the likeness and the recollection closer together, but we can't deceive ourselves that they are identical.

This is why many distinguished musicians are still somewhat cool on the subject of records—even of the hi-fi variety. One conductor who has made some exceptional high-fidelity recordings listens to them on a severely low-fi portable phonograph. "What's the difference," he asks, "when I always have to add a lot with my imagination anyway?"

With stereo we have a much better idea of the size of the sound source and the location of individual voices within it, and through stereo we sense more accurately the acoustical architecture of the performance—the size of the sounds and the character of the space in which they are being produced.

Some works obviously require for their maximum enjoyment that the listener have such information. Bartók's *Music for Strings, Percussion, and Celesta* places great emphasis on the spatial arrangement of the players, as do the many eighteenth-century scores that make use of echo effects. But everything that is essential in the Brahms Third can be suggested without making such details exact.

Some music, in other words, is inherently stereophonic, while other works profit from stereo to a lesser degree.

Let us look a little further into this problem. A symphony orchestra on a stage is an extremely broad sound source in which a hundred or more sub-sources, the instruments, combine their voices into what we call

the ensemble tone. Monophonic recording attempts to reproduce this ensemble tone, either by a single microphone or a number of microphones united by a mixer, and to present the sensations registered on this single comprehensive ear.

The limitations on the monophonic technique are twofold. First, there is a saturation point: the level at which, regardless of the size and complexity of the sound being produced, the monophonic channel can convey no further concentration of information. When played back, a recording that passes the saturation point exhibits what I like to call compression distortion.

Second, there is a limit to the apparent size of the area which can appear to be radiating the monophonic sound. A highly efficient eight-inch speaker in a well-designed enclosure can reproduce a very wide frequency range—very probably *all* the range one actually hears in many locations in our large concert halls—but it is too small and localized a point source ever to be mistaken for an orchestra.

A multiple speaker system in a large, horn-type enclosure may disperse sound over an area wide enough so that the music appears to be radiating from the entire end of a room. This is still not concert hall sound, but it comes from a sound source large in relation to the listening area, and most persons will accept it as high fidelity. Even better, however, is a multiple speaker system with sound outlets in several parts of the listening area, so that any sense of a sound source is eliminated completely. Although still short of the concert hall situation, one has the similar feeling of being surrounded with music.

When such a multiple system is used with a sound source that can be reproduced at its proper levels in a living room, a sort of quasi-stereo effect can develop. For two years in England such a system provided me with chamber music of astonishing presence, causing many of my visitors to insist that I must be using stereophonic material. The trick, actually, came from exploiting the acoustical properties of the room and making use of speakers with slightly different timbres, so that—although in balance—one driver became associated with the violins, another with the cello, and so forth.

Arturo Toscanini didn't believe that records could sound like an orchestra until he heard some of his discs on an early high-fidelity installation that provided a big ~~sound source~~ <sup>sound source</sup> through the use of sixteen speakers.

Presented to maximum advantage, the finest monophonic material therefore can convey a much better idea of the size of the sound source than one generally imagines; but a good stereophonic recording can give a much more vivid picture, and with simpler equipment. (A boon to people who live in the city is that stereo can also do with lower volume levels. A lot of monophonic high-fidelity equipment is played too loud, on the mistaken assumption that increasing volume level can provide acoustical information that does not, in fact,

exist in the recording.) It is a matter of intelligibility.

The factor of compression distortion cannot be eliminated this simply. However, when recordings are played back in living rooms at levels appropriate to the normal restrictions imposed by society, it rarely becomes acute. Play even the best monophonic orchestral recording at the levels of the actual performance, however, and it will start to come apart, much in the same manner in which a photographic image begins to gray out when a negative is enlarged beyond the limitations imposed by the resolving power of the emulsion.

Compression distortion also can exist in stereo, but it is less likely to be noticed, chiefly because the sound can be divided between the two channels and thus transmitted in greater detail.

It is necessary to observe that although the word stereo is being used, for the most part, as if it designated a single new engineering technique, several types of stereo recordings are being made—or used for experimentation—in this country and Europe. Each, by virtue of its approach, is best suited to give the listener a different sort of information about the music being recorded.

Most familiar to Americans is the system in which two tracks, each representing about 90° of an arc, stand respectively for the right and left halves of the sound source. Originally these two channels probably came from three, with the recording of the center of the sound source mixed in with those of the sides at the pre-mastering session.

There are disadvantages to this technique, not the least of which is that the purchaser never actually hears the recording as it was made but only as it has been electronically reprocessed. It is hard to see how a musician's ideas of levels and balance, especially a conductor's, can fail to undergo some changes when such a composite is made by engineers. Certainly I can report that, as a point of fact, several Reiner-Chicago Symphony tapes are very different from what I heard in my carefully chosen seat in Orchestra Hall. And if the hi-fi, stereophonic Chicago Symphony does not sound like the real Chicago Symphony, what sort of added fidelity is this? (Not, incidentally, that the recorded sounds this orchestra makes are unattractive.)

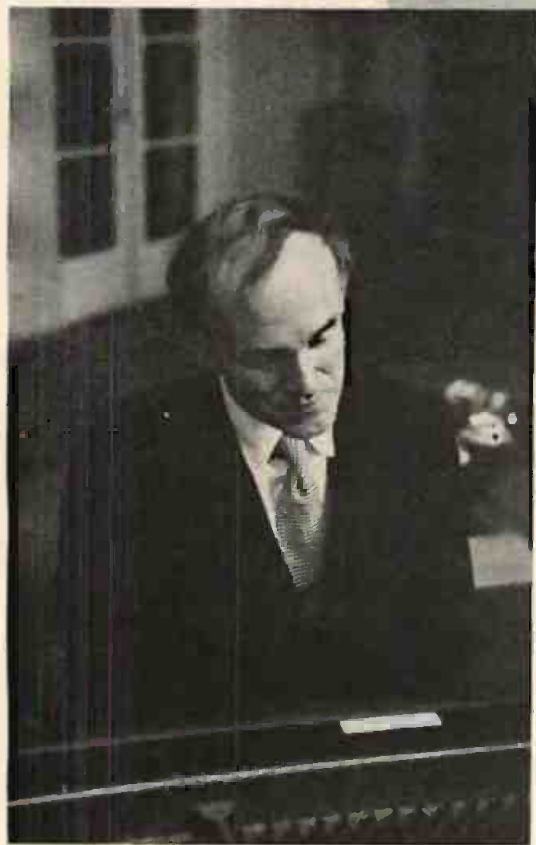
Or from the point of view of stereophonic effects, how much perception of depth and direction do we normally have when a theme is being passed back and forth between (say) the first flute and the first oboe? Some, obviously, but with the apparent movement and depth flattened out by a fairly long perspective. A good deal of stereo exaggerates this, just as some stereo places instruments in locations most unlikely by accepted standards of orchestral seating.

The stereo being produced in Europe still sticks to a two-channel master which is reproduced, without serious alterations, on the disc or tape that goes to the consumer. Without going into technical details, one can say there is much feeling that a

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*Some critics have gone so far as to call this sensitive Muscovite the best pianist in the world, but for some reason the Russian Ministry of Culture seems reluctant to let him perform in the West. This article does not solve the mystery, but it presents to you the man.*

Paul Moor



## Sviatoslav Richter: *Sequestered Genius*

by Paul Moor

**I**F YOU GO to Moscow, list your occupation as anything but that of correspondent. This, in Russian—pronounced *karaspondyent*—is a dirty word. I had heard and met Sviatoslav Richter, one of the greatest living pianists, in Czechoslovakia, during the 1956 “Prague Spring” music festival, and when I got to Moscow for the first time earlier this year, nothing would have seemed more natural than to try to get in direct touch with him. However, having willy-nilly, and not altogether accurately, gotten myself tagged as a *karaspondyent* upon my arrival, I was soon properly cowed about attempting such things, and I put in an official request to see Richter. Even though I saw him sitting at the jury table every day during the piano half of the Tchaikovsky Competition, I forced myself to ignore human impulse and waited instead for my request to complete its leisurely way through channels.

Some weeks later I was still waiting—and might have been yet if I hadn’t run into an old acquaintance, George Georgescu, the Rumanian conductor who used to do guest dates with the New York Philharmonic during Toscanini’s tenure. To him I told the sad story of my fruitless requests to speak with Sviatoslav Richter. “*Un instant*,” said Georgescu, dramatically extending his hand palm-forward in my direction, like a traffic cop: “*Ne bougez pas!*” He disappeared into the jury room, to return *un instant* later with Richter in tow. Richter gave me a warm greeting, and a prompt invitation: “*Aber natürlich!* Could you come to my apartment? When?” And the next afternoon, I found myself entering the *résidence* of Sviatoslav Richter.

He had drawn a map for me. “The building isn’t yet entirely finished, you see. Go through the hole in the fence and then to the second courtyard. I live in

apartment eighty-seven." He wrote it down, then screwed up his face in heavy concentration. "No, apartment seventy-nine. I *think*." Another pause. I suggested perhaps it would be better if I phoned him. "Yes!" he said, grabbing my hand and pumping it; but when I asked for his telephone number, he looked desolated: "Everyone in Moscow knows my telephone number except me." Then he beamed with huge relief and said, "Well, anyway, come to the building and take the lift up to the sixth floor. If there's no apartment seventy-nine, ring any doorbell and say 'Richter' and they'll help you. *Do-vidanya!*"

The place of Sviatoslav Richter in the international music world of today is unique. Of all top pianists now before the public, he is certainly the one with the widest range: one moment he can melt your heart with the poetry of his Schubert, and the next knock the spots off some showy Liszt display piece. Yet he has never once played in the West, and he is almost the last of the really tiptop Soviet artists of whom this can be said. Richter is also one of the very few never yet sent to East Germany, which would of course entail playing in East Berlin, where Westerners might hear him—since movement between East and West Berlin is almost entirely unhindered. (Incidentally, to speak of Soviet musicians being sent abroad is to employ the *mot juste*: the Ministry of Culture makes all such decisions.)

Some of Richter's records are available abroad, but with few exceptions they do him only scant justice. He hates to record, and Mr. Ilyin, the a & r man of the Soviet recording industry, told me that Richter cancels—usually at the last moment—far more recording sessions than he keeps. ("When he recorded the Schumann concerto, he had a rehearsal run-through, then went straight through it twice for recording, and stopped. That is to date the longest Richter recording session on record.") Yet his public performances in the U.S.S.R. and eastern Europe have made him the subject of a mass cult. It is Emil Gilels who has the big name in the West, but I have yet to talk to a Russian, or an eastern European, who prefers Gilels to Richter. And when Gilels himself made his American debut with the Philadelphia Orchestra, he is reported to have told Ormandy then, with commendable modesty, "Wait till you hear Richter!"

It is not that Western impresarios have not tried to bring Richter to the West. They have in fact all but tied themselves into double bow-knots, but have elicited from the Ministry of Culture only one polite "Perhaps" after another. The semi-official word round Moscow is that Richter's health is not robust, and for this reason he is hesitant to go too far away from Moscow, a city which he genuinely, passionately loves. About the time I first heard this explanation, a young Chinese violinist in Moscow told me, "They went crazy over him in China. He practiced fourteen hours a day and had his piano tuned four times a day. They had to get the



Paul Moor

*Richter's visitor is Rolf Drescher, of Steinway & Sons.*

police out to handle the crowds at his concerts." Now, China is a good deal more distant from Moscow and its doctors than New York is, to make no mention of such closer points as London, or Paris, or Rome, or Berlin.

The map Richter had drawn for me proved, not surprisingly, to be less than accurate, so there was some stumbling and cursing through wheelbarrows and building materials in one wrong courtyard after another before I finally found myself in front of the padded, sound-treated door of Richter's apartment. I rang the bell. He answered it himself, took my hand, and launched into a deluge of worried questions about my delay. He was very formally dressed, and explained, "Please excuse my appearance. You know Queen Elisabeth of Belgium is in Moscow"—his manner was almost apologetic over dropping a name in this fashion—"and I have to go direct from here to a reception at the Belgian Embassy. Please, come sit down."

We turned from the foyer into a sitting room which had a Mexican-style rug on the floor, a beautiful and obviously very valuable old icon on the wall, hung like a painting, and handsome modern furniture and lamps which Richter said he had bought in Prague. Adjoining the sitting room was a much larger salon, with two small grand pianos (one of them a German Steinway) and, on an easel, another beautiful old icon. Richter sat on the edge of his chair, one foot underneath it as if poised for flight—never relaxed, jumping up at the slightest provocation, solicitous, even courtly. He was speaking German—Russian-accented German, to be sure, but with a fluency and idiomatic command which one can obtain only in early childhood, and then only through constant practice.

"Forgive me if I seem restless," he said. "I always





Paul Moor

" . . . I find life really so full of beauty. I love it all so."

am, to a certain extent, but with the Tchaikovsky Competition going on, mornings and evenings too, it's even worse." Suddenly confidential, he dropped his voice and put his hand on my arm. "This Competition is torture for me—torture. I had never sat on a jury before, and I never will again. When that poor French girl last night made such a mess of that concerto, it made me almost physically ill." Day after day I had watched Richter enter and leave the Conservatory's concert hall during the Competition; when he was conversing with anyone, his face was unusually mobile and animated, but at other times his eyes could fill with a limitless, bewildered melancholy. He looked that way at this moment. Then he suddenly laughed, clapped his huge hands together, and said, "But that's not what you came to talk about."

I said that before I forgot it, I wanted to tell him something about Norman Shetler, a young American entrant in the Competition. He had worshipped Richter's records for years, and had come to Moscow in the hope of returning one day to study with him. As a gift, he had brought Fischer-Dieskau's recording of the *Dichterliebe* for Richter, but had remained too much in awe of him, especially since they had not formally met, to present it. Richter was touched; from the expression on his extraordinarily sensitive face, I almost expected to see tears in his eyes. "How kind," he said. "How very kind, how nice of him to think of me and do something so thoughtful." He looked at me with a quickened glance. "But I must do something for him. Tell me what I can do." I said all Norman even dreamed of at that moment was to be able to speak with him. "*Aber natürlich!* I shall be more than happy to! Tell Mr. Shetler by all means to come talk with me."

I told Richter that in spite of his never having played in America, the sale of his records there ("Not very many," he said, looking down in deprecation) plus word of mouth had developed for him an already legendary reputation. Then, bluntly, I put the important question: "And just what are your plans as far as playing in Western Europe or America is concerned?"

He smiled his big, boyish, Slavic smile, inclined his head, and said, "I must be invited."

"But you have been!"

"Not that I'm aware."

I told him I knew for a fact that not one but several Western managers had approached the Ministry of Culture about organizing tours for him.

He screwed up his face, shrugged, turned his hands palms-up, and replied, "I leave all these business details entirely up to the Ministry—I myself understand nothing at all about business and such matters." He leaned forward on the edge of his chair, put the tips of his fingers together, and gave me a big new smile as if to indicate that the subject no longer interested him.

I asked him to tell me a bit about his early years. He received this with a *moue* of distaste, and protested, "But my playing is the important thing. Why don't you just write about that?" He did, however, give me at least a sketchy account of his youth. He was born forty-three years ago in the town of Zhitomir, in the Ukraine, of Russian, German, Polish, and Swedish ancestry, "with just a tiny bit of Tatar." His father, a pianist and composer, had spent twenty years in Vienna and had studied at the Conservatory there, but he never taught his son Slava. His mother, however, spotting his *Wunderkind* potential early and, doing everything to further it, took Slava to Odessa to study. Prior to that, he had had hardly any musical instruction—"I just grew like grass." In Odessa, by the time he was sixteen, he was a rehearsal conductor at the Opera, where he fell in love with operatic repertory. Because of a phenomenal sight-reading ability, he was much in demand as accompanist for vocalists, but the piano was only a sideline: he thought of his future in terms of conducting and composing. At twenty-one, when he had for three years been the chief assistant conductor at the Odessa Opera, he realized a conductor's career was not for him.

Many people had told Richter he had good hands for the piano (he can play tenths and, simultaneously, between the index and little fingers, octaves), so he set out for Moscow to see Heinrich Neuhaus. Professor Neuhaus had studied with Godowsky in Vienna, and in Moscow had been in the circle of Rubinstein and Horowitz. He had also taught Emil Gilels, who had been touring widely in the Soviet Union since he was about fifteen. Richter was accepted by Neuhaus as a pupil ("Gilels is half a year younger than I am, but he was already famous when I was just starting lessons with Neuhaus"), and in due time came to love his new teacher as "a second father." Now *Continued on page 157*



# So Musical a Discord

by C. G. Burke

**E**MERGING from Carnegie Hall during intermission, a vehement man named Earl was clubbing two companions with his indignation: "It's punk, it stinks, it's lousy."

Strong in triumphant outrage, he glared truculently at both in a way to make assent a surrender. Herzog with an inner sigh asserted his manhood by pursing his lips in demurrals and saying, "Not all that bad; say it was

ordinary—say it was proficient."

"Proficient! You mean they finished together."

Earl liked to manure his aesthetic understanding with a richness of hatred. Many men do, but few are so pertinacious. He turned a hot challenge to Chevalier in the middle, who, having no opinion, was inclined to be conciliatory and hence looked judicial and superior.

That was intolerable, and under his nose Earl flapped the detestable muleta of assumed broader experience:

"It's easy to see that neither of you ever heard Stravinsky himself do it."

Hackles up, Chevalier declared that he had, trying to remember if it was true, and propping his hope that it was by adding firmly, "No great over-all difference in the way Stravinsky handled it from Paladin tonight."

Stricken and quivering, ashamed for humanity, a holy clerk anguished by blasphemy, Earl stopped and held wide two deploring hands.

"No over-all difference! From Paladin!" Then his voice weakened to listless despair: "But it's fruitless and unkind to dispute with the deaf."

Chevalier smiled but Herzog was now aggressive in defense of his impression, which under Earl's flogging was becoming a certainty.

"Rudeness to Chevalier doesn't qualify as evidence," he observed. "Is it indiscreet if we ask you to stick to the point? Can you?"

Earl replied volubly and Herzog was hot in rebuttal. Earl brandished sarcasm and Herzog pretended patience. Steering each by an arm, Chevalier, again indifferent to the values of the debate but hardened against one of the debaters, guided them into a comfortable bar and left them with drinks while he telephoned.

Returning, he announced, "Thegn's got the Stravinsky record. He's expecting us."

"Who's Thegn?" Earl demanded.

Chevalier reflected soberly. "A highly cultivated loafer, I would say. More envied than despised, I can assure you."

"Friend of yours?"

"Thegn's too formidable to have friends—or enemies. He has everything else."

Thegn at home did not seem formidable. Slow in movement and speech, he smiled easily and irrelevantly and was punctilious in courtesy. Earl did not hesitate to contradict Chevalier's statement of

the nature of the disagreement, and he rearranged Herzog's amendment with the skillful mendacity that evades literal lies. Both the latter protested, Herzog with resentment, Chevalier resignedly. Thegn held up a silencing hand, which was immediately effective:

"Please. These subtle distinctions, so creditable to you, are bewildering to a slower mind. Will you forgive if I clarify—for myself—your difference?" His inflection was diffident, but he pursued without waiting for the requested permission. "Mr. Earl found outrageous a performance of *The Consecration of Spring* in which Herzog and Chevalier found a fair measure of expression. Isn't that the essence?"

It was the essence, but both Earl and Herzog objected, ashamed that it was so meager. Neither would assent to the simplification until a lively haggling over words had equipped it with synonyms.

"Too bad the evidence has fled," Thegn observed. "I think that that part of your disagreement can never be settled. But it doesn't matter, the corollary being so much more challenging, and quite provable."

"Exactly," said Chevalier.

"Mr. Earl maintains that conducted by the composer *Le Sacre* is a revelation no other conductor can hope to contrive, and that Herzog and Chevalier will heartily curse tonight's Paladin performance after they have heard Stravinsky."

After more haggling the diction was amended and Thegn rose to his feet. "Nothing to do then but play it."

"I wouldn't say that," said Earl.

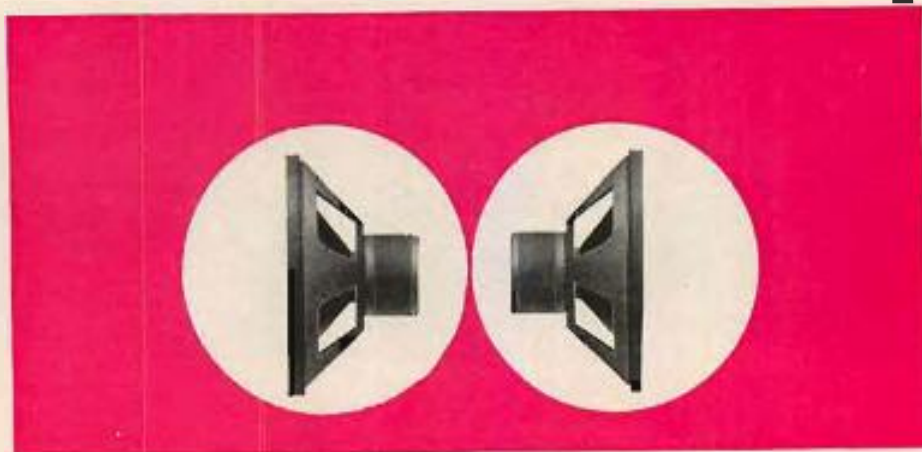
He was preparing his retreat, and Thegn smiled engagingly.

"I mean," said Earl, "a phonograph record won't prove a thing."

"I wouldn't say *that*," said Thegn.

He walked to the nearest wall, which like the others was entirely

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# where to put your stereo speakers

by Norman H. Crowhurst

**T**O SAY that there is some confusion in the matter of stereo speaker systems is putting it mildly. This is hardly surprising, because the reported experiences of writers on the subject have differed widely. Readers don't know whom to believe.

Many of the differences, both in observations on stereo and what it does, and in recommendations on the proper way to arrange systems, arise because of the vast differences in stereo program material. There are at least three distinct types, derivative of different recording methods now being used.

First, there is the microphone technique generally favored by American recording companies. This involves widely-spaced microphone groups on separate channels. The microphones are separated by several feet at least, and they usually are not of an extremely directional type; consequently, the dominant difference between sound on the two channels is a *time* difference. The strength, or intensity, of individual instruments or groups doesn't differ much from one channel to the other, speaking relatively.

The European Stereosonic and MS systems operate on a quite different principle. These involve two micro-

phones at a single location. Obviously there is no appreciable time difference in the program content on the two channels. But the microphones are highly directional and are turned at different angles; there is a considerable *intensity* difference on the two channels, according to the direction from which recorded sounds arrive at the microphone location.

Finally, there are methods of adding a second channel to a single-channel recording, in an attempt to convert a good recording in single channel hi-fi to an "improved" stereo piece. Such efforts may conform to the letter, but certainly not to the spirit, of commonly accepted definitions for stereo.

Various stereo samplers used for demonstration purposes may include recordings made by any one or a combination of these basic techniques. Then the effect observed at the demonstration depends on what kind of recording was used, whether or not the speaker systems and placement were suited to the particular recording, and how big the demonstration room was and where in it the observer happened to sit.

Plenty of chance for different impressions, so it is small wonder we get them! But how can we make order out of this chaos? How can we recognize good stereo, and how can we go about getting it?

In my book on this subject (*Stereophonic Sound*,

Rider, 1957), as well as in other articles, I have stressed the importance of a loudspeaker system being *integrated* for use on stereo channels. However, more than one reader has interpreted this as being in conflict with recommendations from other sources that you need a loudspeaker with *omnidirectional* radiation.

These two statements are not in conflict at all; let me explain. Integration in a loudspeaker means that all the component frequencies (in one channel) should appear to come from one place. It should not appear that the high frequencies come from one place while the middle frequencies come from somewhere else. (The low frequencies give no very definite sense of source location). Some of the larger loudspeaker systems, which on some kinds of monophonic program material sound very good, give a spread-out impression. The different frequencies seem to come from all over it. Two such loudspeaker systems, when used for stereo, lack integration and this may detract from the stereo effect.

It is claimed that omnidirectional radiation enlarges the listening area. By this it is meant that the stereo effect will be obtained over a wider variety of listening positions in the room, which is true. If all the sound were beamed directly at the idealized center-front location, this would be the only place at which the stereo illusion would be received at all. By having each loudspeaker radiate uniformly in all directions (which is what omnidirectional implies), many other positions will produce an acceptable, if not perfect, stereo illusion.

Having an integrated source means that the sound appears to be radiated from one spot. Omnidirectional radiation means that it goes out in all directions from that spot, without pronounced beaming.

In agreeing with the foremost proponent of omnidirectionality (G. A. Briggs) I am not necessarily agreeing that his system achieves the ideal in this direction, although it comes nearer to it than many others. A recent addition to the field this side of the Atlantic confirms Mr. Briggs's findings; this is the system designed by Hegenan and made by Eico. In it, both units face upwards, with diffusing cones to disperse sound in all horizontal directions. The main and tweeter units are physically close together and so achieve integration. Two of these units, spaced suitably apart, certainly make a good stereo combination. Another new system featuring omnidirectional radiation has been introduced by Kingdom Products, and there are sure to be still others.

On one point I am definitely *not* in agreement with Mr. Briggs. He, along with several others, maintains that multi-unit systems should have the same type of radiating surface throughout. If you use a paper cone for the woofer, the argument goes, then this type should also be used for the middle range unit and tweeter. Since compression-driver-with-horn or electrostatic *woofers* are not available—not yet, anyway—this point of view leaves no application for compression-driver or electrostatic speakers at middle and high frequencies.

Such reasoning is similar to that of people who object to any type of pickup that is not moving coil. The concept that integration of sound requires all reproducing units to have the same kind of vibrating surface is based on an analogy with musical instruments, which radiate an entire frequency range from one *surface*.

If the character of the radiating surface is important, as it certainly is in musical instruments, this would seem to argue that the loudspeaker must have the same radiating surface as the instrument it reproduces: wood for violins, brass for brass, and so on. That would prove to be a little difficult to accomplish. And if radiation of the whole frequency range from *one* vibrating surface is required, then an extended range single-surface loudspeaker should be used rather than a multi-unit system.

I must admit that a really fine extended-range unit can sound very good; and two of them are excellent for stereo. But it is nearly impossible to get smooth response from one unit over the extremely wide range of frequencies our auditory senses recognize. Hence, multi-unit systems. It seems to me that the most important requirement of a multi-unit speaker system used in stereo is that the units be placed to achieve *spatial* integration, rather than a hypothetical *quality* integration. Each unit should have the smoothest possible response, of course, especially to transients.

Examples can always be quoted to support these deviant opinions. *Some* compression drivers exhibit harsh or strident qualities, it is true. The cone protagonist can always point to *these*. And an electrostatic tweeter, driven from an amplifier that objects to a capacitive load, will sound rustly because of high-frequency peaking. Some people like that kind of a sound; apparently this is a matter of conditioning. Our hearing faculty makes subconscious corrections for loudspeaker deficiencies. They may cause fatigue, but we do get used to them. Another unit will have different deficiencies, no worse than those of our own speaker, but they will be far more obvious to us than the ones to which we have become adjusted.

We have a strong tendency, therefore, to retain a preference for the type of loudspeaker we already have. That may explain why users of cone, compression-drivers, or electrostatic tweeters do not often change types. My personal view is that the construction doesn't matter; the response should be smooth, and the radiation pattern (omnidirectional or otherwise) should suit the purpose of the particular system.

Which brings us back to our question—what do we look for in a loudspeaker to reproduce stereo?

If you are prepared to be fanatical about it, and sit only in the ideal position, then you need not bother about getting good stereo all over the room or in a major part of it. But the less fanatical will want a stereo presentation that gives at least a reasonable illusion over most of the room area. This is possible to achieve, usually, by taking advantage of some effects that have been ex-

plained before. The method is to beam, fairly broadly, the higher frequencies handled by the tweeter, so they do not feed the central area too strongly.

It has been noticed many times that loudspeakers without exceptional high-frequency response seem to improve in treble delivery when coupled for stereo. Those who have heard the effect will swear it exists, although they cannot explain it. There is a good reason for it.

Early reproducers were good only in the middle range, about 500 cycles to 3,000 cycles. When the bass was extended, all kinds of bass instruments were heard that had been "lost" before. Then came improvement of the highs. A few new things became audible, but 5,000 or 6,000 cycles would have been enough for this.

What the very high frequencies did was add precision to the reproduction of sounds *that were already heard*. It gave the instruments identity, when before they had been all scrambled together. That is the effect of very high frequencies on our auditory interpretative faculty: improved identity or clarity of individual instruments.

But this is also exactly what stereo does, or *should do*. A different artifice has been used to attain the same objective. The improved clarity and identity, which previously we had identified with extended high-frequency response, is there. With only one of the loudspeakers it isn't. So naturally we get the illusion of better high-frequency response. How are we to know the difference? Only by further, quite intensive, training of our perceptive powers.

The way we use this fact is to direct the very high frequency components (still maintaining good integration of source) along the side areas of the room, where the stereo effect, achieved so well by the middle-high range in the center of the room, does not work. Now what do we have?

In the center good stereo is achieved. Although the extreme high frequencies are heard somewhat diminished, this lack is covered by the good stereo effect.

At the side of the room, the reverse is true. High components from the nearer speaker are heard and identified with sounds originating nearer that side, giving a sense of proximity. High-frequency sounds associated with sounds coming from the other side are relatively lacking, or highly diffused, giving a sense of remoteness.

The over-all effect is realistic: at the sides of the listening room the auditors get the same impression as they would at the sides of an auditorium. Centrally located listeners also have the appropriate sound illusion. And the confused effect that so often occurs with stereo presentations (a room full of sound coming from nowhere in particular) is avoided, provided the speakers are placed to suit the recording method used and the size of the listening room.

Having laid the carpet, so to speak, we now permit heresy to enter. Idealists have insisted that loudspeaker spacing should be as nearly as possible identical with the microphone spacing used for recording. I beg leave to

present a different opinion—that the spacings should not be identical but, rather, complementary.

Let's be realistic. Stereophonic sound can provide greater realism than single-channel monophonic high fidelity, for the simple reason that two channels can carry twice as much information about the original sound as one can. How can this duplication be put to best use?

The sound field should arrive *at the listener's ears* so as to give the most credible illusion of the original, wherever he may be in the room. This is achieved by recording the same program on two channels, but with differences. The differences, both in the program content of the two channels, and in the ultimate waves received by each ear, are a combination of two components: time and intensity.

In normal live-music listening, individual instrument sounds reach opposite ears at slightly different instants and at slightly different intensities. Either exaggerating or minimizing these differences at the listener's ears will reduce the success of the stereophonic illusion.

If, as is dominantly done in American studio techniques, the microphones are widely spaced but relatively nondirectional, the recorded channels will contain program in which the difference is much more one of time than of intensity. If the time difference is further exaggerated in presentation, by spacing the speakers widely too, and then by the listener's not being at identical distance from both of them, the illusion can be spoiled.

The thing to do in this case is to move the loudspeakers closer together, either in one of the composite stereo enclosures or in separate cabinets. The units should be facing slightly apart, or divergent, so as to serve the whole room effectively. Choice of both placement and speaker angling will depend to some extent on room dimensions.

If, as with the European Stereosonic and MS systems, the difference in program content between channels is dominantly one of intensity, the illusion of reality is better with speakers placed more widely apart. Then, wherever you are in the room, the intensity and direction differences will generate apparent time differences that are realistic at the listener's ears.

The moral of this is: compromise, for the nonce, in your speaker placement, and keep your system flexible. No holes in your walls, since these can't be moved. The record makers will come to agreement before long on what stereo recording system everyone will use.

To summarize, wide microphone spacing in recording should be used with narrow speaker spacing on playback, and vice versa. This is a hazardous generalization, of course. Both microphones and loudspeakers possess directional properties that can contribute to the final result. But the generalization forms a better starting point than the idea (or ideal) of identical spacing.

Put this way, the heresy seems reasonable; more important, it works. But if we know what we are trying to do, we have a better chance of doing it intelligently.



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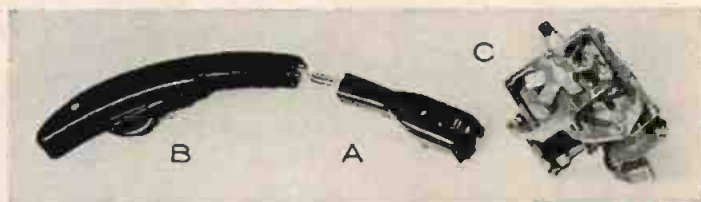
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by  ROLAND GELATT

# music makers

MISS EILEEN FARRELL has truly been a puzzlement. For a good ten years this hearty lady has hovered on the starting line of the operatic regatta without ever really getting into the race. Now this fall it seems as though a new wind is blowing. She has opened the opera season at San Francisco in the first American stage production of Cherubini's *Medea* and, after years of flitting from company to company, has signed an exclusive contract with Columbia Records.

Of course, Miss Farrell has not exactly languished in dark obscurity. Arturo Toscanini picked her for the vocal quartet in the Ninth Symphony, Leopold Stokowski for Wagner's *Wesendonck* Songs, Dimitri Mitropoulos for the role of Marie in a concert version of Berg's *Wozzeck*—collaborations all duly perpetuated on records. She has, in fact, filled a great many engagements and has become quite generally acclaimed as "the greatest American soprano"—a description which a correspondent in this issue (page 19) deplors as rather invidiously circumscribed. But despite the engagements and the praise, she has remained a relatively minor luminary, nowhere approaching Mesdames Callas, De los Angeles, Milanov, and Tebaldi in international renown.

Nobody seems less concerned about this than Miss Farrell herself. She has expressly avoided a demanding, high-pressured operatic career and has directed her prime loyalty to her husband and children, eleven-year-old Robbie and five-year-old Kathleen. The bedazzlement of life on the operatic stage is as nothing, she insists, compared to the satisfaction of taking care of her family in a relaxed and normal fashion. But the time has come for a shift in emphasis. "The kids are in school now," she explains. "They can get along without me very well, even though I keep telling myself how much they need me."

But it was more than family that kept Eileen Farrell out of the opera house. Quite simply and frankly she says, "I felt for many years that I wasn't ready

for real opera. I just didn't have the confidence." That she now has the assurance to sing "real opera" is due in large measure to the help of Eleanor McLellan, a Manhattan voice teacher with whom she has been working for the last ten years. Miss Farrell is not much given to extravagant enthusiasms, but on the subject of Miss McLellan she grows rhapsodic. "I owe just about everything to her. She has given me the ability to sing with real confidence. Now when I open my mouth I know what I'm doing for the first time in my life."

The young conductor Arnold Gamson also has been of great help in overcoming Miss Farrell's trepidations. It was he who persuaded her to undertake the role of *Medea* in a concert version of Cherubini's opera three years ago. The performance turned out to be one of the great events of postwar musical life in New York, and it—as much as anything else—started her thinking seriously of a full-fledged opera career.

Now that that career seems to be well under way it would appear almost axiomatic that she should eventually become the reigning Wagnerian soprano at the Metropolitan Opera House, for her voice in amplitude and range is gloriously

suited to the requirements of *Isolde* and the *Brünnhildes*. But Miss Farrell is in no great hurry to get to Valhalla. "Perhaps later. Right now I don't want to be classed as a Wagnerian singer. Of course, I do some of the big scenes. But the complete operas are something else again. I always say they're like going through mud with snow shoes. No, I much prefer Italian opera. As a singer you can do something with it. You can't do much with Wagner except sing it." Be that as it may, the stern law of supply and demand will undoubtedly make a Wagnerian soprano of Eileen Farrell no matter what her present wishes in the matter. But the hour of capitulation may be some time off; Flagstad sang operetta and Italian opera for nearly twenty years before she attempted *Isolde*.

Beyond her desire to avoid Wagner, Miss Farrell is apparently willing to let events shape her career. She professes to have no special plans, no secret ambitions, no role she is pining to portray. "I don't believe in knocking my head against a wall. I'd rather wait until somebody asks me to do something. Then I'll look at the music, and perhaps I'll agree to sing it. But right now, no ideas." After *Medea* in San Francisco and *Il Trovatore* in Chicago this fall, the next major "something" in Miss Farrell's career will probably occur in Europe. Her manager, William M. Judd, considers it high time that she became better known abroad, and he is laying plans accordingly.

When she goes to Europe, we can be certain it will be *en famille*. Although Miss Farrell has won a certain celebrity as *Medea*, the Colchian princess who murders her own children, she is in real life the very model of a doting parent. This summer she recorded highlights from *Medea* in Columbia's Thirtieth Street studio. Robbie came along as a matter of course, and delightedly listened through earphones to a stereo playback of mother's singing—all the while reading a comic book in deep absorption.



Eileen Farrell, with son Robbie.



Libra

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### Piano

#### ASHKENAZY plays RACHMANINOFF, LISZT, PROKOFIEV

Second Angel recording by the 20-year-old Russian pianist whose "astonishing technique and innate musical awareness" have already seen him hailed as a "potential Rubinstein" (*High Fidelity*). Vladimir Ashkenazy will be making his first U.S. tour this year.

Rachmaninoff: Variations on a Theme of Corelli

Liszt: Mephisto Waltz No. 1 and Feux Follets

Prokofiev: Sonata No. 7 in B Flat, Op. 83 Angel 35647

#### ANDA plays CHOPIN PIANO CONCERTO No. 1 in E Minor, Op. 11

"First class virtuoso" (*New York Times*). With The Philharmonia Orchestra, conducted by Alceo Galliera. Angel 35631

#### CZIFFRA plays TRANSCRIPTIONS, IMPROVISATIONS, PARAPHRASES

"Not since Horowitz' retirement have such pyrotechnics been heard" (*Chicago American*).

Rimsky-Korsakov: Flight of the Bumble Bee

Brahms: Hungarian Dance No. 5

Khatchaturian: Sabre Dance

Yecsey: Valse Triste • Cziffra: Rumanian Fantasy

Strauss: Tritsch Tratsch Polka and Blue Danube Waltz

Rossini: William Tell Angel 35610

### Vocal

#### BIRGIT NILSSON sings WAGNER and VERDI ARIAS

##### THRILLING ANGEL DEBUT

In her Covent Garden debut last year as Brünnhilde in *Götterdämmerung*, this young Swedish soprano excited critics and audience alike! Ernest Newman (*London Times*) exclaimed, "Great beauty of tone... it rejoices me to have lived long enough to hear and see a young Brünnhilde of such present accomplishment and such future promise!" With The Philharmonia Orchestra, Leopold Ludwig, Conductor.

Wagner: Arias from *The Flying Dutchman*, *Tänhäuser*, *Lohengrin*, *Tristan and Isolde*

Verdi: Arias from *Un Ballo in Maschera*, *La Forza del Destino*, *Aida* Angel 35540

#### FISCHER-DIESKAU sings SCHUBERT LIEDER

When Dietrich Fischer-Dieskau sang Schubert's *Die Winterreise* in its entirety, without intermission, at his American debut in New York's Town Hall, the N.Y. Herald-Tribune called him "unquestionably the major German art song interpreter of our era." Here are 13 more Schubert songs, including three from *Schwanengesang*, sung in his "marvellous voice, used with great intelligence" (*Gramophone*). With Gerald Moore, Pianist. Angel 35624

### Opera

#### IDOMENEO

Mozart's first opera seria... first performed on his twenty-fifth birthday... here recorded for the first time in its entirety by the *Glyndebourne Festival Opera* (which observes its own twenty-fifth birthday next season). The meticulous, magnificent performances of Mozart operas first established the Glyndebourne reputation for "admirable standards" and "near perfection." Sung by Richard Lewis, Léopold Simoneau, Sena Jurinae, Lucille Udovick and others, with the Glyndebourne Festival Orchestra and Chorus, conducted by John Pritchard.

3 records (illustrated line-by-line libretto) Angel Album 3574 C/L

### Orchestral

#### GUIDO CANTELLI conducts BEETHOVEN SYMPHONY No. 7

Almost two years ago Guido Cantelli, 36, died in an air crash en route to New York and thus deprived the world of a musician and interpreter destined to belong "to the first rank of orchestral conductors of our time" (*N.Y. Herald-Tribune*). In this recording of Beethoven's Seventh (which the composer himself considered one of his very best), Maestro Cantelli reveals his phenomenal command of the orchestra and—above all—his superb musical taste. Recorded with The Philharmonia Orchestra. Angel 35620

### Violin

#### IGOR OISTRAKH plays TCHAIKOVSKY and SAINT-SAËNS

Tchaikovsky: Violin Concerto in D Major, Op. 35

Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28

Recorded with the Pro Arte Orchestra, Wilhelm Schuechter, Conductor.

"Russians have already acclaimed the senior Oistrakh as the world's greatest fiddler, and now they have a Prince Igor to go along with their King David," wrote the N.Y. Herald-Tribune of Igor Oistrakh's first Angel recording, the Khatchaturian *Violin Concerto*. Here is new evidence of the artistry which has critics calling him "A chip off the old block" (*High Fidelity*).

Angel 35517



# ANGEL

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## CLASSICAL

**BACH: Brandenburg Concertos (complete)**

Adolf Busch Chamber Orchestra.  
ANGEL. COLC 13/14. Two 12-in. \$5.98 each.

In 1936, when this set was issued on fourteen discs by Columbia in this country, it created a sensation. For practically the first time, the general record-buying public was given an opportunity to hear these works played with authentic style by more or less the type and size of orchestra for which they were written. Moreover, the ensemble included such artists as Busch himself, violin; Mareel Moysc, flute; Evelyn Rothwell, oboe; George Eskdale, trumpet; Aubrey Brain, horn; and Rudolf Serkin, piano. The result was a revelation to many who knew these concertos only in slick and bloated performances of large symphony orchestras.

Today, however, the battle in which Busch struck one of the earliest and most effective blows is won. We have at least three complete *Brandenburgs* which in style are the equal of the Busch, in authenticity of instrumentation superior, and in clarity of recording far, far ahead. So, unlike some of the other items in Angel's "Great Recordings of the Century," this one has today only a historical value. N.B.

**BACH: Chromatic Fantasia and Fugue, S. 903; Fantasia and Fugue in A minor, S. 904; Toccata in D, S. 912; Toccata in E minor, S. 914; Prelude in C minor, S. 921; Fugue in A minor, S. 947**

Christopher Wood, harpsichord.  
HAYDN SOCIETY 9009. \$4.98.

The Chromatic Fantasy is performed rather jerkily here, but its Fugue flows smoothly. Mr. Wood can be heavy-handed, as in the Adagio of S. 912, but as a rule his playing is competent and agreeable. These are apparently the only available recordings of the C minor Prelude, a rather lightweight piece, and the A minor Fugue, a cheerful work despite the minor key. The authenticity of both has been questioned. Of the fine Fantasy and Fugue there seems to be only one other recording, on a piano. N.B.

**BACH: Mass in B minor, S. 232**

Lois Marshall, soprano; Hertha Töpfer, contralto; Peter Pears, tenor; Kim Borg, Hans Braun, basses; Chorus and Symphony Orchestra of the Bavarian Radio, Eugen Jochum, cond.  
ERIC SC 6027. Two 12-in. \$7.96.

This performance is shaped by a first-class musician. The choral lines, as for example in the great fugue of the Kyrie, are molded with loving care, and great pains are taken to bring important material to the forefront, no matter where among the voices or instruments it may be. Such pains are seldom rendered use-

less by the engineers. The orchestra is unfailingly eloquent, and special praise is due the various instrumental soloists. The chorus is not too large and is obviously well trained, though the sopranos are not always completely assured in their journeys above the staff. Occasionally a choral movement is not fully realized: the "Qui tollis" (No. 8) does not have the shattering effect here that it can have, and the "Cum sancto spiritu" (No. 11) seems rather strained. But many of the other choral sections are very fine. A particularly memorable touch is the fading out of the "Crucifixus," which makes the contrast with the immediately following "Et resurrexit" all the more striking.

What prevents this recording from taking a place in the top rank along with the Karajan and the Scherchen is the caliber of the vocal soloists. Miss Töpfer, who does the "Laudamus te," as well as the arias specifically for alto, has a pleasant quality, but her voice is often unsteady and she has a disconcerting way of hovering about the correct pitch instead of landing right on it. Her "Laudamus te" lacks all trace of exaltation; it sounds like an exercise. Similarly pleasant but unsteady is Kim Borg, who sings the "Quoniam." Braun, in the "Et in spiritum sanctum," displays long-breathed phrasing and good musicianship, but there is little velvet in his tone. Miss Marshall is steadier than her colleagues but rather colorless. As for Mr. Pears, he is widely known and admired for his versatility, but it would seem from the present performance that Bach is not his dish.

This performance, by the way, seems

to be based on the version of the Mass published by the New Bach Edition. There are drastic differences in the vocal parts of the "Et in unum Dominum," where the new edition restores Bach's original (and simpler) version instead of the reading in the standard editions, a second thought that Bach eventually discarded. N.B.

**BARTOK:** *Concerto for Violin and Orchestra*. Columbia ML 5283. \$3.98—See Stereo Discs, p. 123.

**BARTOK:** *Five Songs, Op. 15*  
†Kodály: *Six Songs from Hungarian Folk Music*

Magda László, soprano; Leonid Hambro, piano.  
BARTOK 927. \$5.95.

The Bartók songs were composed in 1915, but according to the notes they have never been published, performed, or previously recorded. Bartók seems to have withheld the songs because he had his doubts about their texts, whose authorship is unknown. They are love poems of a rather mawkish kind, but no more so than thousands of others which composers, including Bartók himself, have not hesitated to bring out with their music. The settings, on the whole, are moody and dark, in the same rich, highly elaborated vein employed in Bartók's songs of Opus 16, and they constitute a very distinguished and important contribution to the song literature.

Bartók's concert songs are very few and very difficult. They tax the singer's musicianship to the utmost, and they demand a virtuoso pianist rather than a mere accompanist. Here they are sung by a soprano of superb musicianship and played by a major virtuoso.

The first five Kodály pieces are short lyric songs and dance tunes which are pleasant enough but rather slight. The sixth, a ballad in ten stanzas which Kodály has set as a long, dramatic *durchkomponiertes Lied*, is a Hungarian version of the demon lover ballad found, in one form or another, all over the world: the girl runs off with the boy only to discover that he intends to murder her, but she kills him instead. As set by Kodály, it is a real thriller, but a thriller held in check by Kodály's invariable subtlety and finesse. All in all, this is one of the most remarkable song recordings of recent years. A.F.

**BARTOK:** *For Children*

Edith Farnady, piano.  
WESTMINSTER XWN 2226. Two 12-in. \$9.96.

There are no less than seventy-nine pieces on these four sides. All were written for beginners at the piano, all are exceedingly simple, and all were intended for instruction rather than concert performance. Offhand one would think there is too much innocence here, but one listens on and on, altogether captivated throughout the cycle. Four things are responsi-

ble for this delightful result: the beauty of the Hungarian folk tunes on which the series is based, the genius with which Bartók transforms the elementary into the elemental, the subtlety and insight of Miss Farnady's performance, and the excellence of the recording. There are three other versions of the same work in current record catalogues, but this one is the best. A.F.

**BEETHOVEN:** *Sonatas for Piano: No. 8, in C minor, Op. 13 ("Pathétique"); No. 21, in C, Op. 53 ("Waldstein")*

Annie Fischer, piano.  
ANGEL 35569. \$4.98 (or \$3.98).

Miss Fischer's debut in two of the most duplicated items in the piano repertory shows a hesitation to risk a new artist on anything but music of guaranteed popularity. Interpretatively there are superior versions of both these works, but the new Angel is notable for superb recording that projects the tone, technique, and undeniable musicianship of a pianist of stature. If you want beautiful sound, this is a disc to buy. R.C.M.

**BEETHOVEN:** *Symphony No. 5, in C minor, Op. 67*. Vanguard VRS 1013. \$4.98—See Stereo Discs, p. 123.

**BEETHOVEN:** *Symphony No. 7, in A, Op. 92*. Vanguard VRS 1015. \$4.98—See Stereo Discs, p. 123.

**BERLIOZ:** *Orchestral Excerpts*

*La Damnation de Faust, Op. 24: Marche hongroise; Danse des sylphes; Menuet des Follets; Roméo et Juliette, Op. 17: Roméo seul; Grande fête chez Capulet; Scène d'amour; La Reine Mab: Scherzo.*

Paris Opera Orchestra, André Cluytens, cond.  
ANGEL 35431. \$4.98 (or \$3.98).

These excerpts were better served in pre-LP days than at present, notably in Beecham's and Koussevitsky's readings of the suite from *The Damnation of Faust* and in Toscanini's from *Romeo and Juliet*. It is high praise, then, to say that the present performances, with one striking exception, call up memories of those past ones. Rarely does an opera orchestra play music as demanding as Berlioz's in the way these Parisians do. Cluytens directs them with a plastic grace that sounds wholly spontaneous but could only have been achieved by intense drilling. The *Minuet of the Will-o'-the-Wisps* shows the nicest contrast in its tempos, the *Fête at the Capulets* captures just the right Dionysian swing, and the *Queen Mab Scherzo* (perhaps taken a bit too slowly) reveals a myriad of hitherto buried details. (Doesn't Cluytens use natural rather than valved horns in this latter piece?)

Only in the playing of the glorious love music does enthusiasm wane: it is inexcusably dragged and incomprehensibly cold. There is a return to former

standards, however, in the movement's troubled final pages.

The sound is very big, but very clean too, allowing the order and elegance of the readings their full due. D.J.

**BERLIOZ:** *Symphonie fantastique, Op. 14*

Orchestre Nationale de la Radiodiffusion Française, Sir Thomas Beecham, cond.  
EMI-CAPITOL G 7102. \$4.98.

EMI does not actually record their French radio orchestra in the Pantheon, but one would guess so from the sound here: they achieve the boom and blast acoustics that on a bass-heavy European low-fi phonograph are taken for sonic excellence.

The results can be remedied by judicious use of tone controls. (Rolling off the bass at 300 cycles is the first step.) And although the sound is never as satisfactory as that from a well-engineered disc, there are times when sonics are secondary.

This is one of them. An admirer of Berlioz for more than a half century, Sir Thomas' premiere recording of this music is long overdue. For me, there is nothing in the catalogue that can touch it for interpretative insight, zest, or the achievement of the composer's unique effects. R.C.M.

**BERNSTEIN:** *Trouble in Tahiti*

Beverly Wolff (s), Dinah; David Atkinson (b), Sam; Miriam Workman (s), Earl Rogers (t), Robert Bollinger (b); Trio; M-G-M Orchestra, Arthur Winograd, cond.  
M-G-M E 3646. \$3.98.

A thin, tired satire on suburban life—barely kept going by the excellent work of its interpreters. A.F.

**BLANCHARD:** *Te Deum*

Edith Selig, Basia Retchinska, sopranos; Jeannine Collard, contralto; Michel Hamel, André Meurant, tenors; Camille Maurane, baritone; Chorus of Radiodiffusion-Télévision Française; Jean-Marie Leclair Instrumental Ensemble, Louis Frémaux, cond.  
WESTMINSTER XWN 18692. \$4.96.

Having given us a few months ago a striking pair of pieces by François Giroust, Westminster now continues its exploration of the little-known but highly interesting choral music composed in France during the eighteenth century. Esprit Joseph Antoine Blanchard (1696-1770) was one of the chapelmasters for Louis XV, and wrote this work to celebrate one of Louis's victories, perhaps that of Fontenoy in 1745. The first and last movements are brilliant and festive, with trumpets and drums; the inner movements include sections for a solo voice, duets, and choruses. The solos are smoothly written, in an elegant and elevated style, but it is in the choral movements that Blanchard

Continued on page 65

HIGH FIDELITY MAGAZINE

# WHY leading component manufacturers test their stereo equipment with WESTMINSTER STEREO RECORDS!

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Writing in the August, 1958 issue of High Fidelity magazine, R. D. Darrell said: "Weinrich's Bach series (see listing below) ranks as one of the incomparable treasures of the whole recorded repertory."

## NEW RELEASES

**BERLIOZ:** Requiem—Chorus of Radiodiffusion Française; Orchestre du Théâtre National de l'Opéra; Scherchen, cond. (WST 201)

**MAHLER:** Symphony No. 2 (Resurrection) Vienna State Opera Orchestra; Vienna Academy Choir; Scherchen, cond. (WST 206)

**MOZART:** Requiem—Vienna Academy Choir; Vienna State Opera Orchestra; Scherchen, cond. (WST 205)

**INTRODUCTION TO STEREO:** Music—classical and popular—and Sound Effects. (WSS-1)

**LIEBERT TAKES BROADWAY:** Program of popular favorites with Dick Liebert at the organ. (WST 15006)

**PUCCHINI:** Puccini for Orchestra; Vienna State Opera Orchestra; Shaffer, cond. (WST 14026)

**KETELBEY:** In A Chinese Temple Garden and other Ketelbey favorites; Vienna State Opera Orchestra; Aliberti, cond. (WST 15005)

**BACH:** Toccata and Fugue in D Minor; Prelude and Fugue in A Minor; Passacaglia and Fugue in C Minor; Prelude and Fugue in E Minor; Carl Weinrich. Organ. (WST 14043)

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- BARTÓK *Violin Concerto*. Yehudi Menuhin, violin. Minneapolis Symphony, Dorati. SR90003
- RAVEL *Bolero; Ma Mère l'Oye; CHABRIER Bourrée Fantasque*. Detroit Symphony, Paray. SR90005
- PROKOFIEV *Love for Three Oranges Suite; Scythian Suite*. London Symphony, Dorati. SR90006
- BIZET *Carmen Suite; L'Arlésienne Suites 1 & 2*. Detroit Symphony, Paray. SR90001
- STRAUSS *Voices of Spring; Vienna Bon-hons; Champagne Polka; Artist's Life; Roses from the South*. Minneapolis Symphony, Dorati. SR90008
- MUSIC OF LEROY ANDERSON Vol. 1. *Sandpaper Ballet; Forgotten Dreams; Serenata; Trumpeter's Lullaby; Penny-Whistle Song; Sleigh Ride; Bugler's Holiday; Irish Suite*. Eastman-Rochester Pops Orchestra, Fennell. SR90009
- SAINT-SAËNS *Symphony No. 3 in C minor*. Marcel Dupré, organ. Detroit Symphony, Paray. SR90012
- CHAUSSON *Symphony in B-flat*. Detroit Symphony, Paray. SR90017
- ALBÉNIZ *Iberia; FALLA Interlude and Dance from "La Vida Breve"*. Minneapolis Symphony, Dorati. SR90007
- DEBUSSY *La Mer; Iberia*. Detroit Symphony, Paray. SR90010
- BEETHOVEN *Symphony No. 3 in E-flat ("EROICA")*. Minneapolis Symphony, Dorati. SR90011
- OFFENBACH *Gaité Parisienne; STRAUSS Graduation Ball*. Minneapolis Symphony, Dorati. SR90013
- CHADWICK *Symphonic Sketches*. Eastman-Rochester Orchestra, Hanson. SR90018
- RACHMANINOFF *Symphony No. 2 in E minor*. Detroit Symphony, Paray. SR90019



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is most expressive. The performance seems entirely acceptable, and it is a pleasure to report that the recording is much clearer than it was in the Giroust. N.B.

**BOULEZ: *Le Marteau sans maître***  
**Stockhausen: *Nr. 5 Zeitmasse***

Marjorie McKay, contralto (in the Boulez); Instrumental ensembles, Robert Craft, cond.

COLUMBIA ML 5275. \$3.98.

In the three years since it was composed, the *Marteau sans maître* of Pierre Boulez has attained a legendary status like that of Stravinsky's *Sacre du printemps* forty years ago. The reason is obvious: it defines the latest position of the *avant garde*, or a significant segment thereof, in an especially vital and convincing form.

Boulez is one of those who apply the serial principle to every aspect of music—not only to melody and harmony in the classic Schoenbergian manner but to rhythmic groupings, dynamics, and instrumental coloring as well. This, of course, is a gross oversimplification of what he stands for, but for the moment it will do.

The *Marteau* is a piece in nine short movements for voice and six instrumentalists. The voice is used in only four of the movements; it sings brief poems by René Char, one of which is set twice. The remaining five movements are preludes to and commentaries on the songs; all nine are arranged in a complex sequence also influenced by the serial philosophy.

The effect of the music, for me at least, is altogether entrancing. It has something of the aphoristic, elliptical, implicative, and elusive qualities of Webern, but it also recalls the Schoenberg of *Pierrot Lunaire* and has some links with the mysticism of Boulez's teacher, Olivier Messiaen. The texture is consistently bright and high-pitched, and the instrumental coloring is most extraordinary; the score calls for flute, viola, guitar, vibraphone, "xyloimba," and a large battery of other percussion instruments.

The *Zeitmasse* of Karlheinz Stockhausen on the other side is a piece for five wood winds also written in a complicated serial technique, but I find it as dull as the Boulez is exciting. If Stockhausen really has something to say, repeated hearing, such as this disc affords, will communicate it. At all events, the skill of Craft's performance and the brilliance of Columbia's recording are self-evident. A.F.

**BRAHMS: *Quintets for Strings: No. 1, in F, Op. 88; No. 2, in G, Op. 111***

Walter Trampler, viola; Budapest Quartet.

COLUMBIA ML 5281. \$3.98.

A coupling of these two great works was badly needed. No. 1 has existed only in an old recording by the Vienna Konzerthaus; there has been only one micro-groove recording of No. 2, featuring a pick-up group from one of the Casals festivals. The only two string quintets

"...an admirable idea carried through to near perfection by all concerned. ...in balance, presence and instrumental definition this notches the Mercury standard even higher than it has been."

was Irving Kolodin's comment in THE SATURDAY REVIEW about Mercury's first complete recording of Tchaikovsky's THE NUTCRACKER. Since then, Mercury has pioneered a continuing series of COMPLETE and DEFINITIVE performances of the world's ballet masterpieces, each release drawing new raves from distinguished critics and an ever more discerning record buying public.

Mercury's list of full-length ballets, featuring the Minneapolis Orchestra conducted by Antal Dorati, includes:

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"...the quality of the performance and the elegance of the reproduction are on a level not excelled... Dorati and the orchestra just outdo themselves in a tour de force of orchestral playing that could garner nothing but the highest praise. Everything about this performance and recording is right..." THE NEW RECORDS, Philadelphia

and  
 now...  
 "Sylvia"



DELIBES *Sylvia* (first complete recording). London Symphony. Fistoulari. Deluxe, illustrated, factory-sealed album. OL 2-106

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**STRAVINSKY Petrouchka.** MG50058  
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**RAVEL Daphnis and Chloé.** MG50040  
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Mercury Living Presence releases for October:



**SCHMITT La Tragedie de Salomé; LALO Namouna; STRAUSS Dance of the Seven Veils.** Detroit Symphony, Paray. MG50177



**MOZART Serenade No. 10 for Winds.** Eastman Wind Ensemble, Fennell. MG50176



**STRAUSS FAMILY ALBUM.** A Night in Venice; Bahn Frei Polka; Music of the Spheres; Lorelei-Rheinklänge, and others. Minneapolis Symphony. Dorati. MG50178

Brahms composed, these are very beautiful pieces of music. The G major, a later work, is crowned by an unforgettable slow movement. Brahms is at his most autumnal here, and only in the Clarinet Quintet did his chamber music rise to greater heights. The F major is a more passionate work with a few wonderful lyric moments (e.g. the second subject of the first movement). As played by the Budapest-Trampler group, both scores sound forth in all their glory. In this repertoire the players are unmatched today. They play directly, with perfectly coordinated tone and ensemble, and they are a part of Brahms's world. The jacket

has a color photograph of the musicians with some accompanying prose that deserves to be recorded for posterity: "Photo taken of the Budapest String Quartet amid the electronic hardware of the sound engineer's playground." H.C.S.

**BRAHMS: Variations on a theme of Handel, Op. 24; Intermezzos (3), Op. 117**

Eugene Istomin, piano.  
COLUMBIA ML 5287. \$3.98.

Istomin starts the *Handel Variations* well enough, but he does not sustain them. In a work with as many contrasting sections

as this, a variety of touch and mood is needed. Istomin, however, tends to be a one-dimensional pianist, competent but lacking imagination. He fails to supply the telling phrase that would lift his ideas into a personal sphere, and by the time he arrives at the fugue his listener's attention is apt to wander. Much the same can be said about Istomin's work in the three *Intermezzos* of Op. 117. Nothing in bad taste occurs; but there is nothing very stimulating, either. H.C.S.

**BUXTEHUDE: Organ Works, Vol. 6**

Toccata in D minor; Chorale Fantasias: *Te Deum laudamus; Ich Dank dir, lieber Herr*; Chorale Variations: *Magnificat primi toni; Magnificat noni toni; Nun lob mein Seel den Herren*.

Alf Linder, organ.  
WESTMINSTER XWN 18689. \$4.98.

Another fine selection of relatively unfamiliar works. Outstanding here are the elaborate and constantly varied fantasy on the *Te Deum*, the bold and fanciful Toccata, and the *Nun lob mein Seel den Herren*, which begins with a simple but rich-sounding two-part variation and ends with the chorale in the pedal while the manuals weave exulting figures over it. Performance and recording, as in the other discs of this series of complete organ works, first-rate. N.B.

**DEBUSSY: Images: No. 2, Ibéria**  
[Ravel: *Valses nobles et sentimentales; Miroirs: No. 4, Alborada del gracioso*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR LM 2222. \$4.98.

Very few conductors handle music of the impressionist school with more brilliance than Reiner. He may be a little harder than Ansermet: diamonds against pearls. But he is not overprecise, as some are, and with his magnificent technique he is able to make the music "sound" with consistently clear texture and just proportion. He leads the Chicago Symphony in a colorful and virtuosic performance of *Ibéria*, and even more interesting is his performance of the *Valses nobles et sentimentales*. Reiner's tempos are a little broader than those normally encountered, but obviously he does not take the music too seriously, and he gets just the proper mixture of sentimentalism and irony. In *Alborada del gracioso* he is precise and brilliant. A stylish disc, superbly recorded and highly recommended. H.C.S.

**DEBUSSY: La Mer; Nocturnes (3)**

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.  
EPIC LC 3464. \$3.98.

A great orchestra such as the Concertgebouw cannot fail to make beautiful sounds in any music. It certainly does so here; and if the result is not convincing, the fault is Van Beinum's. His hest is too square, and he is a little careless in his dynamic registration. In the mysterious opening of *La Mer*, with its decrescendo

## A Mystery Play Is Reconstructed

**L**AST January, the relatively few New Yorkers who were able to get tickets for performances of this musical play at The Cloisters, that magnificent museum of medieval art which looks out over the Hudson River near the northern tip of Manhattan, were given a genuine privilege. Noah Greenberg had accomplished a small miracle. By dint of long and hard study, by consulting experts in various fields, and by putting a lively imagination to work, he managed, with the aid of his skillful and hard-working company, to convert a most unpromising-looking "script" into a work of art.

It is from the medieval liturgical dramas, not from the ancient Greek and Roman plays, that the modern theater springs. As early as the tenth century a chant in dialogue form was acted out at Easter services. Later, similar little plays were performed on Christmas and other occasions. New texts were written, new music supplied. The subjects were taken from the lives of the saints or, as in the case of *Daniel*, from the Bible. From these it was a short step to the Mystery plays, from which developed the modern stage. Quite a few of the liturgical dramas survive.

They have been discussed in histories of the theater and of music, and a group of them, words and music, were published by a French scholar a century ago. But no one, as far as I know, had attempted to produce one as it might have been done originally, until Greenberg came along. Such a task offers staggering difficulties. In the form in which *Daniel* survives, we have the text of the dialogue, mostly Latin but with a slight admixture of Old French, and a few rubrics by way of rudimentary stage directions. The music is given, like Gregorian Chant, in the form of a single melodic line, in a notation that indicates the relative pitches, but nothing else—not the rhythm, or tempo, or use of instruments if any, or accompaniment if any. By an astounding exercise of creative scholarship Greenberg and his advisers have breathed life back into the eight-hundred-year-old music drama. Contrary to what one might have expected, there is not a dull moment in this record. Even though the music remains monophonic, the rhythms (based on medieval rhythmic "modes") and the



*At The Cloisters, the past came to life.*

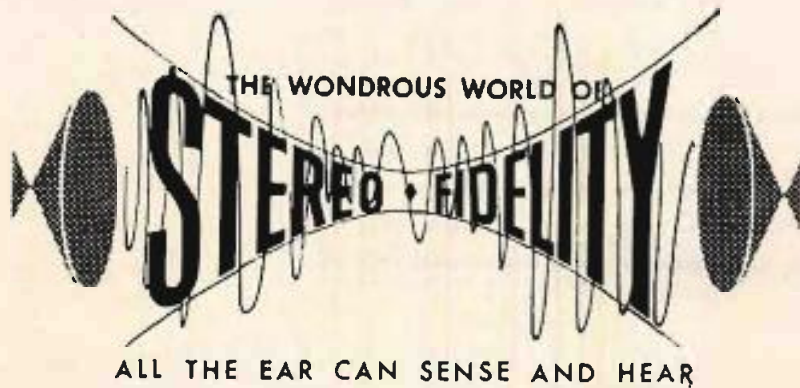
tone colors of voices and instruments are so interestingly varied that one never misses the kind of aural perspective that is supplied by harmony. The principal singers—Charles Bressler, tenor, as Daniel; Russell Oberlin, countertenor, in several roles; Brayton Lewis, bass, as Belsazzar; Betty Wilson, soprano, as his Queen; Gordon Myers, baritone, as Darius—and the players (all using instruments patterned after instruments employed in the Middle Ages) perform with the devoted enthusiasm and high professional competence that have always been characteristic of this group. The all-male chorus includes boys, who add still another color to a surprisingly rich tonal palette.

The audiences at The Cloisters had, of course, the advantage of the atmospheric surroundings and the action and colorful costumes. But the play was done in Latin. A free-verse English summary of the action, written by W. H. Auden, was recited before each of the nine scenes. The armchair listener can follow the Latin text with a very serviceable line-for-line English translation. He can also read, in this well-produced issue, Auden's poem, an essay by Paul Henry Lang on *Music Drama in the Twelfth Century*, and another, on the music of *Daniel*, by Father Rembert Wankland, who transcribed it from the original. All in all, a rare pleasure indeed. NATHAN BRODER

### THE PLAY OF DANIEL

New York Pro Musica, Noah Greenberg, dir.  
DECCA DL 9402. \$4.98.





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**\*SEE PAGE 117 FOR COMPLETE LISTING**

*This analysis details the various steps in the production of 90 per cent*

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**STEP NO. 1  
ORIGINAL RECORDING**

Recordings are made in studios or concert halls in the United States or Europe with acoustical conditions that complement the type of works to be performed. Experienced mixing engineers and recording directors perform and supervise at these sessions. Depending on the orchestral colors and dynamic values in the scores, the following combinations of microphones may be used:

*Telefunken U-47 condenser-type* to cover extreme bass response to 15 CPS.

*Telefunken KM-56 condenser-type* to cover high frequencies up to 20 KC.

*Neumann M-49 condenser-type* to cover all audible frequencies; has a variable pick-up characteristic from pinpoint to 360 degrees. This pick-up spectrum may be changed during performance from the control room.

*Beurman-specially developed condenser utility microphone* with possibilities to compensate for barometric changes in concert halls or remote locations.

*Beurman-custom condenser capsule* for the pick-up of ultrasonic harmonics (above the range of human hearing). These microphones have an integral push-pull amplifier to eliminate any possible distortion.

*RCA-77-DX ribbon* for clean stereo-defined pinpoint pick-up in the 8 to 12 KC range. For foreign recordings, all microphones are balanced by 9 channel stereo slide-type mixers which provide a smooth level increase or decrease without the "step" effect prevalent in dial-type pots that do not permit the mixer to have the "keyboard feel" of orchestral balances.

*The recording amplifiers are V-41 type* with a stepped range from 20 d.b. to 60 d.b.

*Tape machines are Telefunken 2-track stereo* at 15 or 30 IPS with an over-all distortion factor limited to 1.61%. The frequency response is from 20 CPS to 16,000 CPS plus or minus 1 d.b.

For United States recordings, *Ampex 3-track #300 and Ampex 2-track #350 tape machines* are used. These machines have a frequency response from 50 CPS to 15,000 CPS. Custom pre-amplifiers are used with dial pot controlled microphone channels. In some instances these U.S. recordings are made in the studios of the competing companies.

**STEP NO. 2  
MASTER TAPE EDIT AND CORRECTION**

The best sections of performances are spliced together to complete the program and the master assembly is now corrected (and if necessary, reverberation is added). Level and tone corrections are made through *Pultec* equalizers and tape transfer is made from the 2-track Ampex #350 to another 2-track Ampex #350 on *Minnesota Mining & Manufacturing Scotch Brand No. 111A* tape.

**STEP NO. 3  
LACQUER MASTERING**

The tape is now fed from an *Ampex #350* at normal industry level to the *Westrex amplifiers* to "45-45" *Standard 3A or 3B* stereophonic cutting head. This head is driven by a *Sculley lathe* with automatic variable groove width and depth control. Aluminum-based lacquers are professional *Audio or Allied master discs*. Lead-in and eccentric diameters are at *R.I.A.A. Standard*.

**STEP NO. 4  
ELECTRO-FORMED MOLDS (PLATING)**

The acetate lacquer masters are now silver coated for an electroplating base in a mechanically agitated pan solution. The silver coated lacquers are now put in to a chemical potency and temperature controlled bath and produce a nickel flashed metal master with a copper base. The first male mold is now formed. From this male mold a copper mother is electro-formed. This copper mother may be used to produce a limited amount of solid nickel stampers with a chrome facing. The stampers are the male dies used to press records. These parts are visually inspected at each step with a stereo microscope of 120 power. Also, the mother undergoes a meticulous audio inspection in play-back. The stamper used in pressing is now cut and centered on a dial indicated punch maintaining a tolerance of 1/10,000 of an inch. Amperage required to form these parts is plus 30% to produce a fine-grained deposit. Nickel anodes are supplied by *International Nickel* with a 99.9% purity factor. The hardness factor with all stampers must conform to the *Vickers (V.H.C.) test* at 250 to 350.

**STEP NO. 5  
PRESSING OF DISCS**

The stampers are locked in hollow dies in hydraulic presses with ram pressures developing from 120 to 150 tons. The heating and cooling cycles of the cure in these presses is timer controlled. Record compound (material) is a vinylite base *VYH Bakelite* or equivalent with a minimum formulation of 97% vinyl with 2% stabilizer and lubricants and 1% carbon black pigments. The number of records pressed from each set of stampers is strictly controlled and inspection stations determine stamper abrasion, stretch, molding distortion or contamination damage. Constant surfaces and wear tests control all factors up to the finished product. The meticulous system of audio and visual inspection at all levels of manufacture guarantee the customer the highest possible quality standard to the limits of the recording arts.

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Equipment and materials used by five major stereo record manufacturers. Survey covers product which retails up to \$6.96 per 12-inch disc.

## STEP NO. 1 ORIGINAL RECORDING

Recordings are made in studios or concert halls in the United States or Europe with acoustical conditions that complement the type of works to be performed. Experienced mixing engineers and recording directors perform and supervise at these sessions. Depending on the orchestral colors and dynamic values in the scores, the following combinations of microphones may be used:

*Telefunken U-47 condenser-type* to cover extreme bass response to 20 CPS.

*Telefunken KM-56 condenser-type* to cover high frequencies up to 20 KC.

*Neumann M-49 condenser-type* to cover all audible frequencies has a variable pick-up characteristic from pinpoint to 360 degrees. This pick-up spectrum may be changed during performance from the control room.

*Electro-Voice 655 dynamic microphones. Altec 21B condenser-type utility microphones.* One major company uses the Japanese *SONY condenser-type microphone* that is particularly smooth from 12 KC to 20 KC.

Four of the five companies surveyed use the conventional dial pots in mixing, while one reports using the "slide type" mixers. The amplifiers are custom made with a stepped range from 20 d.b. to 60 d.b.

All are using the *Ampex 3-track #300 or Ampex 2-track #350* with a frequency response from 50 CPS to 15,000 CPS with a  $\pm 2$  d.b. factor.

## STEP NO. 2 MASTER TAPE EDIT AND CORRECTION

The best sections of performances are spliced together to complete the program and the master assembly is now corrected (and if necessary, reverberation is added). Level and tone corrections are made through *Pullec* equalizers and tape transfer is made from the *2-track Ampex #350* to another *2-track Ampex #350 on Minnesota Mining & Manufacturing Scotch Brand No. 111A tape*.

## STEP NO. 3 LACQUER MASTERING

The tape is now fed from an *Ampex #350* at normal industry level to the *Westrex amplifiers to "45-45" Standard 3A or 3B* stereophonic cutting head. This head is driven by a *Sculley lathe* with automatic variable groove width and depth control. Aluminum-based lacquers are professional *Audio or Allied master discs*. Lead-in and eccentric diameters are at *R.I.A.A. Standard*.

## STEP NO. 4 ELECTRO-FORMED MOLDS (PLATING)

The acetate lacquer masters are now silver coated for an electroplating base in a mechanically agitated pan solution. The silver coated lacquers are now put in to a chemical potency and temperature controlled bath and produce a nickel flashed metal master with a copper base. The first male mold is now formed. From this male mold a copper mother is electro-formed. This copper mother may be used to produce a limited amount of solid nickel stampers with a chrome facing. The stampers are the male dies used to press records. These parts are visually inspected at each step with a stereo microscope of 120 power. Also, the mother undergoes a meticulous audio inspection in play-back. The stamper used in pressing is now cut and centered on a dial indicated punch maintaining a tolerance of 1/10,000 of an inch. Amperage required to form these parts is plus 30% to produce a fine-grained deposit. Nickel anodes are supplied by *International Nickel* with a 99.9% purity factor. The hardness factor with all stampers must conform to the *Vickers (V.H.C.) test* at 250 to 350.

## STEP NO. 5 PRESSING OF DISCS

The stampers are locked in hollow dies in hydraulic presses with ram pressures developing from 120 to 150 tons. The heating and cooling cycles of the cure in these presses is timer controlled. Record compound (material) is a vinylite base *VYH Bakelite* or equivalent with a minimum formulation of 97% vinyl with 2% stabilizer and lubricants and 1% carbon black pigments. The number of records pressed from each set of stampers is strictly controlled and inspection stations determine stamper abrasion, stretch, molding distortion or contamination damage. Constant surface and wear tests control all factors up to the finished product. The meticulous system of audio and visual inspection at all levels of manufacture guarantee the customer the highest possible quality standard to the limits of the recording arts.

possibilities in manufacturing phonograph records. It therefore becomes obvious that you cannot hear exorbitant profits—why pay for them?

## OF SOUND AT \$2.98 FOR EACH 12-INCH RECORD

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Continued from page 66

pianissimos, the playing sounds too loud. Nor are the balances properly adjusted. Important countermelodies (as the measures just before section 35 of the Durand miniature score) are lost entirely. Ansermet, Monteux, or Toscanini are better choices for *La Mer*; and for the three Nocturnes, there are Ansermet and Monteux again. Monteux has the same coupling as Van Beinum, and anybody interested in these two works can stop right there. H.C.S.

**DEBUSSY:** *Quartet for Strings, in C minor, Op. 10*

{Ravel: *Quartet for Strings, in F*

Budapest String Quartet.

COLUMBIA ML 5245. \$3.98.

These are the two most popular French quartets ever written—and there exists no really satisfactory LP. The present Budapest Quartet coupling does not fill the need. Their playing per se is beautiful, but the texture is thick and the tone is a shade too sweet. In addition, the players are overexpressive, a quality fatal in music like this. The instrumental slides they use in the slow movement of the Debussy are becoming neither to the composer nor to the Budapest Quartet. The same could be said about the overvibrato employed in the closing measures of the first movement of the Ravel. H.C.S.

**DORUMSGAARD:** *Songs*

*Sanger under stjernorna; Gudrid stod ved stoveglas; Natt; Regn; Salme; Kvelding; Bla kveld; Korn og gull; Det er fjord imillom frendar; Hjuring-lokk; Spinn-vettir; Kviteis i sudrona; Snolyse; Soevnen; Et barn; En hustaale; Baan sull; Jeg lagde mig saa silde; Alle mann hadde fota.*

Kirsten Flagstad, soprano; Gerald Moore, piano.

ANGEL 35573. \$4.98 (or \$3.98).

Arne Dørumsgaard is so little known in this country that his name does not even appear on the spine of this collection, which is labeled simply "Norwegian



Flagstad: the songs hardly deserve her.

Songs"; but, still only in his late thirties, he has figured in the Norwegian musical scene for over twenty years. The notes inform us that his first song (*Kvelding*—included on this record) was composed when he was twelve years old.

Unfortunately, Dørumsgaard's early efforts (we get a large sampling of them) are not very interesting. And his later ones do not signally improve upon them. They are generally well put together but lack melodic distinction. This, at any rate, is my impression after two hearings; it may well be influenced by the fact that Flagstad chooses predominantly slow, philosophical, somewhat lugubrious pieces. The three lively ones are rather more memorable.

This recording, available in England since 1954, brings Flagstad and Gerald Moore together in what ought to be but somehow is not an interesting partnership. The Norwegian soprano is obviously fond of these songs and sings them well—if not as well as she has sung Grieg and Sinding. Moore plays with customary brilliance when called upon (infrequently) for more than bardic strumming, but he is not comfortable with this music. Flagstad leads, he follows at a respectful distance—far from the ideal situation with this particular singer. D.J.

**DVORAK:** *Concerto for Cello and Orchestra, in B minor, Op. 104*

Mstislav Rostropovich, cello; Royal Philharmonic Orchestra, Sir Adrian Boult, cond.

EMI-CAPITOL G 7109. \$4.98.

Now we have two superb LP versions of the great Dvořák Cello Concerto—that of Starker (Angel) and this new one by Rostropovich. The Russian is a fabulous technician. His bow has every shading in the books, his fingers excel in double stops in every imaginable position, his octaves are a model of fluency. In addition he is a serious and sensitive musician, who in the slow movement rises to lyric heights. His tone is not the warmest—Gendron and Starker have more color—but it is smoothly produced and there is no buzzing in the low strings. I still incline to the Starker version, mostly because Starker's pitch is absolutely uncanny and his more restrained vibrato sounds just right to my ears. But that is, of course, a matter of taste. The Rostropovich performance certainly finds an honorable place in the discography, especially with Sir Adrian backing him up so ably—much better than Susskind does Starker. H.C.S.

**DVORAK:** *Slavonic Rhapsodies, Op. 45: No. 1, in D; No. 2, in G minor*—See Smetana: *My Country*.

**GERSHWIN:** *An American in Paris; Porgy and Bess: A Symphonic Picture* (arr. Robert Russell Bennett)

Minneapolis Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50071. \$4.98.

Gershwin paid his musical visit to Paris

during the roaring Twenties. His tonal post card is an admirable one, but I doubt that he found the French capital quite as raucous as it appears in Dorati's blatant reading. The conductor seems much more at ease with the *Porgy* score, which he delivers in strong, colorful fashion but without overlooking its tenderer, more lyrical moments. A dramatic and sonic high point is the stormy hurricane scene. In both works, the heavier passages, particularly in the brasses, are inclined to be overmodulated, but elsewhere the reproduction is bright and clear. P.A.

**GLUCK:** *Orphée et Euridice*

Janine Micheau (s), Eurydice; Liliane Berton (s), Amor; Nicolai Gedda (t), Orpheus. Chœurs du Conservatoire de Paris; Orchestre de la Société des Concerts du Conservatoire de Paris, Louis de Froment, cond.

ANGEL 3569/B. Two 12-in. \$10.96.

There are now five complete recordings of *Orpheus and Eurydice*—and, unhappily, a vast void where Gluck's other operas are concerned. Having stated this sad fact, I can turn with enthusiasm but not complete approval to Angel's new album.

This edition, like the earlier Epic release, uses the Paris version of the score, in which Orpheus is sung by a tenor; and, as it happens, these two recordings offer easily the best performances of *Orpheus* available on LP. It is a difficult task to choose between them. First, of course, and (save for the chorus) all important, is Orpheus. Epic's Léopold Simoneau has an utterly lovely voice, clear, effortless, high-lying. But the keynote of his conception is elegance, not eloquence. He never allows the Thracian singer to emerge from the mythological frame and become even as you and I. For Gluck, it seems to me, this approach is wrong. The whole of the Gluck-Calzabigi reform—the banishing of vocal embellishments and ritornellos and (later on) of *secco* recitative—was directed to one result: the achievement of greater realism in opera.

Nicolai Gedda's voice has less sweetness than Simoneau's and he has to strain at times to encompass the cruelly difficult tessitura. But he is a more real and human Orpheus. And he never compromises with Gluck's score, which Simoneau more than once does. The arioso with horns "*Laissez vous toucher*," wherein Orpheus pleads with the demons, includes no fewer than seventeen high B flats (sometimes in passing, sometimes in full voice), four high Cs, and one high D. Simoneau takes it down a third and sings serenely, without a hitch. Gedda sings it in the original key, and though the sense of tension, of strain is terrific, he imparts an entirely new perspective to the piece. It ceases to be merely beautiful and becomes eminently dramatic. (The high D, I must be allowed to add, comes off stunningly.)

The score has in many ways undergone reappraisal for this Aix-en-Provence festival performance. Those who are used to

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SP-8411

**LA BELLE FRANCE**  
Carmen Dragon Cond.  
SP-8427

**SHOSTAKOVICH:**  
*Symphony 11, Leopold Stokowski Cond.*  
Houston Symphony Orchestra  
SPDR-844S



Gedda: seventeen high B flats for Gluck.

Orpheus in the guise of an oratorio will perhaps object to the fast tempos (Orpheus' last-act lament is sung not as the usual Largo but just as the original score directs, *Andante un peu animé*), to the emphasis upon the color of wood wind and brass, to the dramatic projection on the part of Gedda of the accompanied recitative. The chorus sings as well as in the Epic, and the orchestra plays a cut above Epic's *Lamoureux* in the overture and the ballets. Angel also includes the final number in the last-act ballet, a long, brilliant affair which is not in the Epic performance (nor in any other, so far as I am aware).

When it comes to the Eurydice and Amor, however, Epic unquestionably provides better singers. Janine Micheau has neither the vocal allurements, dramatic insight, nor mastery of Gluckian style of Suzanne Danco. The Amor falls into the mistake of many singers of the part: she thinks "Amour" means "Cupid" and does her best to sound droll and rakish. But the two roles are, after all, relatively minor. It is the Orpheus, the chorus, and the orchestra that one looks to for a great performance of this work. From that standpoint, I find that this is the best *Orphée* to date. D.J.

GRIEG: *From Holberg's Time*, Op. 40; *Two Elegiac Melodies*, Op. 34; *Symphonic Dances*, Op. 64: No. 4

Philharmonia Orchestra, Anatole Fistoulari, cond.  
EMI-CAPITOL G 7104. \$4.98.

In presenting these three attractive and melodious Grieg works, Fistoulari turns in one of the most sensitive and perceptive performances I have ever heard from him. Especially rewarding is his treatment of the *Symphonic Dance* No. 4, making one wish that he had recorded all four of these, which are Grieg's most ambitious purely orchestral works and among his most ingratiating creations in any form. Despite the high quality of performances and sound here, however, competition is offered by Arthur Winograd, who has included all of Grieg's string orchestra mu-

sic on a single M-G-M disc, and by the late Erik Tuxen's splendid Mercury recording of all four *Symphonic Dances*. P.A.

GROFE: *Grand Canyon Suite*. Columbia ML 5286. \$3.98—See Stereo Discs, p. 125.

HAYDN: *Quartets for Strings: in G, Op. 54, No. 1; in C, Op. 54, No. 2*

Anacleus String Quartet.  
ANGEL 45024. \$4.98 (or \$3.98).

This disc returns the attractive Op. 54, No. 1 to the catalogue after an overly long absence. (Many will recall a lovely old recording by the Budapest on 78s.) This is a good performance, and the coupling with the slightly more familiar Op. 54, No. 2 makes it a necessity for Haydn collectors. R.C.M.

HAYDN: *Sonata for Piano, No. 3, in E flat*

†Mozart: *Sonata for Piano, in C, K. 330; Fantasia and Fugue in C, K. 394*

Glenn Gould, piano.  
COLUMBIA ML 5274. \$3.98.

After Mr. Gould's excellent Bach recordings, the present disc is something of a disappointment. While there is some imaginative playing here, and the brittle style employed in the fast movements of the Haydn suits its finale, elsewhere the playing seems merely mannered. The tone becomes coarse in forte, some of Mozart's dynamic indications are ignored, the interpretation of some of the appoggiaturas is questionable, and Gould, like most ordinary pianists, begins the trills on the main note. N.B.

HAYDN: *Symphonies No. 94, in G ("Surprise"); No. 99, in E flat*. London LL 3009. \$3.98—See Stereo Discs, p. 125.

KABALEVSKY: *Three Shakespeare Sonnets*—See Shostakovich: *From Jewish Folk Poetry*.

KODALY: *Six Songs from Hungarian Folk Music*—See Bartók: *Five Songs*, Op. 15.

MACDOWELL: *Sonata for Piano, No. 1, in G minor, Op. 45 ("Tragica"); Woodland Sketches, Op. 51*

Vivian Rivkin, piano.  
WESTMINSTER XWN 18201. \$4.98.

MacDowell probably thought of his four massive piano sonatas as his permanent contribution to the literature and looked upon *Woodland Sketches* as pleasant trifles. But the sonatas have long faded, while *To a Wild Rose* seems to have eternal bloom. The *Tragica* is a copy-book sonata that follows the best models, has an idiomatic piano layout—and is musically sterile. Rivkin does well with it, and one gets the feeling that this is a labor of love. Most listeners, however, should get more pleasure from the pian-

ist's neat, unaffected work in the pretty little salon pieces that make up *Woodland Sketches*. H.C.S.

MENDELSSOHN: *A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March*

†Schubert: *Rosamunde: Overture; Entr'acte No. 5; Ballet Music Nos. 1 and 2*

Vienna Philharmonic Orchestra, Pierre Monteux, cond.

RCA VICTOR LM 2223. \$4.98.

Comparison with Szell's recent disc of *MND* and *Rosamunde* excerpts is interesting. Where Szell is all precision, Monteux is soft, lyric, and occasionally sloppy. He takes the Scherzo from *MND* at a surprisingly slow tempo, and even the Overture has some dull spots. Although the *Rosamunde* excerpts go better, with considerable charm and buoyancy, this could not be called one of Monteux's better discs. And there are some hazy spots in the recorded sound. Szell's Epic disc is a better choice. Those interested in the entire *Midsummer Night's Dream* score should investigate the well-played, substantially complete London disc directed by Peter Maag. H.C.S.

MOZART: *Concertos for Piano and Orchestra: in D minor, K. 466; in B flat, K. 456*

Robert Casadesus, piano; Columbia Symphony Orchestra, George Szell, cond.  
COLUMBIA ML 5276. \$3.98.

Casadesus's reserved and elegant style somehow intensifies the passion of the fast movements of the D minor Concerto. He plays the songful portions of the slow movement with exquisite delicacy, but summons plenty of power for the G minor section. In K. 456 Mozart does not attempt to probe any depths, except in the slow movement, and the soloist does not try to extract from the music what was not put into it by its creator. His performance of the Andante is affecting, and his finale as light as a breeze. The purely orchestral portions as played by Szell and his fine group are models of what such things should be, and the orchestral support of the soloist is the kind that pianists must dream about. Add to this good sound and excellent balance, and you have a disc that should give very great pleasure. N.B.

MOZART: *Mass No. 19, in D minor, K. 626 ("Requiem")*

Elisabeth Grümmer, soprano; Marga Höffgen, contralto; Josef Traxel, tenor; Gottlob Frick, bass; Choir of St. Hedwig's Cathedral, Berlin; Berlin Philharmonic Orchestra, Rudolf Kempe, cond.  
EMI-CAPITOL G 7113. \$4.98.

This performance seems to improve as it goes along. The "Requiem aeternam" is taken very slowly, threatening at any moment to fall apart; and the Kyrie fugue jogs along a little too comfortably. Later on, the "Laetamosa" lacks the swing that catches up the heart and carries it along with the curve of that heavenly melody.

But the "Dies irae" has dramatic sweep, there is first-class trombone playing in the "Tuba mirum," and the tone of the horns seems to be clearer and more beautiful in forte on Side 2 than on Side 1. Especially praiseworthy here is the choral balance, again better in the second half than in the first. One can often hear the tenors as well as the basses, and even the altos are occasionally audible. Of the soloists, only the soprano can be admired without much qualification; the bass is fair, the tenor's voice is thin, and the alto's wobbly. In short, still another uneven performance of this masterwork. N.B.

**MOZART: Sonata for Piano, in C, K. 330; Fantasia and Fugue in C, K. 394—** See Haydn: *Sonata for Piano, No. 3, in E flat.*

**MOZART: Symphonies: No. 25, in G minor, K. 183; No. 26, in E flat, K. 184; No. 27, in G, K. 199; No. 28, in C, K. 200**

Philharmonic Symphony Orchestra of London, Erich Leinsdorf, cond.

WESTMINSTER XWN 18675. \$4.98.

As performances these seem practically flawless. Leinsdorf and his orchestra capture every aspect of these remarkable products of their seventeen-year-old composer, from the dramatic sweep of the "little" G minor to the quiet high jinks of the finale of K. 200. The only faults are mechanical ones: impure violin tone, and a few passages where the balance is off (second violins too loud in the slow movement of K. 183, flutes too faint in the finale of K. 199). N.B.

**MOZART: Symphonies: No. 41, in C, K. 551 ("Jupiter"); No. 35, in D, K. 385 ("Haffner")**

Israel Philharmonic Orchestra, Josef Krips, cond.  
LONDON LL 3002. \$3.98.

Krips is very careful with details, but there is no corresponding solicitude for the broader aspects, the spirit, of the music. Thus the first and last movements of the *Jupiter* lack the winged grace that

no one else seems to have been able to express in music as well as Mozart did; the song of the slow movement does not soar, nor do the palpitations of its second subject have the tragic connotations they can have. The performance of the *Haffner* is somewhat less matter-of-fact. In neither work is the recorded violin sound free from impurity. N.B.

**MUSSORGSKY: The Nursery—**See Shostakovich: *From Jewish Folk Poetry.*

**PERGOLESI: Salve Regina; Stabat Mater**

Bruna Rizzoli, soprano; Claudia Carbi, contralto; Women's Chorus and Chamber Orchestra of the Teatro Comunale (Florence), Francesco Molinari-Pradelli, cond.  
ERIC LC 3460. \$3.98.

The *Stabat Mater* is well enough performed here to make this disc a serious rival of the Archive, up to now the best available recording of this minor masterpiece. But the present disc has a definite

Continued on page 76

## Puccini's Neglected Sister Makes a Brilliant Comeback

Puccini's *Sister Angelica* is the second of the one-act operas that comprise the composer's *Triptych*. Although it is said to have been his favorite work before he undertook *Turandot*, performances of it are few and far between. The reasons are not difficult to find: there are virtually no plot complications (as contrasted with the other two one-acters, *Gianni Schicchi* and *Il Tabarro*), there is only one set aria ("Senza mamma, bimbo"), the scenario is nauseously saccharine, the two main characters are little better than abstractions, and the cast is exclusively female. The last reason is the one I have seen most often advanced for the opera's unpopularity, but it seems to me the least valid. What is unique and memorable about *Suor Angelica* is the sound it makes, the high-pitched, upward-spiraling, intense sound of women's voices surrounded by the most cunningly wrought of orchestral tapestries. Puccini was well on the road to *Turandot* when he wrote this work; harmonically as well as orchestrally it shows the boldness of design that caused Arnold Schoenberg to exempt Puccini from his wholesale condemnation of late Romantic idiom.

The plot, if one ignores the details of convent life with which the first part of the libretto is taken up, is simply this: Sister Angelica, a noblewoman who bore an illegitimate child, was sent in disgrace to a convent. There, after seven years of mental anguish over the fate of her son, she is finally visited by her aunt, the Princess, a woman made monstrous by a narrow and warped moral code and fierce family pride. When Sister Angelica finally gathers courage to ask about her child, she is brutally told that the child has been dead for two years. The Princess leaves, Sister Angelica sings her great aria, goes briefly to her cell, and returns



De los Angeles: the voice spirals upward.

with poisonous herbs which she brews over a little fire and, in a fever of religious exaltation, drinks. Only then does she realize that she has laid herself open to eternal damnation.

On this grim and powerful note Puccini the verist would have closed. Puccini the sentimentalist arranges a different ending: the stage is "suffused" with a heavenly light, a vision of the Madonna leading a little flaxen-haired child appears before the expiring nun, an angelic chorus is heard intoning "Sancta Maria"; and as the child is gently pushed towards her, Angelica dies, uttering two long, quivering, and (he it admitted) intensely moving "Ahh's." The listener is moved, yes. But at the same time he resents the theatrical gimeracks that have taken him in, the Madison Avenue slickness with which Puccini and his librettist (Gioac-

chino Forzano) "gauge" their audience.

Still there is nothing for it but to rejoice at this recording. The score, as I have indicated, is musically highly rewarding; and when it is conducted by Tullio Serafin in top form, and sung by De los Angeles and Barbieri in equally top form, the result is one of the finest Puccini recordings in the catalogue. The other solo singers, with the exception of Suor Genoviella, need not be and are not so good as the two principals. But almost to a woman they are better than the supporting cast in the now deleted Cetra edition. As for the *Angelica* of that edition, Rosanna Carteri, she is easily out-sung and outacted by De los Angeles. Barbieri sings the harsh music of the Principessa—much of it recitative on one or two reiterated notes—just as it ought to be sung, and a slight quaver makes her voice all the more effective.

Opera collectors will be reassured to note that in this first opera to appear on the new EMI-Capitol label a full eight-page libretto has been included. Small correction: *Suor Angelica* was not given its premiere in Rome on January 11, 1919, as the sleeve notes maintain, but at the Metropolitan Opera House on December 14, 1918 (with Geraldine Farrar in the title role). DAVID JOHNSON

**PUCCHINI: Suor Angelica**

Victoria de los Angeles (s), Suor Angelica; Lidia Marimpietri (s), Suor Genoviella; Santa Chissari (s), Suor Osmina; Anna Marcangeli (s), Suor Dolcina; Fedora Barbieri (ms), the Princess; Mima Doro (ms), the Abbess; Corinna Vozza (ms), the Sister Monitor. Soloists, Chorus, and Orchestra of the Rome Opera House, Tullio Serafin, cond.

EMI-CAPITOL G 7115. \$4.98.

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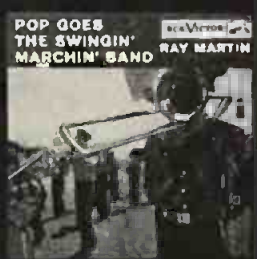
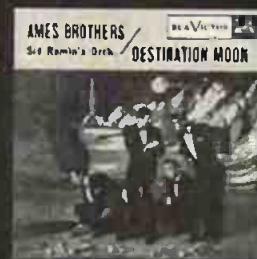
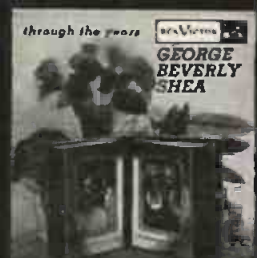
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advantage over the other (in addition to a lower price) in that it includes another work by Pergolesi. That work is one of his several settings of the *Salve Regina*, and what a beauty this one is! It is for soprano and string quartet and begins and ends in C minor. It is full of an intense, lyrical devotion. Miss Rizzoli sings it with feeling and lovely tone, and though her music lies high, there is no sense of strain. N.B.

**PUCCHINI: *La Bohème***

Antonietta Stella (s), Mimì; Bruna Rizzoli (s), Musetta; Gianni Poggi (t), Rodolfo; Renato Capocchi (b), Marcello; Guido Mazzini (b), Schaunard; Giuseppe Modesti (bs), Colline; Melchiorre Luise (bs), Benoit; Giorgio Onesti (bs), Alcindoro; Chorus and Orchestra of the Teatro di San Carlo di Napoli, Francesco Molinari-Pradelli, cond.  
COLUMBIA M2L 401. Two 12-in. \$7.96.

There are now so many *Bohèmes* on the market and the competition is so stiff among the Mimis and Rodolfos that a new recording is likely to prompt something less than enthusiasm. At any rate this new recording prompts in me something less than enthusiasm.

Molinari-Pradelli turns in a thoroughly mediocre job of conducting, allowing his strings to dominate, in a coarse, bullying way, over the other sections of the orchestra, and rarely taking the trouble to coordinate unison passages between voices and orchestra; and his tempos are sluggish. Furthermore, he is not at all helped by the engineering, which seems to me a downright poor job: no attempt is made to suggest stage realism; and forte passages, orchestra or vocal, lack clarity.

The singing is not worse than one gets at a casual Metropolitan performance, but hardly is the sort that one wants to cherish for years. Antonietta Stella's is the most competent characterization; she has a pretty, well-placed voice of no particular physiognomy except in its lower-middle register, and there is something refreshing about her refusal to take Mimì seriously. She contents herself with a simple rendering of the notes. Gianni Poggi has but one method of procedure, whether he's singing Faust or Alfredo or what have you. They all come out Poggified. His three companions have no identifiable character; and the Musetta is best in the last act, where she doesn't have to sing very much.

The libretto comes with a number of interesting articles about the opera and a new translation by Julius Elias, nonliteral but highly literate. D.J.

**RACHMANINOFF: *Concerto for Piano and Orchestra, No. 4, in G minor, Op. 40*** (with Ravel: *Concerto for Piano and Orchestra, in G*). Angel 35567. \$4.98 (or \$3.98)—See Stereo Discs, p. 125.

**RAVEL: *Concerto for Piano and Orchestra, in G***—See Rachmaninoff: *Concerto*

for Piano and Orchestra, No. 4, in G minor, Op. 40.

**RAVEL: *Quartet for Strings, in F***—See Debussy: *Quartet for Strings, in G minor, Op. 10*.

**RAVEL: *Valses nobles et sentimentales; Miroirs: No. 4, Alborada del gracioso***—See Debussy: *Images: No. 2, Ibéria*.

**RESPIGHI: *La Boutique fantasque***

Royal Philharmonic Orchestra, Eugene Goossens, cond.  
EMI-CAPITOL G 7103. \$4.98.

Eugene Goossens displayed his mastery of the suite from this score on three 78 records made for Victor a dozen years ago. He now gives us not only the most brilliant version of it on LP but the only complete one available (I presume it's complete). Admirers of the *Tarantella*, *Danse Cosaque*, and *Can-Can* will find much more to admire here—including a highly engaging series of variations. The score as heard in its integrity cannot fail to impress one as choreographic music at its best, the Respighi orchestration of Rossini's fugitive piano pieces as an achievement surpassed only by the Mussorgsky-Ravel collaboration. And I can find no better words wherewith to praise Sir Eugene's conducting than to say it is worthy of Sir Thomas'. Sound: scrumptious. D.J.

**RESPIGHI: *Fontane di Roma; Pini di Roma***. Columbia ML 5279. \$3.98—See Stereo Discs, p. 125.

**ROSENBERG: *Quartets for Strings: No. 5; No. 6***

Parrenin Quartet (in No. 5); Kyndel Quartet (in No. 6).  
WESTMINSTER XWN 18704. \$4.98.

This is the most important recording of works by Hilding Rosenberg, one of the most widely respected of contemporary Swedish composers, to be issued thus far in this country. The two quartets are most felicitously written, with attractive themes and highly skilled development, but they lack the robust imaginativeness that marks a major master. Performances and recordings are very good. A.F.

**SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78***. Westminster XWN 18722. \$4.98—See Stereo Discs, p. 126.

**SCHOENBERG: *Verklärte Nacht, Op. 4*** (with Vaughan Williams: *Fantasia on a theme by Tallis*). Columbia ML 5285. \$3.98—See Stereo Discs, p. 126.

**SCHUBERT: *Impromptus: Op. 90; Op. 142; Drei Klavierstücke***

Walter Gieseking, piano.  
ANGEL 35533/34. \$4.98 (or \$3.98) each.

It was for me a delightful surprise to find that Angel had these issues in their vaults.

Gieseking was not known much as a Schubert interpreter; but he was, of course, a master when it came to playing Schumann, and the pieces he chose for this recording are as close to Schumann as Schubert ever approached. The larger Impromptus—the first ones of both sets—are the least successfully done. Gieseking seems to tire of their leisurely, sonatalike design. Upon the six remaining Impromptus, however, he lavishes all of his aristocratic art; they are wonders of color and virtuosity. The variations on the dance from *Rosamunde* (Op. 142, No. 3) achieve under his fingers a logic and unity which Schnabel alone surpassed; and the concluding Impromptu, an exercise in ambiguous rhythms, is technically better than Schnabel's recorded version of it (technically only—Schnabel is still the indisputable prince of interpreters when it comes to these works).

Most competitive editions manage to get both sets of impromptus on one disc. Angel provides Op. 90 and Op. 142, Nos. 1-2 on 35533 and, as compensation for the expense of the second record, includes with Op. 142, Nos. 3-4 the flawed but quintessentially Schubertian Three Piano Pieces (1828) in their best recorded version to date. D.J.

**SCHUBERT: *Octet in F, Op. 166***

Chamber Music Ensemble of the Berlin Philharmonic Orchestra.  
EMI-CAPITOL G 7112. \$4.98.

The Berlin Philharmonic personnel apparently make a specialty of works for large chamber groups. They have done still another version of this wondrous octet for Decca, and their versions of its prototype, Beethoven's E flat Septet, and of Mozart's Serenade for thirteen winds are among the best in the catalogue. The problem in the Schubert octet is to strike a nice balance between chamber and orchestral styles. The ensemble is symphonic in make-up: Schubert uses virtually the same instrumentation here as in his Fifth Symphony, merely substituting clarinet for flute and oboes. On the other hand the character of the writing is eminently "chamber" (i.e., soloistic). Double bass, cello, and horn are given passages that would be impossible in early nineteenth-century orchestral idiom.

The Berliners have just the knack of suggesting the big-scaled conception and of producing the most delicate and intimate of sounds. The recording is not without its faults: the only repeats observed are the indispensable ones in the Scherzo and Minuet; Alfred Bürkner doesn't play the heavenly clarinet melody that opens the first Andante softly enough and his phrasing is faulty (Westminster's clarinetist, Leopold Wlach, is better in this respect); and the tricky arpeggiated accompaniment in the second Andante is not very clearly conveyed. But these blemishes don't much affect a generally superlative reading. D.J.

**SCHUBERT: *Quintet in A, Op. 114*** ("The Trout"). Vox PL 8970, \$4.98—See Stereo Discs, p. 126.

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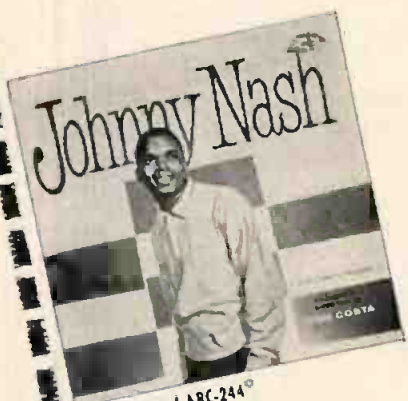
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**SHOSTAKOVICH: From Jewish Folk Poetry**

† Mussorgsky: *The Nursery*

† Kabalevsky: *Three Shakespeare Sonnets*

Nina Dorlyak, soprano; Zara Dolukhanova, contralto; Alexei Masslenikov, tenor; Dimitri Shostakovich, piano (in the Shostakovich). Nina Dorlyak, soprano; Sviatoslav Richter, piano (in the Mussorgsky). Mark Reizen, bass; Dimitri Kabalevsky, piano (in the Kabalevsky).  
MONITOR MC 2020. \$4.98.

The eleven songs by Shostakovich employ three different voices, but they are used together only in the finale; the other ten songs are solos and duets. The texts are genre sketches having to do with the joys and sorrows of Jewish life in imperial days. Mussorgsky would have

loved them, and Shostakovich's setting recalls that great master, but in a shockingly cheapened and obvious form.

The masterpiece by Mussorgsky himself is very tenderly, delicately, and skillfully done, with no great opulence of voice but with profound understanding of the music and the poems.

If the Shostakovich of the Jewish songs is a poor man's Mussorgsky, the Kabalevsky of the *Shakespeare Sonnets* is a poor man's Rachmaninoff—and I do mean poor. A.F.

**SHOSTAKOVICH: Symphony No. 11**

Houston Symphony Orchestra, Leopold Stokowski, cond.  
CAPITOL PBR 8448. Two 12-in. \$9.96.

This symphony, composed in 1957, commemorates the abortive Russian revolution

of 1905. Its first movement, entitled "The Palace Square," is an adagio suggesting the quiet, ominous atmosphere of the square before the Czar's residence on the night before the outbreak. The second movement, "January 9," deals with the outbreak itself and its suppression. The third, "Eternal Memory," is an elegy for those who were killed on January 9, 1905, and the general tenor of the finale, entitled "Alarm," is that their souls go marching on. Much of the thematic material is drawn from Russian revolutionary songs, quite a few of them still in use, and some themes are taken from choral works by Shostakovich himself.

Here, then, is a work guaranteed to make Western critics snort and scream. (In fact, R. D. Darrell, reviewing the stereo version of this performance, found it almost impossible to take the music seriously.) It is very long. It is full of obviously descriptive effects. Many of its themes can be found in the Communist Party song book. And the flamboyant, theatrical Stokowski presides. But if one listens with one's ears rather than one's prejudices, it is clear that there is genius in this music, that it is a major work, and that its real theme is not the revolution of 1905 but the tragedy of Dimitri Shostakovich.

The whole tenor of the piece is one of bitterness, regret, and escape into a historic past far older than 1905. Its moments of energy are few, even in its allegros, and the blazing, rambunctious finale, which is so characteristic of Shostakovich's earlier symphonies and would have been in place here, is totally absent. The symphony sounds like the product of a beaten and broken spirit, but one which can still lift its voice with great nobility and eloquence.

The performance has the typical fire and flair of Stokowski. The recording is clear and sharp, but somewhat lacking in body and dimension. A.F.

**SMETANA: My Country (complete)**

† Dvorak: *Slavonic Rhapsodies, Op. 45: No. 1, in D; No. 2, in G minor*

Amsterdam Concertgebouw Orchestra, Antal Dorati, cond.  
Epic SC 6026. Two 12-in. \$9.96.

*My Country (Má Vlast)* is one of the monuments of Czech nationalism. It is a cycle of six symphonic poems, only one of which has ever become really popular—*Vltava* ("The Moldau," No. 2 in the cycle). None of the rest is as good as that masterpiece; there is too much rhetoric, too much conventional writing of a programmatic variety. Yet each of the pieces contains something to treasure, and *Zčeskych (From Bohemia's Woods and Fields)* almost comes close to *Vltava* in its color, melody, and verdant nationalism. A recording of the complete cycle was badly needed, for the old Kubelik version is badly dated. Dorati has a great orchestra to work with, and he conducts with precision. Imagination is not one of his long suits here, but his work is thoroughly clear and competent,

Continued on page 80

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and he restrains any impulse to sentimentalize. The recorded sound, unfortunately, is not as resonant as it might be: it is prevailingly cold and lacking in presence. In the two *Slavonic Rhapsodies* by Dvořák, the conducting is equally clear. These works have never been as popular as the *Slavonic Dances*. They are longer, much more fully developed, and not as flashy. But they are very attractive pieces of music. H.C.S.

STOCKHAUSEN: *Nr. 5 Zeitmasse*—See Boulez: *Le Marteau sans maître*.

STRAUSS, JOHANN: *Der Zigeunerbaron*  
 Elisabeth Schwarzkopf (s), Saffi; Erika Köth (s), Arsena; Gertrude Burgsthaler-Schuster (m), Czipra; Monica Sinclair

(m), Mirabella; Nicolai Gedda (t), Barinkay; Josef Schmidinger (t), Ottokar; Erich Kunz (b), Zsupan; Willy Ferenz (b), Camero; Hermann Prey (bs), Count Homonay; Philharmonia Chorus and Orchestra, Otto Ackermann, cond.  
 ANGEL 3566/B. Two 12-in. \$10.96.

The plot of *The Gypsy Baron* rivals *Trovatore* for complication. It is filled with such ill-assorted objects as a district commissioner, a pig magnate, hidden treasure, prophetic dreams, royalty in mufti (in this case, a daughter of the last pasha of Hungary), gypsies large and small, and a captain of Hussars. Complications—one can hardly call them plots—come and go, unresolved as often as not. But Strauss's vintage tunes go sparkling on.

There are two older *Gypsy Barons* in the catalogue. The oldest (London) ought to have been a great one since no less a Johann Strauss specialist than Clemens Krauss is at the helm and Julius Patzak is doing Barinkay. James Hinton, Jr. preferred it to the later Vanguard release, but I find the latter decidedly better. In any case, when the Schwarzkopf-Gedda-Kunz-Philharmonia team of this Angel issue take the field they sweep it clean of rivals. The three stars have proved themselves masters of the Viennese idiom many times over. The one newcomer to this series of "Champagne Operettas" is the contralto, Gertrud Burgsthaler-Schuster, who brings to the role of the Azucena-like gypsy Czipra a richly colored but somewhat too intense voice.

Schwarzkopf violates her generally admirable conception of little Saffi's personality when she sings the big show piece of the score, "O habet Acht." She throws characterization to the wind and delivers this apostrophe to gypsy life in dark, full, passionate tones. The effect is thrilling, and I for one refuse to complain. Second only to this aria is the duet she sings with Gedda, "Wer uns getraut?," in which both artists give perfect examples of the art of half-voice singing. A special word is also due the pretty vocal acrobatics of Erika Köth as Arsena.

The Philharmonia is at its best under Ackermann's baton; it is a thrilling moment when the trumpets, climbing above the combined forces of orchestra and chorus, break into the *Rakóczy March*. The one fault I find with the engineering is a rather unrealistic dubbing of the dialogue, apparently recorded in a much smaller room than the music itself. D.J.

STRAVINSKY: *The Rite of Spring*. Columbia ML 5277. \$3.98—See Stereo Discs, p. 126.

VIVALDI: *Concertos for Oboe and Strings: in C, P. 41; in A minor, P. 42; in C, P. 44; in F, P. 306; in D, P. 187*

Alberto Caroli, oboe; Accademici di Milano, Piero Santi, cond.  
 Vox PL 10720. \$4.98.

These concertos, nicely performed and recorded, are quite uneven in quality. With its substantial and constantly interesting first movement, expressive Largo, and dancelike finale, P. 44 seems to me to be out of Vivaldi's top drawer. P. 306, which is also available on at least two other discs, has a charming Grave, consisting solely of a tender duet for oboe and unison violins, and a finale with a rousing huntlike spirit. On the other hand, P. 41 and 42 are as full of noodles as Alfredo's restaurant in Rome at the height of the tourist season. Reminiscence hunters could have a good time with this disc: the C minor variation in the Minuetto of P. 41 has a couple of measures right out of the Funeral March of the *Eroica*, and the finale of P. 187 suddenly introduces a phrase from Paganini's famous 24th Caprice. N.B.

Continued on page 87

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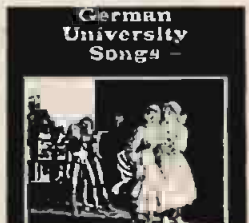
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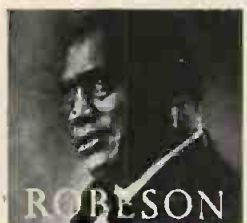
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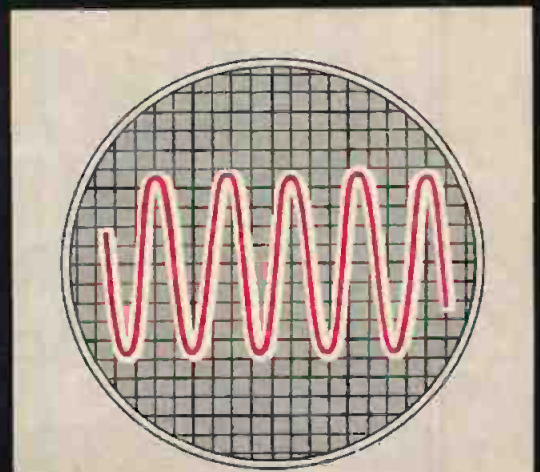
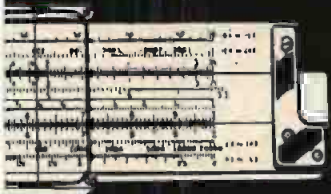
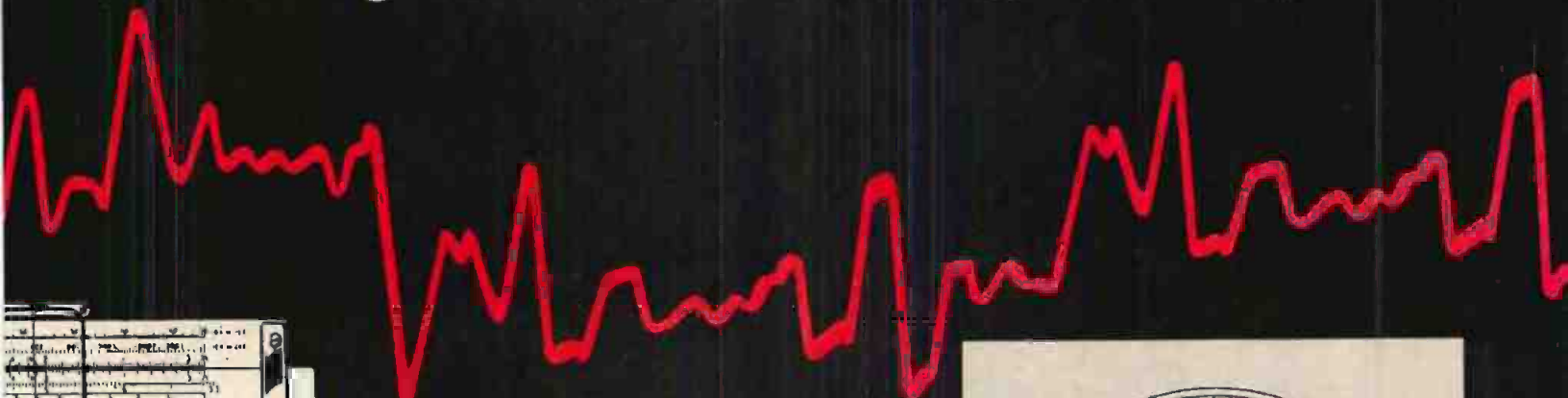
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I Musici.  
Epic LC 3486. \$3.98.

A choice selection from the vast Vivaldi inventory. Although the solo part in each is played by a different member of the Musici, there is no wavering in the quality of performance from work to work. As it happens, these solo parts are not of the display type; Vivaldi here seems to be interested in purely musical values. Op. XI, No. 2 has an expressive pathos that could easily have made it "il favorito," P. 208 is indeed agitated, and P. 248 has two tranquilly lyric movements separated by a few chords. The violin sound is very fine.

It is to be hoped that in future Vivaldi releases record companies that do not already do so will identify the works by their Pincherle numbers, at least until Ricordi completes its gigantic collected edition. The Rinaldi numbering given on this disc is of little practical use, and its opus numbers after 12 are meaningless.  
N.B.

**WAGNER: Die Meistersinger von Nürnberg**

Elisabeth Grümmer (s), Eva; Marga Höffgen (s), Magdalene; Rudolf Schock (t), Walther von Stolzing; Gerhard Unger (t), David; Horst Wilhelm (t), Vogelgesang; Manfred Schmidt (t), Zorn; Leopold Clam (t), Eisslinger; Herold Kraus (t), Moser; Benno Kusche (b), Beckmesser; Ferdinand Frantz (bs), Hans Sachs; Gottlob Frick (bs), Pogner; Gustav Neidlinger (bs), Kothner; Hermann Prey (bs), Night watchman; Walter Stoll (bs), Nachtigall; Robert Koffmane (bs), Ortel; Anton Metternich (bs), Schwarz; Hanns Pick (bs), Foltz; Chorus of the Municipal Opera and German State Opera, Berlin; Choir of Saint Hedwig's Cathedral; Berlin Philharmonic Orchestra, Rudolf Kempe, cond.  
ANGEL 3572 E/L. Five 12-in. \$25.90.

With the arrival of this handsome album the number of complete recorded *Meistersingers* rises to three. A fourth had a brief career on the Columbia label and was far from negligible, but the recording was taped from actual stage performance and the sound was barely listenable. Both the older sets that are still being listed predate the Columbia recording, the *Urania* having been first in the field. Its Sachs is, interestingly enough, the very Sachs of the present recording, Ferdinand Frantz, just as its conductor is the present recording's Rudolf Kempe. In the seven years that have elapsed since its release both these artists have grown in stature and in their understanding of the score. The Eva of that recording, however, was in fullest command of her lovely art; we are unlikely to hear from Tiana Lemnitz in the role again, and it will be some years before Angel's Elisabeth

Grümmer will bear comparison with her. The *Urania Meistersinger* can boast of little else, though.

Angel's real rival is the six-record London set. For all its years, its sonics are quite fresh and surprisingly responsive, capable of mirroring small orchestral detail and of dealing with the three massive finales. Indeed, listeners with modest playback equipment may prefer London's engineering to Angel's, which is geared for a setup capable of doing justice to some very big (and very exciting) sound.

But what really matters in *Meistersinger* is who is singing Hans Sachs. Even the orchestra, for the one and only time in late Wagner, cedes the place of honor to that great shoemaker-poet. There have

not been many memorable Sachs in our time—Friedrich Schorr certainly, possibly Michael Bohnen, and, with this recording, Ferdinand Frantz. But the finest one within my experience is the Sachs of the London album—Paul Schoeffler. All the usual adjectives associated with Sachs—human, warm, fallible, wise—can be applied to Schoeffler's re-creation of the part. The dramatic illusion is absolute: he is not playing at being but *is* Hans Sachs.

To say that Ferdinand Frantz does not approach Schoeffler in the role is at once true and misleading. For his is a carefully considered, and a thoroughly admirable performance. Unlike Schoeffler, who is essentially a baritone with a solid

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underpinning, Frantz is a genuine basso; and the tessitura is rather trying for his handsome though not very flexible voice. On the other hand, he makes himself felt (or rather heard) in the ensembles as Schoeffler is not always able to do, and provides a rich ground-bass for the quintet.

As for Eva, London's Hilde Gueden creates a gentle, sweet-tempered "Pognerin"—not a very interesting performance but an endearing one. Almost the opposite might be said of Elisabeth Grümmer. She sees Eva as forthright, witty, self-reliant, almost a Shavian new woman. There is considerably more than pretty impatience in the way she exclaims, "Ach Meister! Wüsstet ihr besser als ich, wo der Schuh mich drückt?" ("Oh master! Do you know better than I where my shoe pinches?") Her scenes with Sachs do not lack tenderness, but she leaves no

doubt that she has never thought of him as a suitable spouse. Her voice, too, though she rarely opens it out fully, is bigger than the traditional Eva's; in quality it is a bit sharp and heady but not unpleasantly so. In a word, this is a performance that one must adjust to; I think I shall finally like it.

Angel's Walther is unconditionally superior to London's Gunther Treptow. Rudolf Schock at least gives the illusion that he is not a heldentenor, and he is capable of something very much resembling a diminuendo. The Pogners of both sets are alike excellent, with London's Otto Edelmann slightly the more convincing dramatically and Angel's Gottlob Frick producing a rather more plangent first-act "Ansprache." But Angel is again out front with its Beckmesser. Wagner gives this character plenty of unpleasant music to sing, and it sounds all the more malicious

(and delicious) coming from Benno Kusche's first-rate set of vocal chords. Furthermore Kusche is an excellent clown. As to Gustav Neidlinger, his voice is ideally suited to Kothner, though it's not much of a compliment to the singer to say so. The Davids of both sets are, for me, disappointing.

In the London set the Vienna Philharmonic is led by Hans Knappertsbusch. His tempos are generally slower than Kempe's (as witness the extra record he needs) but his architecture is sounder; he makes a more convincing thing out of the fantastically intricate mob scene in the second act. Kempe is better with details, especially the bringing out of inner voices, and he is also an able colorist. His orchestra, of course, is one of the greatest in Europe.

Angel's line-by-line translation (the "poetic" one of the Schirmer vocal score) is nonliteral and not very useful. The simple elegance of its album cover, though, is a tribute to this company's art work. All in all, we have now two recordings of *Meistersinger* which contain a fuller measure of excellent things than of poor ones. I decline to make a public choice between them, even though I'm reasonably sure which one I like better. Go ye also forth and compare. D.J.

VAUGHAN WILLIAMS: *Fantasia on a theme by Tallis*—See Schoenberg: *Verklärte Nacht*, Op. 4.

### More Briefly Noted

Bethoven: *Sonatas for Violin and Piano*: No. 2, in A, Op. 12, No. 2; No. 3, in E flat, Op. 12, No. 3; No. 8, in G, Op. 30, No. 3. Epic LC 3488. \$3.98. This is the final disc in the complete edition of the sonatas that Arthur Grumiaux, violin, and Clara Haskil, piano, have been recording for Epic. Like the others, this is thoroughly consistent and satisfying playing. Grumiaux's performance of the *Champagne Sonata* (No. 8) is a particularly entrancing point for an introduction to the set.

Berlioz: *Lélio, or The Return to Life*, Op. 14b. Lyricord LL 71. \$4.98. Reissued from a Vox disc, this "monodrame lyrique"—for tenor, baritone, narrator, chorus, and orchestra—is especially welcome since the performance is good and the recorded sound perhaps even a bit better than it was originally; and the second half of the score, the splendid *Tempest Fantasy*, is not otherwise available on LP. René Leibowitz conducts the New Paris Symphony Association.

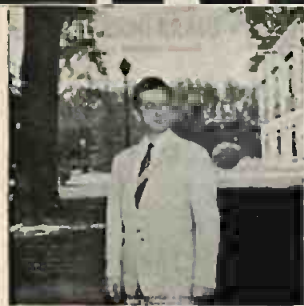
Britten: *Matinées musicales*, Op. 24; *Soirées musicales*, Op. 9 (with Arnold: *English Dances*; *Four Scottish Dances*). EMI-Capitol G 7015. \$4.98. Robert Irving and the Philharmonia give bright and brisk performances of four at-

Continued on page 90

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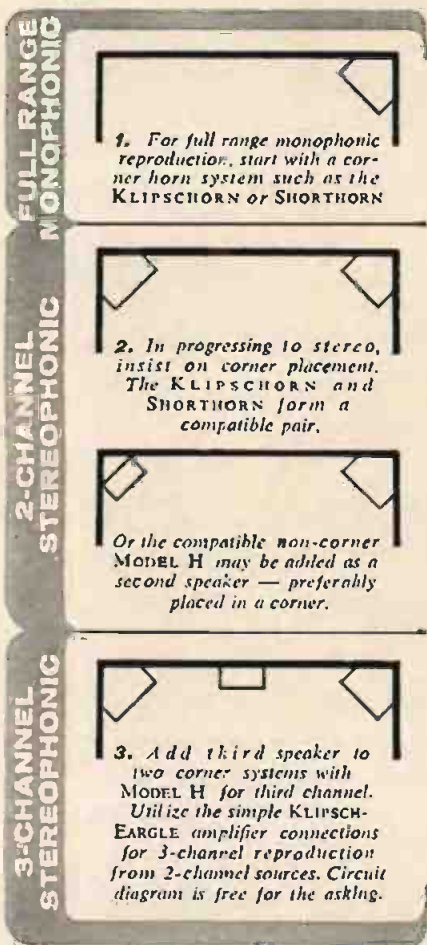
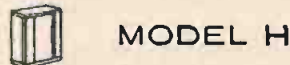
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tractive items of British light music, the Britten taking its point of departure from themes of Rossini.

Mahler: *Das Klagende Lied*. Lyricchord LL 69. \$4.98.

Except for a beneficial increase in the recording level of the master and the fact that Ernst Majkut is Erich, this is the same as the earlier Mercury MG 10102. It is now the only available version. The Vienna Chamber Choir and the Vienna State Opera Orchestra are led by Zoltan Fekete; Ilona Steingruber, soprano, and Sieglinde Wagner, contralto, are the other soloists with tenor Majkut.

Mendelssohn: Concerto for Two Pianos and Orchestra, in A flat; Concerto for Two Pianos and Orchestra, in E. Vox PL 10540. \$4.98.

These pieces by the fifteen-year-old Mendelssohn are hardly masterpieces, but they show the direction in which the composer was heading, and the A flat in particular has some charming moments. Though the disc is a reissue, the sound is fine; and the interpretations—by Orazio Frugoni, Annarosa Taddei, the Vienna Symphony under Moralt in the A flat; Frugoni and Eduard Mrazek, the Vienna Pro Musica under Swarowsky in the E major—if sometimes too assertive, are sparkling.

Puccini: "Tenor Arias." Eterna ET 724. \$5.95.

Fifteen tenor arias from seven Puccini operas, sung by twelve tenors. The sound, even from nonacoustic discs, is pretty primitive, and the re-recording process mediocre. The most interesting selections are a couple by Antonio Cortis and Alessandro Bonci, and, best of all, two superbly sung and well-recorded arias from *Turandot* by the short-lived Josef Schmidt.

Vivaldi: Concerto for Flute, Oboe, and Bassoon, in G minor, P. 402 (with Haydn: Divertimento for Winds, in B flat, H II: 46; Mozart: Cassation for Oboe, Clarinet, Horn, and Bassoon, in E flat). Epic LC 3461. \$3.98.

Pleasant performances by the Paris Wind Ensemble of pleasant but unimportant works. The Haydn contains the "St. Anthony Chorale" that Brahms later used in his Variations. The Cassation is only dubiously Mozartean.

pieces by some of its most celebrated practitioners. The composers represented are Valderrabano, Milan, Mudarra, Pisdor, and Narvaez, and most of the pieces are purely instrumental in origin, not transcriptions of vocal compositions. Especially appealing, to me, is the second *Soneto* of Valderrabano, a poetic treatment of a beautiful tune; the interestingly worked out *Pavanas* of Milan; and the Fantasia of Mudarra, with its imitation of a harp and its curious syncopated effects. Mr. Byrd plays with sensitivity, and there are practically none of the extraneous noises that sometimes bedevil recordings of the guitar. N.B.

J. MURRAY BARBOUR and FRITZ A. KUTTNER: *The Theory and Practice of Just Intonation*

Robert Conant, harpsichord and organ. MUSURGIA A 3.

Having dealt with ancient Greek tunings in their first volume and meantone temperaments in their second, the authors now discuss and illustrate "just" or "natural" intonation. Perhaps the easiest way to indicate the principal difference between just and equal temperament is to say that in the former a major third is 386 cents against 400 cents for the equally tempered major third, while the minor third is 316 and 300 cents respectively (where 100 cents constitutes a tempered half tone). In the examples, just and other tunings are compared, the former being played on a specially tuned electronic organ and the latter on a harpsichord. Then we hear some familiar tunes played in various keys in just intonation, and finally some fifteenth-century compositions. The authors emphasize that the "net gain produced by one playing of this record will be negligible; ten or more hearings will begin to open a new world of tone sensations." N.B.

ANTHONY COLLINS: "Concert Favorites"

Sibelius: *Finlandia*, Op. 26. Weber: *Invitation to the Dance* (trans. Berlioz). Musorgsky: *A Night on the bare mountain* (arr. Rimsky-Korsakov). Mendelssohn: *A Midsummer Night's Dream*: Scherzo; *Nocturne*. Saint-Saëns: *Dunse macabre*. Chabrier: *España*.

Royal Philharmonic Orchestra, Anthony Collins, cond. EMI-CAPITOL C 7107. \$4.98.

There is no earthly reason for the existence of this potpourri of Outworn Music Recorded for the Umpteenth Time; and no one is going to get rich from it—least of all the listener who, after enjoying a bright performance of *Finlandia*, must endure dull, slow renditions of the rest of the selections, often set forth with unpolished playing and harsh sonics. Everyone concerned—conductor, orchestra, engineers, and most of all the a & r man—is capable of much better things. P.A.

Continued on page 92

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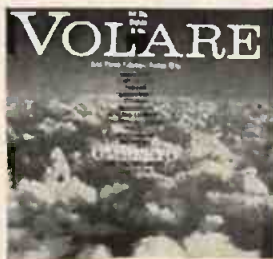
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Kreisler: *Praeludium and Allegro; Sicilienne and Rigaudon; Menuet (in the Style of Porpora); Liebesfreud; Liebesleid; Tambourin chinois; Caprice viennois; La Gitana; Schön Rosmarin*. Dvořák: *Slavonic Dance No. 10, in E minor* (arr. Kreisler). Tartini: *Variations on a theme by Corelli* (arr. Kreisler).

Concert-Masters of New York, Emanuel Vardi, cond.  
DECCA DL 9986. \$3.98.

Of all the many arrangements to which Fritz Kreisler's attractive light music has been subjected, those on this record are among the most pleasing, tasteful, and appropriate. They are the work of three members of the Concert-Masters—Michel Gusikoff, Seymour Barab, and Emanuel Vardi—who manage to sustain admirably the spirit of the original violin pieces. Most effective are those in the classical vein, such as the *Praeludium and Allegro* and the Tartini *Variations on a theme by Corelli*, where the Kreisler style of phrasing is wonderfully maintained. Only the popular *Caprice viennois* sounds a trifle stiff.

Vardi has succeeded in preserving the high standards which the Concert-Masters attained in their first record under their founder-conductor, the late David Broekman, and Decca's engineers have transferred the performances to discs with some of the cleanest, brightest sonics yet to come from this company. P.A.

**ERIKA KOETH: Arias of Mozart and Richard Strauss**

Mozart: *Die Entführung aus dem Serail: Welcher Kummer; Ach ich liebte; Marten aller Arten; Don Giovanni: Batti, batti; Vedrai carino; Die Zauberflöte: O zittre nicht; Der Hölle Rache tobt in meinem Herzen*. Strauss: *Ariadne auf Naxos: Grossmächtige Prinzessin*.

Erika Koeth, soprano; Berlin Philharmonic Orchestra, Wilhelm Schüchter, cond. (in the Mozart), Otto Matzerath, cond. (in the Strauss).  
EMI-CAPITOL G 7114. \$4.98.

The anonymous annotator of this record's jacket is somewhat incontinent in his praise of Erika Koeth . . . "one of the greatest prima donnas of our time . . . the foremost coloratura soprano of the Continent." Without going that far, I must register something like amazement at this singer's technical accomplishment—at least as revealed via the microphone, which can of course be deceiving. The first thing one is struck by is the similarity of her voice to Erna Berger's in its prime: small, a bit astringent, virtually without vibrato. At top it has the ringing assurance of a soprano clarinet (see the fantastic security with which the second "Queen of the Night" aria is dealt with). The least satisfying things in this collection are the simplest, Zerlina's two songs from *Don Giovanni*. But that Erika Koeth has both a personality and a musical intelligence is made amply clear in the

Zerbinetta recitative and aria, perhaps an even more remarkable achievement than the recordings of this same trying music by Rita Streich and Ilse Hollweg.

There are no texts included, and the sound in the Strauss is considerably fresher than in the Mozart. D.J.

**EFREM KURTZ: "A Program of Russian Music"**

Rimsky-Korsakov: *Capriccio espagnol*, Op. 34. Prokofiev: *Overture on Hebrew Themes*, Op. 34A. Liadov: *Kikimora*, Op. 63; *The Enchanted Lake*, Op. 62; *The Musical Box*, Op. 32; *Baba Yaga*, Op. 56.

Royal Philharmonic Orchestra, Efrem Kurtz, cond.  
EMI-CAPITOL G 7106. \$4.98.

The chief attraction of this disc is the perky little Prokofiev *Overture on Hebrew Themes*, originally written for clarinet, piano, and string quartet and later orchestrated by the composer. Though the chamber version is usually the more effective, one seldom gets a chance to hear the orchestral setting, and it is the sort of thing that Kurtz does well. Elsewhere on this record he sounds thoroughly competent but not very inspired or inspiring, and there is often a harshness or coarseness in some of the wood wind and brass tones. Argenta (London) and Paray (Mercury) have done quite a bit better by the *Capriccio espagnol*, and either Ansermet (London) or Perlea (Vox) gives much more sensitive accounts of the imaginative Liadov tone paintings. P.A.

**POL PLANCON: Recital**

Arias from *Le Pardon de Ploërmel; Le Caid; Faust; Roméo et Juliette; Philémon et Baucis; Le Chalet; Carmen; Die Zauberflöte; The Seasons; Marta; Stabat Mater* (Rossini). Songs by Fauré and Schumann.

Pol Plançon, bass.  
Rococo R 9. \$5.95.

For me the most exciting thing about this record has nothing to do with the music on it. What catches the imagination is the sheer reach of historical time represented here. Plançon was born in 1854, four years before Puccini; he studied under the legendary tenor Duprez (who created the tenor roles in *Benvenuto Cellini* and *La Favorita*); he was a young man of twenty-one when Bizet's *Carmen*, from which he sings the *Toreador Song* in this collection, was first produced. To contemplate such facts gives one a sense of continuity, of living tradition not elsewhere to be gained. These blurred, noisy repressings, mirroring faithfully the original and acquired imperfections of the 1902 Zonophones and 1903-08 American Victors they are taken from, are a genuine tribute to the achievement of recorded sound.

As to musical values, that's another matter. Plançon's reputation was great but there is not much remarkable singing on this disc. The famous trill is indeed impressive, and the agility displayed in the arias by Thomas and Adam are not

easily come by in present-day bassos; but there is a slick theatricality about much of his singing—especially to be noted in his one disastrous venture into *Lieder*—which is as dated as the engineering.  
D.J.

**HERMANN SCHERCHEN: Overtures**

Rossini: *Guillaume Tell; La Gazza Ladra*.  
Auber: *Fra Diavolo*. Hérold: *Zampa*.  
Reznicsek: *Donna Diana*.

Vienna State Opera Orchestra, Hermann Scherchen, cond.  
WESTMINSTER XWN 18732. \$4.98.

We were not in dire need of a new *William Tell* Overture, and Scherchen's version of both Rossini works recorded here has a number of defects which put it below half a dozen other recordings (Toscanini's still leads the list). Rossini's crystalline orchestration and demanding melodic figurations show up a clumsy orchestra as mercilessly as a Mozart keyboard sonata shows up a clumsy pianist. And the Vienna State Opera Orchestra is, at times, unquestionably clumsy.

They do better by Auber, Reznicsek, and Hérold, however, and a few characteristics of both orchestra and conductor (e.g., the solo quartet after the opening drum roll in *Fra Diavolo*; the long clarinet melody in the middle of *Zampa*) come through most endearingly here. The sound, if I'm not mistaken, is sharper and more brilliant on Side 2 than on Side 1.  
D.J.

**HERMANN SCHERCHEN: "Two Orchestral Programs"**

Liszt: *Mephisto Waltz; Les Préludes*.  
Saint-Saëns: *Danse Macabre*. Weber: *Der Freischütz*: Overture—on 18730. Dukas: *L'Apprenti Sorcier*. Chabrier: *España*. Ravel: *Boléro*. Falla: *El Amor Brujo: Ritual Fire Dance; Dance of Terror*—on 18733.

Vienna State Opera Orchestra, Hermann Scherchen, cond.  
WESTMINSTER XWN 18730/18733. \$4.98 each.

Two of the works on these records—the Liszt *Mephisto Waltz* and the Ravel *Boléro*—were issued previously on what I considered to be the finest-sounding disc in the Westminster LAB series that I had encountered. The sound was the thing, however, not the performances, which were a bit stodgy. The same marvelous sonic quality—extreme clarity, instrumental transparency and definition, and silent surfaces—has been preserved on these two less expensive discs, but again, there is nothing to get excited about in Scherchen's routine or heavy-handed interpretations. If you are looking for superior reproduction, these discs will provide it; if you're seeking musicality, better search elsewhere.  
P.A.

**TENOR SONGS AND ARIAS: "Famous Tenors Sing the High C"**

D'Arkor, Gilon, Lois, Roswaenge, Lauri-Volpi, Schmidt, Alcaide, Villabella, Vez-

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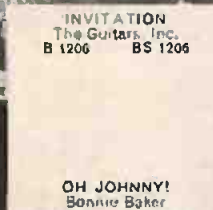
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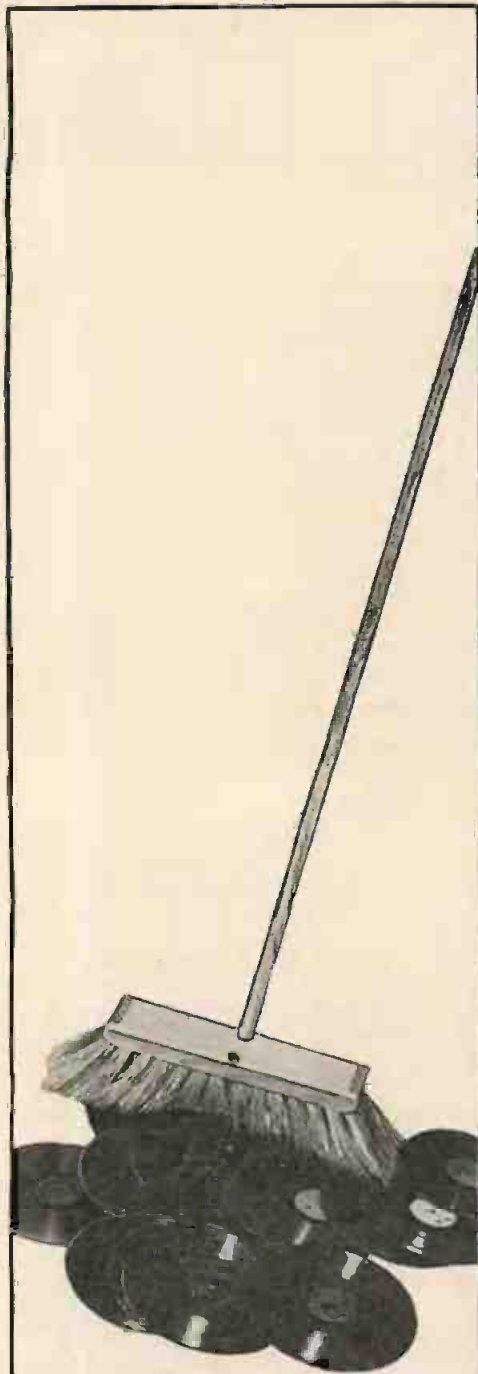
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zani, Slezak, Escalais, Taccani, Merli, tenors.  
ETERNA ET 722. \$5.95.

If one's ears and those of one's neighbors can take it, there is some instructive singing on this disc. The tenors, with a few exceptions (Escalais, Gilion, Slezak), do not date back to the primitive age of reproduction; and since most of the recordings were done electrically, the sound is good enough to give a fair estimate of their various approaches. The high C, one discovers, is capable of being produced in a variety of ways: with the utmost grace and ease (Schmidt, Roswaenge); with painful, razor-sharp effort (Merli, Villabella); with a falsetto either artfully disguised (André d'Arkor) or blatantly evident (Slezak). Perhaps the most remarkably and beautifully achieved C is that of a tenor about whom I have succeeded in gathering no information at all. He is designated merely as "Alcaide" on the label and not mentioned in the sleeve commentary. His high note begins as a ravishingly pure mezzo forte and diminishes, believe it or not, to something very close to a pianissimo. And, rarer yet, the note does not exist of and for itself, but is part of the total design of the song—"Spirto gentil" from *La Favorita*—which is rendered in Gigli-like *bel canto*. D.J.

JENNIE TOUREL: "*None But the Lonely Heart*"

Tchaikovsky: *None but the Lonely Heart; So Soon Forgotten; At the Ball; When Spring was in the Air*. Rachmaninoff: *The Soldier's Bride; In the Silent Night; O Cease thy Singing, Maiden Fair*. Gretchaninov: *Over the Steppe; All Along the Highway*. Dargomijsky: *Love Song; Look, Darling Girls; Romance*. Clinka: *Vain Temptation; Doubt*. Balakirev: *Under the Mask*. Rimsky-Korsakov: *Gayer than the Lark*.

Jennie Tourel, mezzo-soprano; Brooks Smith, piano.  
DECCA DL 9981. \$3.98.

Mme. Tourel recorded all three of the Rachmaninoff songs in this collection before, in pre-LP days and with the fine accompaniments of Erich Itor Kahn. Her voice has lost some of the sheer erotic bloom that characterized those performances. It is thinner and less various on top; and the chest tones, while still handsome, do not have the contraltolike ampleness of former days. But her art (a highly intellectual art) is at its richest and most penetrating in these latest Rachmaninoff readings. She does not, unlike most interpreters of the song, see the protagonist of *The Soldier's Bride* as a tragic figure, a kind of Russian Lucy of Lammermoor, but as an old woman, sleepy with the heat of the fire, looking back at her pathetic history with quiet satisfaction. Tchaikovsky's *At the Ball* is sung like the pale, hectic waltz it is, and most memorably. Only in the two humorous pieces, Gretchaninov's *All Along the Highway* and Dargomijsky's *Look, Darling Girls*, is Tourel's singing marred by some self-conscious posturing.

The accompanist, though no Erich Itor Kahn, is adequate. D.J.

## THE SPOKEN WORD

CHARLES DICKENS: "*Dickens Duets*"

Selections from *Oliver Twist, David Copperfield, The Pickwick Papers, Martin Chuzzlewit, Great Expectations*, read by Frank Pettingell.  
SPOKEN ARTS 741. \$5.95.

A flip of the switch and a twist of the knob and there you are, back in the narrow, grubby, cobble-streeted London of the 1800s. On this recording, small sections from five Dickens novels are exceeding well read and acted by Mr. Frank Pettingell. As a rule I prefer to hear stories read without each character's part being interpreted as on the stage. However, Mr. Pettingell's impersonations are so vivid that each character stands out individually. The atmosphere of each tale is established quickly—as it must be to be successful.

To one who knows no Dickens and is not inclined to fud out about him by picking up a book, this recording will certainly serve as an excellent introduction. To one who knows Dickens well I'm not sure it will be either enlightening or really satisfying. The excerpts are so short that just as one gets absorbed in the characters of one episode, the needle moves to the next band and one is swept into another story.

By and large I think that abridgments and excerpts of novels are hardly worthwhile—here as elsewhere. In this recording, the main value is probably to the person interested in studying the art of acting, in which Mr. Pettingell is highly skilled. The recording is excellent.

MIRIAM D. MANNING

CARSON McCULLERS: *Selections*

Carson McCullers, reading three poems and passages from *The Ballad of the Sad Café, The Heart Is a Lonely Hunter*, and from both the novel and stage version of *The Member of the Wedding*.  
M-G-M E 3619 ARC. \$4.98.

"*Sunt lacrimae rerum . . .*," even in the small world of spoken-word recordings. My generation read *The Heart Is a Lonely Hunter*—perhaps unduly sentimentally, in the war years—with immediate response to its expression of ineffable longing and loneliness. More recently, Broadway audiences were deeply moved not alone by the brilliant acting in *The Member of the Wedding*, but by the poignant search out of the "I" into the "we" that forms its theme. On this record, for once, an author's work is represented by excerpts that are sufficiently self-contained to be meaningful in themselves and sufficiently characteristic to suggest the temper of the whole; here too, the spoken passages are identified by citation of specific chapter and verse in the printed texts (a practice which, in my opinion, ought to be mandatory). Yet anyone who has regarded Carson McCullers as among the too few genuine talents of the rather dismal lit-

*Continued on page 96*

HIGH FIDELITY MAGAZINE





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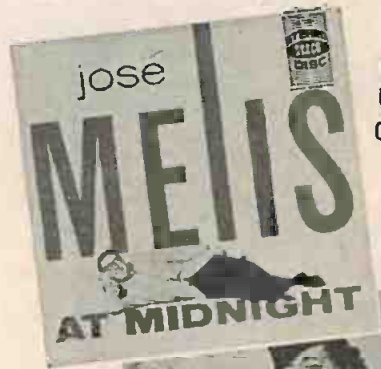
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erary decades of the Forties and Fifties will be bitterly disappointed.

The fault, put brutally, is that what one hears is a dreadful huskiness, gasping, wheezing, violent wrenching of phrases out of context. Undoubtedly, Miss McCullers is no elocutionist; but if no scientific marvel could redeem the aberrations of the human voice, better this record should not have been released. J.C.

## MOTHER GOOSE

Read and sung by Cyril Ritchard, Celeste Holm, Boris Karloff; music by Hershy Kay.

CAEDMON TC 1091. \$5.95.

As you draw this record out of its jacket, take a long, thoughtful look at the cover picture—artistic and faintly satirical without the cynical touch, but with a filip of humor and color . . . and so to the turntable. . . .

Like much children's fare that is put on records today this, frankly, is supposed to appeal to adults too; and it will, especially to those who have been brought up on Mother Goose. There is no doubt that several of the rhymes will be appreciated only by adults (or perhaps by a few children who are beyond the nursery rhyme age)—I'm thinking of *Hector Protector*, which is recited in a real Sitwellian manner. However, there are many others (*London Bridge*, *A Was an Archer*, *Old Mother Hubbard*, *Tom, Tom the Piper's Son*, *The Frog and the Mause*, etc.) that children as well as older listeners will delight in.

To me, the most imaginative part of this entire production is the music—light, charming, and very cleverly orchestrated. Where there are traditional melodies, Mr. Kay has used them but with his own deft musical touches. There is also a nice balance of sung and recited rhymes. All three performers show a remarkable variety in their recitations, avoiding the stilted air and plotted effect that seem to creep into so many spoken-word products.

A word of advice (which may seem obvious to some): do not play this record unless you are prepared to give it your full listening attention and to have a very quiet room. Otherwise the subtle nuance and details will completely escape, the continuity be lost, and the final impression will be merely that of people gabbling along. MIRIAM D. MANNING

## THE THRILL OF SPORTS

Narrated by Don Dunphy, Harry Wismer, Russ Hodges, Chris Schenkel. COLUMBIA ML 5294. \$3.98.

The same faults which plagued the first Columbia sports record are to be found in this one, only more so: the "thrill" is too often merely a participant's after-the-event account. What most of this record boils down to is post-mortem interviews with sports greats in which they tell just how it felt to win an Olympic game; knock out an opponent (or be knocked out); win the world series in an exciting play-off game; or upset Army's three years of unbroken victories, etc.

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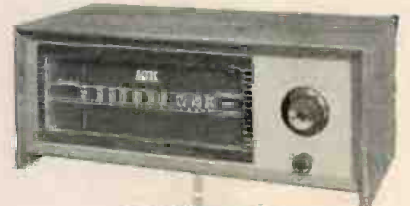
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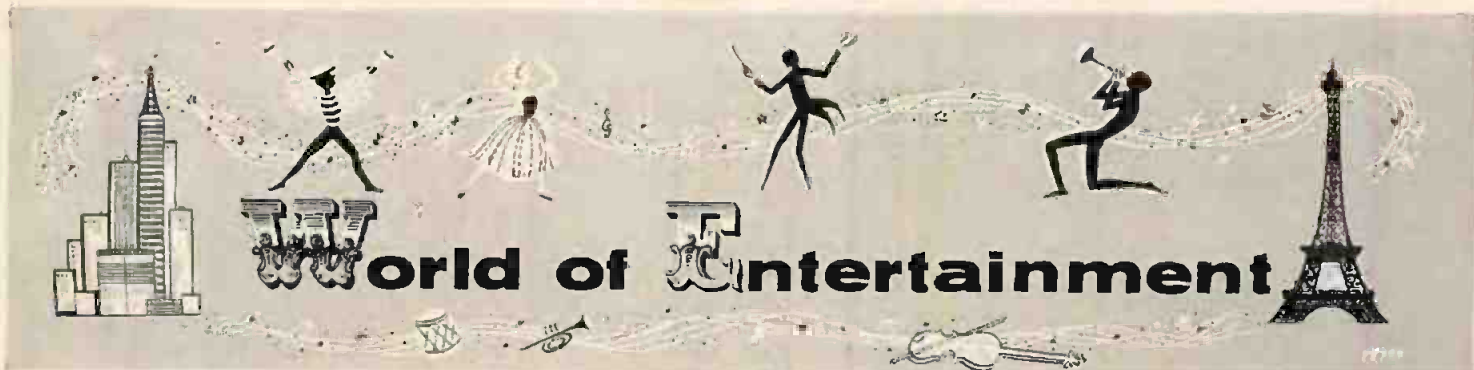
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## Here at Home

### "After Hours at the London House."

Sarah Vaughan; various instrumentalists. Mercury MG 20383. \$3.98. The liner notes state that "Pandemonium reigned" at this 2 a.m. session in Chicago's London House; though most of the uproar has been eliminated, there still remains a good deal of extraneous noise. Miss Vaughan, a note bender without an equal these days, is in fine form, in a program of more or less standard items. There is a hauntingly beautiful version of Weill's *Speak Low* and an almost as good *Detour Ahead*. The jump numbers don't seem to fare as well, and in *Thanks For the Memory* the singer suffers from a lapse in memory. Mercury calls this a "charming fluff," but whether record buyers will concur is questionable. Strong backing from her own trio and a quartet from the Basie Band, with some tasteful solo work from Jones and Cullley. J.F.I.

### "The Columbia Album of Irving Berlin."

Frank DeVol and His Orchestra. Columbia C2L 12. \$7.96. In this grand cavalcade of Irving Berlin's music, one thing, in particular, stands out. For the American Minstrel, the art of song writing appears to have come full circle: the first show tune on these records, *Play A Simple Melody* (1914), and the latest, *You're Just In Love* (1950), have exactly the same construction—a main lyrical theme, under which Berlin wrote a catchy countermelody. In the intervening years, Berlin has written more songs, in more styles, than any other popular composer. His batting average must be truly formidable, and, of course, he can still raise it. This is an all-round wonderful album—for the songs themselves, for the fine DeVol arrangements, for the excellent sound, and last, but definitely not least, for the accurate and thorough liner notes of Stanley Green. Better put it on your "Must" list right away. J.F.I.

### "The Columbia Album of Sigmund Romberg."

Paul Weston and His Orchestra. Columbia C2L 14. \$7.96.

Arranger Paul Weston has had here the unenviable task of selecting from Sigmund Romberg's over 2,000 songs just enough to fill four record sides. He has done nobly, with a program that nicely balances the well-known Romberg favorites against numbers that have been almost forgotten. How pleasant it is to renew acquaintance with *Something New*

*Is in My Heart* (May Wine, 1935), the lovely *April Snow* (Up in Central Park, 1945), and *Just We Two* (The Student Prince, 1924). The hardier perennials are all here, too—songs from *The New Moon*, *Maytime*, *The Desert Song*, plus Romberg's special favorite, *Faithfully Yours*, which was his personal musical signature in later years. The arrangements are in the usual Weston style, lush strings and rich muted brass that has a tendency to sound syrupy. I wish that Mr. Weston had included a couple of sprightly Romberg items (there are plenty) to give some rhythmic variety to this otherwise excellent assortment, but most people will be well content with it as is. J.F.I.

### "Dance Date With Larry Clinton."

Larry Clinton and His Orchestra. RCA Camden CAL 434. \$1.98.

The accent here is on the swinging instrumental side of the Clinton band, rather than the pop ballad work that jumped the band, and its vocalist, Bea Wain, to the top of the late Thirties heap. Clinton was a competent composer, as well as arranger, with ideas that were, if anything, slightly ahead of the time: compare his treatment of *Study in Red* with the Miller *In the Mood*, which it predates by almost a year. Seven numbers in this showcase are Clinton originals, five of them from his well-remembered "Studies in" series. These sides date from around 1939, yet the sound is still acceptable. J.F.I.

### "Dancing Over the Waves."

Ray Anthony and His Orchestra. Capitol T 1028. \$3.98.

The days when purists held their hands aloft in horror at the supposed desecration of the classics by big bands have long since passed. And if the younger set, weaned on rock and roll, just can't "dig" this melodic stuff, no matter. Here is the Anthony band in strong-beat, danceable versions of *Martha's Song* (Plotow), *Liebesträume* (Liszt), *Romance* (Rubinstein), and a number of more standard items. I don't see how you could resist dancing to these, particularly since the Capitol sound captures the full-throated warmth of the instrumental choirs so faithfully. J.F.I.

### "Having A Ball With the Three Suns."

The Three Suns. RCA Victor LPM 1734. \$3.98.

The Three Suns have been turning out this sort of danceable fare for so long that it is remarkable that they can make it still sound fresh and interesting. The

secret appears to be in their ability to make a well-balanced selection of old standards, arrange them carefully—often brilliantly—for guitar, accordion, and piano/Hammond organ, and then play with unlimited zest. There are no fewer than thirty numbers on this record, some old, some new, some fast, some slow; but it will take a lot of will power to resist the urge to dance that all this music generates. J.F.I.

### "I Get A Kick Out of Porter."

Joe Bushkin, piano; Orchestra. Capitol T 1030. \$3.98.

The Porter here is, of course, Cole, and not the dark heady brew beloved of Irish imbibers. Backed by wood winds, a four-trombone choir, and rhythm section, Joe Bushkin, of the nimble fingers, runs through a cross section of Porter standards. The pianist, on a mild jazz kick, is consistently interesting, often imaginative, and always musical. Bushkin is something of a noodler, though, and I, for one, would relish a little more accent on the good old Porter melodies. After all, they are some of the very best around. J.F.I.

### "I Remember Russ."

Jerry Vale; Orchestra, Glenn Osser, cond. Columbia CL 1164. \$3.98.

With Russ Columbo's death in a freakish accident in 1934, a legend was created which survives to this day. A less versatile singer than his rival baritone, Bing Crosby, Columbo confined himself almost exclusively to the dreamy ballads of the time, which he sang with honesty and a good deal of romantic fervor; and it is from this repertoire that Jerry Vale has chosen his program. Vale's voice is musically solid, more robust than Columbo's, but there is the same sort of sincerity and warmth in his work. He wisely avoids aping the Columbo style (which would seem extremely dated now), yet manages to suggest all that was best in Columbo's manner. Glenn Osser's modern arrangements, which maintain the melodic line cleanly, are reasonably free from any anachronistic 1958 touches and most admirably complement Vale's work. J.F.I.

### "Just For Laughs."

Andy Griffith, narrator. Capitol T 962. \$3.98.

Having appeared on television, Broadway, and in the movies *No Time For Sergeants*, *A Face In the Crowd* and *Onionhead*, Andy Griffith has come a long way since that day back in 1953 when he recorded *What It Was, Was Football*. However, there are those who say "Football," a real classic of Ameri-

can humor, is still the funniest thing he has ever done—and there is something in what they say, although I would rank *Romeo and Juliet* (Andy's Southern-drawled version of Shakespeare's play) a close second.

If it wasn't for the fact that "Football" and "Romeo and Juliet" are available on 45-rpm discs, I would say that they are worth the price of the record alone. But these selections are available separately; hence my advice is to pick them up on 45s and forget the rest of the skits on the LP. Roy H. Hoopes, Jr.

**"Gertrude Lawrence: A Remembrance."** Orchestras, Harry Sosnik and Jay Blackton, conds. Decca DL 8673. \$3.98.

In the course of her long international career, Gertrude Lawrence made surprisingly few trips to American recording studios. When she did, the results were, to say the least, extremely variable. The few songs on this disc, originally recorded around 1946, are hardly likely to delight even her most ardent admirers. From the *Lunchhouse Blues* of 1923 to the *Jenny* of 1941 they are nearly all songs which were landmarks in her theatrical career and for which, one may assume, she had great affection. Little of that affection is in evidence in the performances here, tired and listless, with poor orchestral backing, in extremely rough sound. We can be happy that we still have her captivating performance in *The King and I* (Decca DL 9008) to delight us. Well worth hunting for is the now deleted 10-inch RCA Victor LRT 7001, which includes her wonderful songs from *Lady in the Dark* and the excellent Cole Porter songs from the English musical of 1932, *Nymph Errant*. J.F.I.

**"Music For the Weaker Sex."** Benny Carter, saxophone; Henri Rene and His Orchestra. RCA Victor LPM 1583. \$3.98.

Because these twelve Henri Rene original musical vignettes have been tagged with the names of male singers, it is natural to assume that "The Weaker Sex" is female. That subject will be avoided here. While the ladies will undoubtedly revel in these short works, so will their men folk. This is a splendid sampling of excellent background music, wonderfully played and very handsomely recorded. It could actually be turned into a wonderful party game, too. Each section is intended to suggest a certain male singer, but I'm willing to bet that not one person in twenty would come up with the correct coupling. Two will probably give little trouble: *Elois*, a tremendously jaunty, solid rocker, is easily identified; and *Mario*, with its soft Italian flavor and soft guitar, might pose little difficulty—but the rest? J.F.I.

**"Jan Peerce in Las Vegas."** Jan Peerce, tenor; Joe Reisman and His Orchestra. RCA Victor LPM 1709. \$3.98.

All roads used to lead to Rome, but now adays they seem to converge on Las Vegas. The famous tenor of the Metropolitan recently followed other greats of the entertainment world to one of the

larger caravansaries in that town, and a sampling of his program is now available for those who haven't yet gotten within reach of the one-arm bandits. Peerce is in wonderful voice; and though the program doesn't amount to much musically, you'll travel a long way before hearing better versions, to name only three, of *Granada*, *Bluebird of Happiness*, and *Because*. There is only one how in the direction of opera, a spine-tingling "*Vesti la giubba*," which is fine musical dessert to an excellent musical meal. J.F.I.

**"Trouble Is A Man."** Judy Holliday; Orchestra, Buster Davis, cond. Columbia CL 1153. \$3.98.

The star of *Bells Are Ringing* definitely rings the bell in this, her first solo vocal recording. It is an exciting and auspicious debut by a major artist—one of the best records of its kind issued this year. The Holliday voice has a warm human quality, ideal for the intimacy of Arthur Schwartz's *Confession* or the plaintiveness of Bernstein's *Lonely Town*; yet she can indulge in a raucous fling with the best, as she does in a rousing *One of God's Children* and a fine *Am I Blue?* with a honky-tonk piano backing. But I suspect that she feels, *au fond*, more at home in songs that have undertones of sadness and despair. In these her performances are extremely moving. Miss Holliday is also something of a rarity, as singers go these days: she believes that melody was written to be sung as is and that lyrics were written to have some meaning. As for the Glenn Osser arrangements, their consideration and taste contribute a great deal to the joy of this most welcome record. J.F.I.

## Foreign Flavor

**"Buon Giorno Napoli."** Aurelio Fierro, tenor; Orchestra. Columbia WL 131. \$4.98.

As a visit to any of Rome's record shops will show, Aurelio Fierro is a tremendously popular vocalist in his native Italy. Here the dulcet-voiced tenor offers a dozen of the songs that have made him famous, including *Guaglione* and *Scapricciatiello*. The engineering, by the Italian company Durium, is superb. But Columbia provides neither texts nor translations; instead they offer the most fatuously cute annotation ever to grace—or disgrace—a disc. To echo Dorothy Parker, it made this reader frow up. O.B.B.

**"Cole Espagnole."** Nat "King" Cole; Orchestra, Armando Romeu, Jr., cond. Capitol W 1031. \$4.98.

The sultry quality of the Cole voice, which, even in English, could invest such trivia as *Nature Boy* and *Mona Lisa* with overtones of sex, should be doubly seductive in Spanish. It isn't. In English, Cole knows just what the words mean, and gives them value plus. In Spanish, at least from the evidence of this record, he rattles everything off as if he were reading from a phonetic speller. He seems to have moved out of the boudoir into the library—and it's unfortunate. J.F.I.

**"Confetti."** Les Baxter, His Chorus and Orchestra. Capitol T 1029. \$3.98.

This is an unusually well-named record, containing light, gay European instrumentals as varicolored as its title suggests. Les Baxter has decked them out with sparkling and witty arrangements that add a piquant touch to the entire program. In *Ricordate Marcellino* there's a jaunty, whistling chorus; a carousel, complete with bells, propels *Mon Amour, O Mon Amour*; lyrical guitars limn *April In Portugal*—all touches that contribute immeasurably to the over-all pleasure of this festive record. J.F.I.

**"Dance Time in Paris."** Chauncey Gray and His Orchestra. Judson L 3022. \$3.98.

In fashioning danceable pastiches of these French *chansons*—*La Seine*, *Les Feuilles Mortes*, etc.—maestro Chauncey Gray's ensemble, much given to muted trumpets, tends to Americanize the material. The result is more redolent of a New York supper club than of a Parisian *boite*. O.B.B.

**"Dreams of the South Seas."** Alfred Apaka and the Hawaiians. Urania UR 9016. \$3.98.

Apaka's saccharine and short-of-breath vocal refrains are not helped by the surf sounds dubbed in—apparently to create an island *ambiance*. Moreover, the surge and ebb resemble tape hiss too closely for comfort. Nor is the pedestrian performance enhanced by the thick texture of Urania's sonics. O.B.B.

**"From France With Music."** Varel and Bailly; Chanteurs de Paris. RCA Victor LPM 1646. \$3.98.

Varel and Bailly are luminaries—of a sort—of France's Tin Pan Alley. Their output, as presented here, ranges from the banal to the frenzied, from *Une Place Pour Toi* to *La Grande Coco*. Only *Toujours Paris* is of superior quality, and it is uncomfortably reminiscent of Yves Montand's *A Paris*. O.B.B.

**"German Marches."** Musikkorps L.A. Der Bundeswehr, Hauptmann Hans Herzberg, cond. Capitol T 10156. \$3.98.

Oompah aplenty characterizes Captain Hans Herzberg's direction as he guides his Musikkorps L.A. through a program of marches—e.g., *Friedericus Rex*, *Kameradengruss*—which he feels "reflects the spirit of the 'new' republic and its people." However that may be, nobody plays marches like a German band. The Herzberg assemblage is among the best, as is Capitol's engineering. O.B.B.

**"Hielan' Lassie."** Patricia Clark, soprano; Philip Green's Orchestra. Capitol T 10119. \$3.98.

Patricia Clark's pellucid soprano is hauntingly lyrical in these traditional Scots songs of the genre of *Charlie Is My Darling*, *Annie Laurie*, and *The Laird o' Cockpen*. Glasgow-born Miss Clark brings real tenderness and understanding to these ballads. As a result, this is as satis-

Continued on page 103

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Continued from page 100

factory a recital of Scottish songs as the non-folklorist is likely to find for a long time to come. O.B.B.

"Legrand in Rio." Michel Legrand and His Orchestra. Columbia CL 1139. \$3.98.

In his tireless tour of world capitals it was inevitable that Michel Legrand would sooner or later trip over his own arpeggios. He has done just this with his mannered, precious treatment of the likes of *Brazil*, *Bahia*, *Perfidia*, and a dozen other Latin-American stand-bys. This is Cugat's beat, and Legrand offers him no threat. Adequate sound. O.B.B.

"Paris—1925." Zizi Jeanmaire, Roland Petit, Les Frères Jacques, André Popp and His Orchestra. Columbia WL 128. \$4.98.

An amusing re-creation of the Parisian musical scene of the mid-Twenties, though the picture would have been both more effective and more authentic had André Popp been content with the rickety small band orchestrations of the day, with their grotesque clarinet and saxophone breaks, the inevitable twangy banjo, etc., and some honest to goodness French numbers of 1925. As it is, his band is of a size undreamed of in Paris in the Twenties; the orchestrations have had imposed upon them, too, many modern musical idioms; eight of the numbers are of American derivation, some popular long before 1925, and one (*Hallelujah*) that certainly could not have reached Paris until 1927. Jeanmaire offers a frantic *Charleston* in very Gallic style, and a *La Violetera* which Raquel Meller would hardly recognize. Roland Petit disposes of *The Sheik* and *Whispering* in the sort of voice much admired by the French, small, suave, and loaded with passion. Columbia's sound is certainly something of an adventure, though. I hope nobody got lost in the echo chambers. J.F.I.

"Paris After Hours." Fantastique Piano and Vocals by Vicky Autier. Capitol T 10179. \$3.98.

The promise of Vicky Autier's first Capitol recording (T 10041) is more than fulfilled in this excellent program of songs. The Autier style is intimate, persuasive, and subtle, and her whole manner is reminiscent of that fine *artiste* of the Thirties, Lucienne Boyer. She can handle a jump number like *Rocky* with as much ease as she can smoothly and suggestively sing *I Kiss Your Hand, Madame*; and I've never heard that old Ray Noble favorite, *Goodnight, Sweetheart*, more insinuatingly caressed. "Fantastique" may be an overstatement for Autier's pianistic efforts, but her solos are at least pleasant. Vocals are in French, Portuguese, German, Spanish, and English—in all of which the singer sounds at home. Capitol provides excellent sound for this admirable record. J.F.I.

"Swinging Swedish Schottisches and Waltzes." Jelving's Band and Singers. Capitol T 10172. \$3.98.

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to belie the Swedes' reputation for being phlegmatic. Maestro Jelving hits the beat for all it's worth in this program of Swedish dance music, and a choral accompaniment as ingratiating as it is disorganized lends a sense of spontaneity. Despite himself, the listener is drawn into the gaiety. A lot of bounce, a lot of noise, and a lot of fun. O.B.B.

"Swiss Mountain Music." Hi-Fi Alphorns, Bells, and Yodelling. Capitol T 10161. \$3.98.

No other music to be heard in Europe, at least, has quite the same quality of uninhibited *joie de vivre* as Swiss music; and no better example could be found than that presented on this record. Here are yodels, polkas, country dances that are of a blitheness found nowhere else. Here too is the unusual sound of the alphorn, that monstrous instrument whose maestro must be both athlete and musician. One thinks of a yodel as being a rather fast-moving song, yet here are yodels sung slowly and deeply, to the accompaniment of moving coins. On some of these bands, the sound is spacious enough to suggest the open country, with the Alps at one's finger tips. Edelweiss, anyone? J.F.I.

"Viennese Heurigen Songs." Julius Patzak, tenor; Grinzing Schrammeln Orchestra, Hans Totzauer, dir. Vanguard VRS 9035. \$4.98.

The perennial Viennese, Julius Patzak, is in top form as his lilting tenor presses new wine from these merry-sad songs of other springtimes in Grinzing. A slight pinched quality in the upper register betrays the soloist's sixty years, but in no way detracts from this enticing release. O.B.B.

"Viennese Mood Music." Heinz Sandauer, piano and cond. Angel 65035. \$3.98.

Pianist Heinz Sandauer, lyrically backstopped by his own orchestra, weaves a gentle tapestry of Viennese favorites. Living up to the album title, he *does* establish a mood—one of purest nostalgia. Anyone who loves the great city on the Danube will find this well-recorded disc irresistible. Its sole drawback is a measure of distortion in the inner grooves of Side 1—which contains a bumper twenty-one selections. Nonetheless, very highly recommended. O.B.B.

"Vive le Bal Musette." Joss Basselli and His Ensemble. Columbia WL 129. \$4.98.

Twenty years ago the Bal Musette was common enough in Montmartre, Montparnasse, or La Butte. Today this institution has been displaced by "Le Rock et Roll." This disc affords a good sample of the type of music used in these middle-class dances and as such can be confidently recommended to those who are enamored of the almost uninterrupted sound of the accordion, particularly when it is as brilliantly played and recorded as here. Having suffered through a whole night of Bastille Day celebrations, during which the accordion appeared to be the only instrument at hand, I'm resistant to its charms. J.F.I.

## FI MAN'S FANCY

Carmen Dragon: "The Orchestra Sings." Capitol P 8440. \$4.98.

Carmen Dragon's Capitol Symphony sings eleven very short excerpts from ten operas, probably selected on the basis of familiarity and popular appeal, and especially arranged by the conductor for this recording. Dragon leads his men with considerable feeling, and the recording, in typically spacious Capitol style, is well defined and pure. Opera listeners will find little of value in these out-of-context shorties, but light-classics fanciers will find them a pleasurable addition to any listening session.

Gordon Kibbee: "Pops for Pipes." Judson J 3020. \$3.98.

This monophonic disc was made from stereo tapes produced by the International Pacific (Omegatape) Recording Corp. and is a happy exception to the frequent failure of many stereo tapes when they are blended together for monophonic reproduction. I have not heard the stereo tapes, but I have heretical doubts that they could be much more convincing than this perfectly executed disc. The "High Fidelity Pipe Organ" is full-bodied, sumptuous, beautifully proportioned, and clear in every detail. Gordon Kibbee, a man after my own heart, plays the instrument (it's a Robert Morton, not a Wurlitzer) with finesse, avoiding the unnecessary elaps and tinkles that characterize far too many organ recordings. The sound is exceptionally free from distortion and amazingly lifelike.

Andre Kostelanetz: "The Romantic Music of Tchaikovsky." Columbia C2L 11. \$7.96.

Virtually *all* of Tchaikovsky's music is romantic; choice of the epitome of poignant sentiment must be fraught with frustration. Here, however, are two tightly packed discs' worth—maybe too tightly packed. You're no sooner beginning to succumb to the emotional spell of one piece than you're abruptly swept into another with the next change of title. As background music, however, these selections would adapt well to the most exclusive of restaurants; distinct, differentiated instrumental timbres have been preserved in an atmosphere which is commodious but not spacious.

Roger Wagner Chorale: "Virtuosol" Capitol P 8431. \$4.98.

Side 1 of this record is a potpourri of six pieces, mostly taken from longer works (Handel's *Hallelujah Chorus* and Borodin's *Dance of the Polovtsian Maidens*, for example). Side 2 is devoted to the introduction to *Catulli Carmina*, the second section of Carl Orff's trilogy *Trionfi*, and it is here that the record most fully earns its title. Wagner's forces negotiate the difficult passages of Orff's work with superb assurance, and the pairing of chorus and full percussion is an unusual and awe-inspiring sonic accomplishment.

PHILIP C. GERACI

## WORLD OF JAZZ

**TOSHIKO AKIYOSHI:** *The Many Sides of Toshiko*  
VERVE 8273. \$4.98.

The young Japanese pianist, who has developed rapidly during her two years in this country, seems to have settled on a plateau with this disc. Her playing has reached a high level of professional proficiency, but while she rings the surface changes with éclat there is little emotional communication. Her program here includes a piano adaptation of her *Jazz Suite for Orchestra*, which has more depth and variety than her interpretations of the standards and shorter originals which make up the rest of the disc.

**BUDDY COLLETTE:** *Swinging Shepherds*  
EMARCY 36133. \$3.98.

As if there weren't enough single-handed fluting going on on jazz releases these days, this disc throws four at us at one time. By now it has been rather conclusively demonstrated that the flute does not take to jazz readily and that even when the two are joined successfully, a little jazz fluting goes a long way. The flutists gathered for this session (Collette, Bud Shank, Paul Horn and Harry Klec) produce several attractive, lilting ensembles (the best selection on the disc, *Short Story*, is almost totally ensemble), but the steady piping of one flute solo after another can have the same eventual effect as Chinese water torture.

**DUKE ELLINGTON AND HIS ORCHESTRA:** *Black, Brown and Beige*  
COLUMBIA CL 1162. \$3.98.

Of the rapidly growing number of long works written by Duke Ellington, his *Black, Brown and Beige*, composed in 1943, is generally considered to be one of his most completely realized. He recorded four sections of it on two twelve-inch 78-rpm discs for RCA Victor in 1944, recordings which have long been unavailable. So for the better part of fourteen years, *Black, Brown and Beige* has been little more than a legend for most listeners. In re-recording it now on LP, Ellington, as is his custom, has changed things a bit. In this case, the changes are drastic, for the entire piece has been reoriented around Mahalia Jackson, the gospel singer. To do this, Ellington has discarded all but two of his original themes, *Work Song* and *Come Sunday*. The latter theme is re-worked repeatedly in so many variations that, in effect, this is no longer *Black, Brown and Beige* but what might better be called *The Come Sunday Suite*.

*Come Sunday* is certainly one of the Duke's more haunting melodic creations, but it can scarcely stand the stretching that Ellington subjects it to here as it is (a) played by the band, (b) mixed with *Work Song*, (c) sung by Miss Jackson,



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and (d) played as a violin solo by Ray Nance—all at some length. The Ellington band plays richly and effectively, as it usually does when it can perform as an ensemble, and Miss Jackson shows that she is capable of greater range and lyricism than her gospel songs normally require of her. As happens all too frequently, Duke apparently was unable to resolve his extended variations of *Come Sunday* and, lacking an adequate ending, the disc concludes with an improvised vocalization by Miss Jackson of the Twenty-Third Psalm with the band filling in unobtrusively. Taken in selected sips—the band's first explorations of *Come Sunday*, for instance, and Miss Jackson's vocal version—this disc is worthy of both Ellington and Miss Jackson. But taken as a whole it is a little disappointing.

**HERB ELLIS:** *Nothing But The Blues*  
VERVE 8252. \$4.98.

Working in his customary guitar slot with the Oscar Peterson Trio, Ellis often affects a rickety, tinny style that suggests a lack of taste or judgment. Yet the two LPs which have so far appeared under his name (this is the second) have both been remarkably warm, well-directed discs. This time he is assisted by Roy Eldridge, trumpet, and Stan Getz, tenor saxophone, in selections which range from 'way back, low down blues riffs to light, liting swingers. Getz's appearances are modest but wonderfully pulsant, while

Eldridge mingles sharp, controlled solo work with occasional overreaching fumbling. Ellis is consistently bright and driving and the group revivifies two well-worn old jazz standards in its easy, insinuating treatment of *Tin Roof Blues* and *Royal Garden Blues*.

**STAN GETZ AND CHET BAKER:** *Stan Meets Chet*  
VERVE 8263. \$4.98.

Getz continues to develop his new mixture of lyricism and drive in these pieces and, on one selection, Baker shows he is acquiring a firmer outline for his laying back style. A great deal of space is wasted on a tiresome ballad medley and on Baker's fruitless efforts to play extremely fast variations of *Cherokee*.

**DIZZY GILLESPIE DUETS:** *With Sonny Rollins and Sonny Stitt*  
VERVE 8260. \$4.98.

Physically, the duets are split—Gillespie and Rollins on one side, Gillespie and Stitt on the other—but all the interest lies on the Gillespie-Stitt side. They play two overlong slow pieces during much of which Stitt (on tenor saxophone), Gillespie, and pianist Ray Bryant show imaginative fluency and a happy scorn for clichés. However, an LP side made up of only two rather similar pieces eventually becomes wearing. But not as wearing as the two empty Rollins-Gillespie efforts on the other side.

## Maybe We Can Call It Neo-Jazz

THE QUESTION of whether the six compositions on this disc, which were commissioned by the 1957 Brandeis University Festival of Arts, are, in fact, jazz is craftily avoided in the liner annotation by Gunther Schuller, who conducts them. At best, they are a mixture of jazz and non-jazz elements, a mixture Schuller deliberately exploits in his own *Transformation* which is constructed as a transition from non-jazz to jazz. Of the five other composers represented, two (Shapiro and Babbitt) are from the long-hair side of the fence, three (Russell, Giuffre, and Mingus) are primarily associated with jazz.

What jazz there is in these works appears most effectively—and not unnaturally—in the solo improvisations, most notably in a stirring piano solo by Bill Evans in Russell's bright, occasionally affecting *All About Rosie*. Evans is followed in this same piece by an almost equally compelling saxophone solo by John LaPorta who, with trumpeter Art Farmer, helps stir Shapiro's *On Green Mountain* out of the doldrums.

The one piece which is most completely oriented toward jazz is Jimmy Giuffre's *Suspensions* despite the fact that it allows for no improvisation. This is one more of Giuffre's current explorations of root jazz forms, but there is much more sinew here than in most of his works, and certainly the orchestra under Schuller provides a fuller realization of what

Giuffre seems to be after than Giuffre's own groups do. Charlie Mingus' *Revelations* (First Movement) is practically pure Mingus—and good Mingus, at that. It manages to be ominous, adventurous, shouting, and startling in the customary Mingus manner but without drowning in its own devices as so many of Mingus' headlong creations are apt to. There are implications of jazz at the outset of Milton Babbitt's *All Set*, but it never gets going in jazz terms or, so far as I could hear, in any terms.

If, by the usual standards, most of the music on this disc is not jazz, that seems to be a minor point in the face of the fact that much of it is exploratory and, in view of this, a surprising amount of it is provocative. Schuller suggests that "perhaps it is a new kind of music not yet named which became possible only in America." Some such amalgamation may be in the making and the most positive evidence of it on this disc is Mingus' intriguing *Revelations* which is rarely really jazz but is quite indigenously American.

JOHN S. WILSON

**MODERN JAZZ CONCERT:** *All About Rosie* (George Russell); *On Green Mountain* (Harold Shapiro); *Suspensions* (Jimmy Giuffre); *Revelations* (First Movement) (Charlie Mingus); *All Set* (Milton Babbitt); *Transformation* (Gunther Schuller).  
COLUMBIA WL 127. \$4.98.

**CHICO HAMILTON TRIO:** *Introducing Freddie Gambrell*  
WORLD PACIFIC PJ 1242. \$4.98.

Although he gets top billing, Hamilton serves in the relatively subordinate roles of sponsor and accompanist on this disc which is actually an introductory showcase for a very impressive pianist, Freddie Gambrell. As any good jazz pianist must, Gambrell swings with strong and rugged conviction. He has a very rhythmic, percussive style with an appealingly dark, blues-bred texture and a good structural sense. His playing, particularly effective at moderately fast tempos, has a sense of power implemented by the excellent drumming of Hamilton and Ben Tucker on bass. His derivations are most evident on ballads for he has a fondness for stating a melody with a wry, Monkian twist, for occasional splashes of Garner's ripe orchestral explosions, and for excursions into Tatum-like displays of facility. But he is not actually a derivative pianist, for he allows any one influence to show only fleetingly as he drives along forcefully and directly. He has a tendency to throw in distracting quotes on this disc but, aside from that, Gambrell is the most exhilarating new pianist to appear on records in years.

**HARRY JAMES AND HIS ORCHESTRA:** *The New James*  
CAPITOL T 1037. \$3.98.

The "newness" of the Harry James heard on this disc is no title writer's dream. This is definitely a refreshingly different James, a James who subordinates his gauche flamboyance to play with uncommon restraint and feeling. And the James band is also miles ahead of the heavy, unimaginative groups he has been leading lately. This band is light-footed and airy, swinging arrangements by Ernie Wilkins, J. Hill, Neal Hefti, and others with that ease and pulse one always hopes the Basie band may recapture. In these surroundings, Willie Smith's vibrant alto saxophone leaps and soars as it has rarely done since his Lunceford days.

**GERRY MULLIGAN QUARTET:** *Reunion with Chet Baker*  
WORLD PACIFIC PJ 1241. \$4.98.

This reunion of Mulligan with the trumpeter in his original quartet, Chet Baker, is less a demonstration of the maturity and assurance that Mulligan has acquired since those days than it is a somewhat painful display of Baker's failure to improve on what was even then a very tentative talent. As long as Baker stays out of the way, this disc struts and swaggers with a bumptious bounce, but every piece is shattered by Baker's disturbingly limp and fumbling solos.

**RED NORVO:** *Red Plays the Blues*  
RCA Victor LPM 1729. \$3.98.

About a year ago Victor issued a disc

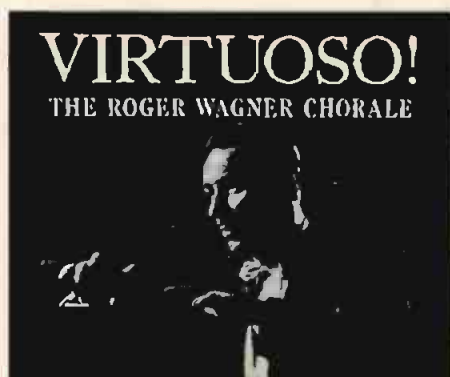
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called *Some of My Favorites*, the chooser being Dave Garroway, whose name and face dominated the sleeve. Garroway's choices included four superbly relaxed selections by a sextet led by Red Norvo and including Ben Webster, Harry Edison, and Jimmy Rowles. They were, needless to say, the best things on the disc (and the best jazz recordings Victor had issued in many an arid moon) and they have now been rescued from their catch-all surroundings to be reissued on this disc along with three previously unreleased pieces by a big band led by Norvo. The sextet performances are once again the best things on this new disc, particularly a brilliant reimpovisation of a recorded classic of the Thirties in which Norvo took part, *Just a Mood*. The big band works from routine arrangements but it frames warm, polished solos by Norvo, Rowles, and alto saxophonist Willie Smith, and brings back the long neglected voice of Helen Humes, who sang with Count Basie's band in the late Thirties. Despite the passage of twenty years, Miss Humes's voice seems more flexible, more vibrant than it once was and in her work on this disc she shows that she can uphold the distaff side of lyric blues shouting almost as well as Jimmy Rushing stands up for the men of this breed.

**ANITA O'DAY: Sings the Winners**  
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some of her recent recordings choked, stumbling affairs, Anita O'Day returns on this disc to the outgoing, swinging ways that once came naturally to her. They still seem natural as she leans into the essential jazz feeling of *Take the "A" Train*, *Night in Tunisia*, *Four Brothers*, and *What's Your Story Morning Glory*. On one side of the disc her arrangements have been written by Marty Paich, on the other by Russ Garcia, and this division illuminates what is good for Miss O'Day and what isn't. For Paich gives her the strong beat she needs, a beat that drives her along and allows her little time for simpering or agonized twists; whereas Garcia's more heavy-handed orchestrations let her drag down into affectations on such ballads as *My Funny Valentine* and *Body and Soul*. But these are mostly swinging pieces and Miss O'Day is one singer who can really swing.

**ANDRE PREVIN AND HIS PALS: Gigi**  
CONTEMPORARY 3548. \$4.98.

As one who was not enthusiastic about André Previn's jazz piano version of the score of *My Fair Lady*, I must confess I'm not quite certain whether I am more favorably inclined to his working over of *Gigi* because this time he keeps his variations within some semblance of the spirit of the tunes, or because the Lerner-Loewe score for *Gigi* is far less appealing than their *My Fair Lady* and I am consequently less concerned with any liberties that may be taken. In any event, Previn offers attractively full-bodied and rather temperate jazz versions of the score. Even so, I constantly found my attention wandering from his spotlighted role to the absolutely magnificent drum and bass support of Shelly Manne and Red Mitchell. Manne, who is one of the most creative and sensitive drummers in jazz today, has rarely been in better form.

**VITO PRICE: Swinging the Loop**  
Argo 631. \$3.98.

Price, a tenor saxophonist, heard on one side with a light but lusty big hand and on the other with a rhythm section, is a warm, unaffected, and uncomplicated descendant of Lester Young. His easy, rhythmic playing is framed best by the big band. There is no ostentation here—no extended blowing, no "advanced" writing. Just some pleasant, unpretentious jazz of a kind that is not recorded very often nowadays.

**GEORGE SHEARING QUINTET: Burnished Brass**  
CAPITOL T 1038. \$3.98.

After the apparent revitalization of the Shearing Quintet on *In the Night* (Capitol T 1003), it is disappointing to find Capitol once more burying the group in gimmickry. As a matter of fact, the brass ensemble led by Billy May, the device used this time, packs an occasional wallop, but even May's more stimulating moments fail to rouse the Quintet from its evenly lethargic ways.

**SONNY STITT**  
ARGO 629. \$3.98.

**SONNY STITT: *Only the Blues***  
VERVE 8250. \$4.98.

Of the multitude of alto saxophonists who have built their playing firmly on that of Charlie Parker, Stitt and Julian Adlerley are easily the most interesting because they have added something positive of their own to the, by now, cliché Parker runs. Stitt's facile, smoothly loping style is shown off well on both these discs—possibly too well for on the Argo collection he goes the entire distance by himself with only a rhythm section as support while on the Verve LP, although he is spelled by Roy Eldridge and Oscar Peterson, there are only four selections—which means that everyone is milked completely dry. There is variety on the Argo disc—a gorgeous slow blues, some furious up-tempos, ballads, and one particularly interesting piece, *Cool Blues*, which, being a Parker creation, gives the listener an opportunity to hear how much Stitt has added to the Parker foundation. On the Verve LP, Eldridge has more than his current average of good moments and there is some unexpectedly lusty piano work by Peterson. Stitt spouts and flares with his customary grace, but there is such an over-all sameness in his playing that it wears thin by the latter half of the second side of the LP.

**BEN WEBSTER QUINTET: *Soulville***  
VERVE 8274. \$4.98.

Webster's rich-toned, muscular tenor saxophone can be moving and expressive when he is not involved in breathy staggering in slow, gentle passages or the ungainly rasp he affects when he has run out of ideas at the other end of the time scale. Both his failings and his polished skills are paraded here—his only accompaniment is a rhythm section. He is also capable of very pretty, romantic playing, as he shows on several ballads, but it seems a little ridiculous to call his ballad performances jazz when they more closely parallel what might be done with them by a skilled and sensitive supper club singer.

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JOHN S. WILSON



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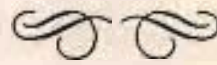






# MOZART

## THE PIANO CONCERTOS



by Nathan Broder

MOZART is not usually thought of as an innovator, but the fact is that the modern piano concerto is largely his creation. He did not invent it, but he took over the rudimentary findings of his older contemporaries and developed them so boldly and so imaginatively that every succeeding composer of piano concertos has been in some way indebted to him. Mozart explored every type of relationship possible between the solo instrument and the orchestra. The piano as protagonist, as partner, as opponent, as prima donna, as accompanist, as decoration, as rhythmic support, as one voice among several equals, as a new color for the orchestral palette — all of these basic relationships are established in his works; and although later composers have written in new styles and forms and have orchestrated differently, they have contributed no new fundamental principles to the concerto for piano and orchestra.

It is not only in structural matters, however, that Mozart gave deep thought to the piano concerto. Many of these works were written to be played by himself, to show the Viennese public what he could do as composer as well as pianist. The challenge of these public appearances, which during his first four or five years in Vienna were quite successful, inspired him not only to incredible activity (fifteen of the concertos were written, along with many other things, in a period of four years) but to give of his best — a dozen of these works are among

his finest instrumental compositions. We are fortunate indeed in having available to us on records all but one of these masterpieces, in performances that do justice to them more often than one might have expected.

A word about the numbering of the concertos. In the vast special literature on Mozart the only numbers used are those of the Köchel catalogue. Record companies, program annotators, and some publishers, however, use the category numbers of the Breitkopf & Härtel collected edition, either instead of or in addition to the Köchel numbers, probably because they are easier to remember. There is, I suppose, no harm in this, provided that the reader bear in mind that the B. & H. numbers are seldom an accurate indication either of actual quantity (the G minor is *not* Mozart's fortieth symphony) or of chronological order (Piano Concerto No. 12 was written *before* No. 11). I begin, therefore, with Piano Concerto No. 5 because the first four in the B. & H. edition are not compositions by Mozart but his arrangements of works by Raupach, Honauer, Schobert, Eckhardt, and C. P. E. Bach.

Cadenzas by Mozart have survived for fourteen of the recorded concertos. I have indicated whether or not they are used, but have not attempted to identify the others. All records are single 12-inch discs. Items in brackets were not available for comparison.

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Composed at Salzburg in December 1773. This early work, the first of Mozart's clavier concertos (it was written for the harpsichord but some years later Mozart himself played it on the piano), has a lovely arialike Andante between two cheerful, lively movements. Both pianists play it well; neither orchestra is always precisely together with the soloist. Violin tone is streaked on the Vox, but as a whole the recording on Renaissance is inferior to it. Mozart's cadenzas are employed in both performances.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. Vox PL 9830 (with Concerto No. 23; Rondo for Piano and Orchestra, in D, K. 382). \$4.98.

—Arthur Balsam, piano; Salzburg Mozarteum Orchestra, Bernhard Paumgartner, cond. RENAISSANCE X 29 (with Concerto for Oboe, in C, K. 314). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 6, IN B FLAT, K. 238 (2 Editions)

Salzburg, January 1776. This attractive little work makes no attempt to be anything other than it is, but there is more to it than comes out from under Henkemans' glib fingers. Miss Haebler gets a little further below the surface. Neither orchestra produces first-rate sound as recorded here, but Paumgartner's is more sensitive. Both first-horn players turn into a sputter the small repeated-note figure they have in the finale. Mozart's cadenzas, discovered in 1955, are not used. A recording in which both pianist and orchestra are on a high level is needed.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond. Vox PL 9290 (with Concerto No. 8). \$4.98.

—Hans Henkemans, piano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3226 (with Concerto No. 14). \$3.98.

CONCERTO FOR THREE PIANOS AND ORCHESTRA, No. 7, IN F, K. 242 (2 Editions)

Salzburg, February 1776. A lightweight work, but one that has its moments, such as the little cadenza of the Adagio, in which two of the pianos engage in a charming dialogue while the third weaves an exquisite staccato embroidery around the conversation. The Westminster performance, of Mozart's own arrangement for two claviers and orchestra, is delightful in spirit and lovely in sound. The other is less commendable.

—Paul Badura-Skoda, Reine Gianoli, pianos; Vienna State Opera Orchestra, Hermann Scherchen, cond. WESTMINSTER XWN 18546 (with Concerto No. 10). \$4.98.

—Ilse von Alpenheim, Helen and Karl Ulrich Schnabel, pianos; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3259 (with Concerto No. 10). \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 8, IN C, K. 246 (1 Edition)

Salzburg, April 1776. Another one of

Miss Haebler's neat and musicianly performances. This time the orchestra sounds real, the oboes are generally on pitch, and the conductor is almost never caught napping at an entrance. The Andante here is especially lovely, and the finale, in minuet tempo, has some touches of the mature Mozart. Miss Haebler does not use Mozart's cadenzas.

—Ingrid Haebler, piano; Pro Musica Orchestra, Heinrich Hollreiser, cond. Vox PL 9290 (with Concerto No. 6). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 9, IN E FLAT, K. 271 (5 Editions)

Salzburg, January 1777. This is the first of the great piano concertos. The slow movement is as poetic a reverie as can be found in eighteenth-century instrumental music. In the main portion of the finale are enormous verve and brilliance, and the interpolated Minuet introduces a kind of piano figuration that was to be seized upon and developed by Romantic composers from Chopin to Rachmaninoff.

If evaluation depended on the soloists alone, three of these performances—by Haskil, Kempff, and Serkin—could be recommended as highly satisfactory, with Serkin, in my opinion, at the top. Unfortunately, excellent piano playing is only part of the story. In the Serkin version the orchestra gives vent to some coarse tuttis in the first movement, and every now and then there is some off-pitch playing among the low instruments. The Kempff recording sounds rather old; the violin tone is streaked, and the oboes are too faint, especially in the first movement (on the review disc the labels are on the wrong sides). In the Haskil the violin tone is excellent, but here too the oboes in the first movement are practically inaudible. From the standpoint of sound and balance the Bachauer is perhaps the best of all, but one wonders whether the tragic feeling the soloist achieves by her slow tempo in the second movement is what Mozart had in mind (it is marked *Andantino*), and her phrasing is not always as deft as it could be, particularly in the finale, which does not flow as smoothly as it should. Mme. Novaes, a magnificent artist, does not seem to be at home in this concerto. Although she does a lovely job with the slow movement, she plays the others so fast that the first one sounds nervous and in the last one the phrasing is swallowed up and the orchestral part is sometimes a seramble. Rather boomy bass here. Everyone uses Mozart's cadenzas.

—Clara Haskil, piano; Vienna Symphony Orchestra, Paul Saehel, cond. EPIC LC 3162 (with Rondo in A, K. 386). \$3.98.

—Rudolf Serkin, piano; Marlboro Festival Orchestra, Alexander Schneider, cond. COLUMBIA ML 5209 (with Concerto No. 12). \$3.98.

—Wilhelm Kempff, piano; Stuttgart Chamber Orchestra and Winds of Orchestre de la Suisse Romande, Karl Münchinger, cond. LONDON LL 998 (with Concerto No. 15). \$3.98.

—Gina Bachauer, piano; London Orchestra, Alec Sherman, cond. RCA VICTOR LM 2011 (with Bach: Concerto for Clavier, in F minor). \$4.98.

—Guionar Novaes, piano; Pro Musica

Symphony (Vienna), Hans Swarowsky, cond. Vox PL 8430 (with Concerto No. 20). \$4.98.

CONCERTO FOR TWO PIANOS AND ORCHESTRA, No. 10, IN E FLAT, K. 365 (5 Editions)

Salzburg, beginning of 1779. The choice here, I think, is between the Columbia and the Westminster. Both duos play with perfect rapport (as in fact do the other two) and convey all the charm of this attractive work. The sound of the orchestra in the Westminster seems to me a little more agreeable than that in the Columbia. Gilels and Zak also provide an excellent performance, but the recording here is pre-hi-fi in quality. In the Schnabel version the Andante drags somewhat, the orchestra does not always attack a chord precisely with the pianos, and the violin tone is slightly off. For some reason the Casadesus and Gilels-Zak do not use the cadenzas provided by Mozart.

—Paul Badura-Skoda, Reine Gianoli, pianos; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. WESTMINSTER XWN 18546 (with Concerto No. 7). \$4.98.

—Robert and Gaby Casadesus, pianos; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 5151 (with Concerto No. 12). \$3.98.

—Emil Gilels, Yakov Zak, pianos; Radio Orchestra, Kiril Kondrashin, cond. PERION SPL 601 (with Beethoven: Concerto for Piano, No. 3). \$4.98.

—Emil Gilels, Yakov Zak, pianos; State Orchestra of the U.S.S.R., Kiril Kondrashin, cond. MONITOR MC 2006 (with Saint-Saëns: *Carnival of Animals*). \$4.98.

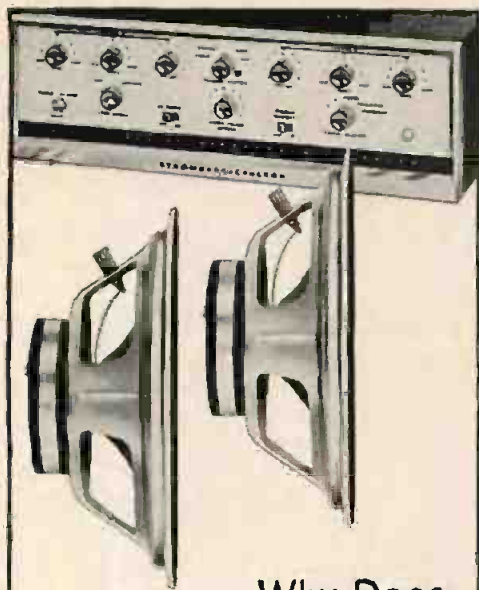
—Helen and Karl Ulrich Schnabel, pianos; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3259 (with Concerto No. 7). \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 11, IN F, K. 413 (3 Editions)

Vienna, winter of 1782-83. None of these performances is completely first-rate and none is completely bad. There are niceties of phrasing that escape all three pianists, and none of the conductors plays the *Larghetto* softly enough. Miss Rivkin's tempo for the first movement seems a bit slow, but her phrasing is less blunt than Miss Gilberg's, her tempo for the second movement seems better chosen than the somewhat faster one of the other two pianists, and the violins in her recording have a truer sound. Miss Bianca's first and last movements are nicely done, on the whole, but the orchestra is not always precisely with her; this disc also has the shallowest sound of the three. Miss Rivkin plays the two surviving Mozart cadenzas, Miss Gilberg plays only the one for the first movement, Miss Bianca does not use either one.

—Vivian Rivkin, piano; Vienna State Opera Orchestra, Dean Dixon, cond. WESTMINSTER XWN 18547 (with Concerto No. 22). \$4.98.

—Ellen Gilberg, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. Vox PL 9720 (with Concerto No. 14). \$4.98.



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—Sondra Bianca, piano; Philharmonia Orchestra of Hamburg, Hans-Jurgen Walthert, cond. M-G-M E 3564 (with Concerto No. 20). \$4.98.

### CONCERTO FOR PIANO AND ORCHESTRA, No. 12, IN A, K. 414 (7 Editions)

Vienna, autumn, 1782. Serkin's playing, it seems to me, is pretty close to ideal here; but Casadesu's elegant performance is also eloquent, and he has the benefit of orchestral support that has more finesse and polish than Serkin's. The version by Scholz is of unusual interest because he plays on Mozart's own piano, made in 1780 and brought back into fair playing condition a few years ago. It has one advantage over modern pianos—crisper rhythmic articulation. Matthews' performance is quite commendable on all counts. De Groot is rather vehement in the first movement, more poetic in the second; the orchestra here is very good. It is the orchestra, or rather the conductor, that mars Miss Haebler's version. Hollreiser sometimes stretches or contracts the basic pulse in the first movement, is occasionally a hair's breadth behind the soloist in the second, and drags in the third. All the pianists use Mozart's cadenzas.

—Robert Casadesu, piano; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 5151 (with Concerto No. 10). \$3.98.

—Rudolf Serkin, piano; Marlboro Festival Orchestra, Alexander Schneider, cond. COLUMBIA ML 5209 (with Concerto No. 9). \$3.98.

—Denis Matthews, piano; Festival Orchestra, Rudolf Schwarz, cond. CAPITOL P 18015 (with Concerto No. 14). \$4.98.

—Heinz Scholz, piano; Camerata Academica of the Salzburg Mozartenn, Bernhard Paumgartner, cond. ARCHIVE ARC 3012 (with Sonata for Piano, in A, K. 331). \$5.98.

—Cor de Groot, piano; Vienna Symphony Orchestra, Willem van Otterloo, cond. EPIC LC 3214 (with Concerto No. 13). \$3.98.

—Ingrid Haebler, piano; Pro Musica Symphony (Vienna), Heinrich Hollreiser, cond. VOX PL 8710 (with Concerto No. 27). \$4.98.

[—Folmer Jensen, piano; Chamber Orchestra, Mogens Wøldike, cond. HAYDN SOCIETY 1054 (with Concerto No. 21). \$4.98.]

### CONCERTO FOR PIANO AND ORCHESTRA, No. 13, IN C, K. 415 (3 Editions)

Vienna, winter, 1782-83. The most imaginative of these performances is Katchen's. Sometimes, indeed, particularly in the first movement, one wonders whether he is not trying to get more out of the music than is in it. For this is one of Mozart's cheerful, extrovert works, in which the play of sound patterns, as skillfully constructed and artistically juxtaposed as ever, connotes few emotional overtones. One prefers Katchen's avoidance of routine, even though it leads to tempos in the first and last movements that seem slightly too fast, and even though the violins in his recording do not have as true a sound as in the Epic. De Groot is not very interesting, nor is Miss

Haebler, who pulls the rondo theme out of shape by playing a long appoggiatura instead of a short one. Katchen is the only one who does not use Mozart's cadenzas.

—Julius Katchen, piano; New Symphony Orchestra of London, Peter Maag, cond. LONDON LL 1357 (with Concerto No. 20). \$3.98.

—Cor de Groot, piano; Vienna Symphony Orchestra, Willem van Otterloo, cond. EPIC LC 3214 (with Concerto No. 12). \$3.98.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 10080 (with Concerto No. 24). \$4.98.

### CONCERTO FOR PIANO AND ORCHESTRA, No. 14, IN E FLAT, K. 449 (7 Editions)

Vienna, completed February 9, 1784. One of the most endearing of the piano concertos, replete with delicate and delightful touches, and suffused with the warm, lyric poetry that seems to be characteristic of Mozart's best works in E flat. Again there is no thoroughly satisfactory recording. The pleasure that can be derived from the performances by Badura-Skoda on Westminster and by Gulda on London is somewhat mitigated by the tinselly tone of the violins on these discs. Matthews does a neat job, but one that seems to lack any special character. Gilberg's second and third movements are more sensitively done than her first, and her orchestra does not play as well as those in the performances already mentioned. Henkemans' finale is as perky as any, thanks to Paumgartner's striking the right spirit at once there; but the orchestra is not always precisely together, and the pianist's first movement is routine. The fi is not at all hi on the Oceanic. Everybody except Badura-Skoda on Oceanic uses Mozart's cadenza for the first movement.

—Paul Badura-Skoda, piano and cond.; Vienna Konzerthaus Orchestra. WESTMINSTER XWN 18661 (with Concerto No. 22). \$4.98.

—Friedrich Gulda, piano; London Symphony Orchestra, Anthony Collins, cond. LONDON LL 1158 (with R. Strauss: *Burleske*, in D minor). \$3.98.

—Denis Matthews, piano; Festival Orchestra, Rudolf Schwarz, cond. CAPITOL P 18015 (with Concerto No. 12). \$4.98.

—Ellen Gilberg, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 9720 (with Concerto No. 11). \$4.98.

—Hans Henkemans, piano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3226 (with Concerto No. 6). \$3.98.

—Paul Badura-Skoda, piano; Vienna Symphony Orchestra, Jonathan Sternberg, cond. OCEANIC OCS 22 (with Concerto No. 22). \$4.98.

[—Eugene Istomin, piano; Perpignan Festival Orchestra, Pablo Casals, cond. COLUMBIA ML 4567 (with Concerto for Flute, in G, K. 313). \$3.98.]

### CONCERTO FOR PIANO AND ORCHESTRA, No. 15, IN B FLAT, K. 450 (3 Editions)

Vienna, completed March 15, 1784. The

smoothest pianism is supplied by the veteran Kempff, but in almost every other respect the Bernstein version seems the best of the three. His piano playing here cannot be faulted, he is as careful about detail as about the grand line, and he alone of the three conductors chooses a tempo that gives the Andante its proper thoughtfulness and gravity. Everything in this charming and poetic work comes off in Bernstein's performance except for a spot in the first movement, where, after a convincing retard, the main tempo is not picked up as smoothly as it could be. Moreover, aside from a few whiffs of echo, sound and balance are best in the Columbia record. Kempff's playing is a little on the Romantic side in the first movement, and in the second his slightly faster tempo brings his interpretation nearer to the surface of the music. The violin tone is too silvery, and in the first movement the wood winds are sometimes hidden by the piano when they have important material. The Haebler unfortunately has few positive qualities to offset the negative ones in both interpretation and sound. Everybody uses Mozart's cadenzas, Kempff modifying them somewhat in the Rondo.

—Leonard Bernstein, piano and cond.; Columbia Symphony Orchestra. COLUMBIA ML 5145 (with Concerto No. 17). \$3.98.

—Wilhelm Kempff, piano; Stuttgart Chamber Orchestra and Winds of Orchestre de la Suisse Romande, Karl Münchinger, cond. LONDON LL 998 (with Concerto No. 9). \$3.98.

—Ingrid Haebler, piano; Pro Musica Symphony (Vienna), Heinrich Hollreiser, cond. VOX PL 8300 (with Concerto No. 18). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 16, in D, K. 451

No recording listed, which is a pity, for this is a fine work with a magnificent first movement.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 17, in G, K. 453 (8 Editions)

Vienna, completed April 12, 1784. A marvelous work, pure gold from beginning to end. There is not a poor performance in the lot, and the weaknesses have mostly to do with mechanical matters. From the standpoint of performance, Serkin's—poetic, subtle, but not overdone—is the kind that promises to give endless satisfaction. Matthews' style is a little softer, but basically firm. Foldes is somewhat more businesslike and detached than these two. Bernstein is at the opposite pole from Foldes. Aiming to infuse his performance with warmth and color, he sometimes overshoots the mark, however; his rubato is not always convincing, some of the solo passages in the Andante are rather heavy-handed, and in the first movement some of the "Mannheim sighs" seem to come from way down in his shoes. (Is it enthusiasm or a tape editor's oversight that causes a wind passage on the final page to receive a repetition not called for in the score?) An interesting aspect of Haebler's performance is her piano, which sounds like a good modern

version of a late-eighteenth-century instrument—at any rate, it has the slightly brittle, rhythmically sharply articulated tone characteristic of the old pianos. Hambro, Henkemans, and the unnamed soloist on Royale are rather matter-of-fact. I am pleased to report, however, that Hambro's orchestra, the Oklahoma City Symphony, sounds like a thoroughly professional ensemble. Why don't more of our small record companies use such an orchestra instead of the Philharmonic Symphony Society of Huhn-im-Topf, Upper Bavaria?

The sound is especially good in the two Columbias, Decca, and Vox. It is poorest in the Royale. Decca and Epic come off best as regards balance. In all the others, the wood winds, especially bassoons and flute, are in varying degrees not audible enough when they have important material against arpeggios or runs in the piano. All the soloists except Foldes use Mozart's cadenzas, sometimes with modifications; Bernstein makes an especially effective combination of the two cadenzas Mozart left for the first movement.

—Rudolf Serkin, piano; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 5169 (with Concerto No. 25). \$3.98.

—Denis Matthews, piano; London Mozart Players, Harry Blech, cond. CAPITOL P 18048 (with Concerto No. 25). \$4.98.

—Andor Foldes, piano; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. DECCA DL 9973 (with Concerto No. 21). \$3.98.

—Leonard Bernstein, piano and cond.; Columbia Symphony Orchestra. COLUMBIA ML 5145 (with Concerto No. 15). \$3.98.

—Ingrid Haebler, piano; Bamberg Symphony Orchestra, Heinrich Hollreiser, cond. VOX PL 9390 (with Concerto No. 26). \$4.98.

—Leonid Hambro, piano; Oklahoma City Symphony Orchestra, Victor Alessandro, cond. ALLEGRO 3011 (with Concerto No. 19). \$2.98.

—Hans Henkemans, piano; Vienna Symphony Orchestra, John Pritchard, cond. EPIC LC 3117 (with Concerto No. 27). \$3.98.

—Soloist; Berlin Symphony Orchestra, Herbert Guthan, cond. ROYALE 1406 (with Symphonies: in E flat, K. 187; in D, K. 202). \$1.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 18, in B flat, K. 456 (3 Editions)

Vienna, completed September 30, 1784. This is one of those works in which Mozart's ideas are serviceable rather than inspired—except in the Andante, which is one of his finest sets of variations. Casadesus wins hands down here, for the style and polish of his playing, for the expert support by Szell, and for the lovely sound of the recording. In both of the other versions the playing is fleet but not very interesting and the violins sound coarse. Mozart's cadenzas are played by all three, Casadesus combining both of those that survive for the first movement.

—Robert Casadesus, piano; Columbia Symphony Orchestra, George Szell, cond.

COLUMBIA ML 5276 (with Concerto No. 20). \$3.98.

—Ingrid Haebler, piano; Pro Musica Symphony (Vienna), Heinrich Hollreiser, cond. VOX PL 8300 (with Concerto No. 15). \$4.98.

—Hans Henkemans, piano; Vienna Symphony Orchestra, John Pritchard, cond. EPIC LC 3047 (with Concerto No. 19). \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 19, in F, K. 459 (5 Editions)

Vienna, completed December 11, 1784. In this lovely work Mozart seems once again to be seeking to delight the senses while permitting the deeper emotions to rest. As he said of the Concertos Nos. 11 to 13, this one is "very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why." In every musical respect Badura-Skoda leads the rest here. His performance as both pianist and conductor is imaginative and understanding; and the violin sound on his disc is only slightly unreal. Miss Haskil's performances are also deft, if not as penetrating. The sound on her Decca disc is better than on her Westminster record. Hambro turns in an acceptable reading, but the Allegro surface, at least on the review disc, is not as smooth as it should be. The Henkemans is insensitive as to playing and rough as to sound. One unusual finding: the balance between winds and piano is pretty good in all of these recordings, and best in the Badura-Skoda and Haskil-Westminster. Everybody uses Mozart's cadenzas.

—Paul Badura-Skoda, piano and cond.; Vienna Konzerthaus Orchestra. WESTMINSTER XWN 18662 (with Concerto No. 24). \$4.98.

—Clara Haskil, piano; Berlin Philharmonic Orchestra, Ferenc Fricsay, cond. DECCA DL 9830 (with Symphony in A, K. 201). \$3.98.

—Clara Haskil, piano; Winterthur Symphony Orchestra, Henry Swoboda, cond. WESTMINSTER XWN 18380 (with Concerto No. 20). \$4.98.

—Leonid Hambro, piano; Oklahoma City Symphony Orchestra, Victor Alessandro, cond. ALLEGRO 3011 (with Concerto No. 17). \$2.98.

—Hans Henkemans, piano; Vienna Symphony Orchestra, John Pritchard, cond. EPIC LC 3047 (with Concerto No. 18). \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA,  
No. 20, in D minor, K. 466 (11 Editions)

Vienna, completed February 10, 1785. This is the piano concerto that made the greatest impression on the generation of composers immediately following Mozart's. It has maintained its popularity undiminished since that time. Beethoven wrote cadenzas for it (they are played on most of these records), and Brahms fashioned one out of another written by Clara Schumann.

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There is not a poor performance in the lot. Given the right tempo and sensitive phrasing, the smoldering passion of the fast movements speaks for itself. As far as the solo performance is concerned, there are no important differences among the first six listed below, and the order of their listing is not intended to be taken too seriously. The Casadesus and Badura-Skoda are, to my ears, practically faultless in every way, and I list the former first only because of the superior sound given his orchestra. Novaes, too, is thoroughly satisfying, but the bass on her disc is rather boomy. The Haskil-Westminster is the older of her two recordings, but it has better violin tone, clearer (though not the clearest possible) piano tone, and better balance than the other. Katchen, too, is perfectly acceptable, although the balance could be improved in one or two spots and the violin tone is just a little off. Serkin's performance seems overwrought in the fast movements; the sound of the piano is not up to the highest modern standards; and the wood winds, especially the bassoons, cannot be heard in some passages where they have important things to say. Poor balance is the chief fault of the Bianca recording. Gieseking's fast movements are first-rate in every respect, but his *Romance* drags, and its G minor section is deprived of its dramatic quality and consequently of its function as contrast. Miss De la Bruchollerie's orchestra gets off to a bad start, and there are some ragged tutti chords later on, as well as overtimid wood winds. The last-named fault obtains in the finale of the Weidlich also, along with harsh string sound throughout.

—Robert Casadesus, piano; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 5276 (with Concerto No. 18). \$3.98.

—Paul Badura-Skoda, piano; Vienna State Opera Orchestra, Milan Horvath, cond. WESTMINSTER XWN 18225 (with Concerto No. 23). \$4.98.

—Guomar Novaes, piano; Pro Musica Symphony Orchestra (Vienna), Hans Swarowsky, cond. Vox PL 8430 (with Concerto No. 9). \$4.98.

—Clara Haskil, piano; Winterthur Symphony Orchestra, Henry Swoboda, cond. WESTMINSTER XWN 18380 (with Concerto No. 19). \$4.98.

—Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3163 (with Concerto No. 23). \$3.98.

—Julius Katchen, piano; New Symphony Orchestra of London, Peter Maag, cond. LONDON LL 1357 (with Concerto No. 13). \$3.98.

—Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4424. \$3.98.

—Sondra Bianca, piano; Philharmonia Orchestra of Hamburg, Hans-Jurgen Walther, cond. M-G-M E 3564 (with Concerto No. 11). \$4.98.

—Walter Gieseking, piano; Philharmonia Orchestra, Hans Rosbaud, cond. ANGEL 35215 (with Concerto No. 25). \$4.98 (or \$3.98).

—Monique de la Bruchollerie, piano; Pro Musica Orchestra (Vienna), Heinrich

Hollreiser, cond. PANTHEON PL 16020 (with Concerto No. 23). \$4.98.

—Fritz Weidlich, piano and cond.; Salzburg Mozarteum Orchestra. REMINGTON R 19933. \$3.98.

CONCERTO FOR PIANO AND ORCHESTRA, No. 21, IN C, K. 467 (6 Editions)

Vienna, completed March 9, 1785. The light-footed pomp of the first movement, the exquisite song of the second, and the delicate grace and humor of the finale make of this masterwork a perfect foil to its dark and passionate predecessor. I find Serkin's performance the most vital and the most satisfying in general, even though one wind instrument or another is occasionally too far back and the horns sound a bit tubby in tutti. Foldes is rather cool, but otherwise plays unexceptionably; the violin tone on his disc is slightly impure. Casadesus takes the finale rather fast, but his phrasing is especially delightful there. In the first movement he plays some passages loudly that are not so marked—at least in the printed score—and that seem much more effective when played *piano*. The general sound of this disc is not quite up to the best obtainable today, and the bass is rather boomy. Quite acceptable is the performance of Roesgen-Champion, but her orchestra is not always exactly with her, the left hand is sometimes prominent when it is only playing accompaniment figures, and the sound of her disc is dry. Balance and general sound (though not violin tone) are very good in the Demus and Tipo recordings, but both performances are rather matter-of-fact, and Miss Tipo's piano has a metallic sound that seems to be the fault of the instrument, not the recording.

—Rudolf Serkin, piano; Columbia Symphony Orchestra, Alexander Schneider, cond. COLUMBIA ML 5013 (with Concerto No. 27). \$3.98.

—Andor Foldes, piano; Berlin Philharmonic Orchestra, Paul Schmitz, cond. DECCA DL 9973 (with Concerto No. 17). \$3.98.

—Robert Casadesus, piano; New York Philharmonic Orchestra, Charles Munch, cond. COLUMBIA ML 4791 (with Concerto No. 27). \$3.98.

—Marguerite Roesgen-Champion, piano; Lamoureux Orchestra, Arthur Goldschmidt, cond. PENION SPL 571 (with Concerto No. 25). \$4.98.

—Joerg Demus, piano; Vienna State Opera Orchestra, Milan Horvath, cond. WESTMINSTER XWN 18548 (with Concerto No. 26). \$4.98.

—Maria Tipo, piano; Pro Musica Orchestra (Vienna), Jonel Perlea, cond. Vox PL 10060 (with Concerto No. 25). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA, No. 22, IN E FLAT, K. 482 (5 Editions)

Vienna, completed December 16, 1785. None of these recordings is quite first-class, but the three listed first have enough fine qualities to permit recommendation. This concerto is one of the great masterpieces, brimming with fascinating ideas and reaching a high point of feeling in the Andante. Here the intensity of the main section, in C minor, is re-

lieved by two episodes in major; when the winds enter after the muted strings, it is as though a window were thrown open to admit all the fragrance and color of a lovely garden. Serkin and Badura-Skoda on Westminster, it seems to me, approach closest to Mozart's truth here. In terms of solo and orchestral playing and instrumental balance, the Serkin disc seems superior to the others; in sound, unfortunately, it is only medium fi. Iturbi, too, is eloquent; his finale, indeed, except for one lapse from grace, is in tempo and quality of orchestral playing the best of the five. Badura-Skoda's own orchestra is somewhat tentative and not always on pitch; at the end of the first movement, after the cadenza, the sound is distorted. Iturbi, Badura-Skoda on Oceanic, and Rivkin all suffer from poor balance. In all of these, the winds are excellently defined at the beginning, but as soon as the piano enters, they are driven too far back. The Rivkin orchestra sound is bad.

—Rudolf Serkin, piano; Perpignan Festival Orchestra, Pablo Casals, cond. COLUMBIA ML 4569. \$3.98.

—Paul Badura-Skoda, piano and cond.; Vienna Konzerthaus Orchestra. WESTMINSTER XWN 18661 (with Concerto No. 14). \$4.98.

—José Iturbi, piano and cond.; Orchestre de la Société des Concerts du Conservatoire de Paris. ANGEL 35539. \$4.98 (or \$3.98).

—Paul Badura-Skoda, piano; Vienna Symphony Orchestra, Jonathan Sternberg, cond. OCEANIC OCS 22 (with Concerto No. 14). \$4.98.

—Vivian Rivkin, piano; Vienna State Opera Orchestra, Dean Dixon, cond. WESTMINSTER XWN 18547 (with Concerto No. 11). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA, No. 23, IN A, K. 488 (7 Editions) Vienna, completed March 2, 1786. This, the D minor, and the *Coronation* are the most popular of Mozart's piano concertos. As in the later Clarinet Quintet, in the same key, the first movement sings constantly, its mellow, intimate quality enhanced by the clarinets, which replace the oboes in this work. The Andante is one of the most moving slow movements in Mozart; and in the finale he tosses out enough fine ideas to make two rondos for a less prodigally endowed composer. The smoothest pianism is supplied by Giesecking, Miss Haas, and Miss De la Bruchollerie. And the most gorgeous sound is that of Giesecking's orchestra. But that artist scarcely allows himself to become involved, so to speak, especially in the Rondo, which under his hands is glib, uninflected, devoid of eloquence, and so fast that much of the detail in the orchestra is lost. Miss Haas's is an excellent performance and a good recording. Miss De la Bruchollerie plays the Andante with feeling and nuance (as do all the others), but the first movement seems a little too easygoing with a choice of dynamics not always effective or even justifiable; her orchestra cannot handle the finale at the pace at which she begins it, and almost imperceptibly the tempo is adjusted. The performance by Miss Haebler is not notable for any special

insight, nor is the recording distinguished for balance or beauty of sound. Miss Haskil and Badura-Skoda are absolutely first-rate here. Both play with penetrating understanding, with finesse, with lovely tone; both are given fine, well-balanced recording. The Haskil is in fact one of the best examples of how a Mozart concerto should be recorded that I know. There are enough strings to make a round, warm tone and yet the winds are so beautifully balanced that everything is transparent, everything that should be heard can be heard. All the soloists use Mozart's cadenza.

—Clara Haskil, piano; Vienna Symphony Orchestra, Paul Sacher, cond. EPIC LC 3163 (with Concerto No. 20). \$3.98.

—Paul Badura-Skoda, piano; Vienna State Opera Orchestra, Milan Horvath, cond. WESTMINSTER XWN 18225 (with Concerto No. 20). \$4.98.

—Monique Haas, piano; Berlin Philharmonic Orchestra, Ferdinand Leitner, cond. DECCA DL 9868 (with Schumann: Concerto for Piano). \$3.98.

—Walter Giesecking, piano; Philharmonia Orchestra, Herbert von Karajan, cond. COLUMBIA ML 4536 (with Franck: *Symphonic Variations for Piano and Orchestra*). \$3.98.

—Monique de la Bruchollerie, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond. PANTHEON PL 16020 (with Concerto No. 20). \$4.98.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 9830 (with Concerto No. 5; Rondo for Piano and Orchestra, in D, K. 382). \$4.98.

[—Edward Kilenyi, piano; Mozarteum Orchestra, Paul Walter, cond. REMINGTON 161 (with Liszt: *Hungarian Fantasia for Piano and Orchestra*). \$3.98.]

CONCERTO FOR PIANO AND ORCHESTRA, No. 24, IN C MINOR, K. 491 (6 Editions)

Vienna, completed March 24, 1786. Just as Nos. 21 and 22 form a pair of contrasted masterpieces, so do Nos. 23 and 24. And if the A major Concerto, K. 488, reminds one of the Clarinet Quintet, this C minor Concerto makes one think of the great Serenade for Winds in the same key, K. 388, not only because of the similarity of mood and even of theme but because of the prominence given the winds in the present work.

There is little to choose between the first two recordings listed below. The dramatic sweep of the first movement seems to have stirred Giesecking more than usual, and he is given splendid support by Karajan. Similarly with the Casadesus-Szell. Those artists even manage to achieve a real pianissimo in the Larghetto, a rarity in recorded performances of Mozart. In both recordings, however, along with fine sound, there is less than ideal balance on occasion between the piano and one or another of the wood winds. This fault obtains in the later of the Badura-Skoda recordings also (in the earlier one the sound of the orchestra is not very real). Miss Haebler's imagination seems to have been stimulated by this work more than by others, and she turns in a quite acceptable, if not entirely first-class, per-

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formance. The Biro, too, has merit, and its sound is not at all bad.

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—Walter Gieseking, piano; Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35501 (with Chopin: *Barcarolle*, Op. 60). \$4.98 (or \$3.98).

—Paul Badura-Skoda, piano and cond.; Vienna Konzerthaus Orchestra. WESTMINSTER XWN 18662 (with Concerto No. 19). \$4.98.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 10080 (with Concerto No. 13). \$4.98.

—Susi Biro, piano; Austrian Symphony Orchestra, Wilhelm Loibner, cond. REMINGTON R 19970 (with *Le Nozze di Figaro*: Overture). \$3.98.

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CONCERTO FOR PIANO AND ORCHESTRA, No. 25, in C, K. 503 (7 Editions) Vienna, December 4, 1786. To me the most eloquent performance of this broad, majestic work with its brilliant finale is Serkin's. As in all the other recordings of this concerto, the engineers have not solved with complete success the problem of keeping the piano to the fore and yet preventing it from drowning out solo wood winds (or even a whole string section) when the latter are carrying the thematic ball. But this, as I have had to indicate far too often, is a common fault. In every other respect the Serkin-Szell disc seems to me first-class. Matthews, Seemann, and Gulda all turn in good performances, the Matthews being perhaps the most sensitive and the Gulda the least up-to-date in quality of sound. The Gieseking is another one of his remarkable exhibitions of finger control—impeccable but, to me, not otherwise very interesting. Miss Tipo does the slow movement nicely, but her instrument again sounds metallic in anything above a *piano*, and there are other mechanical weaknesses. The Roesgen-Champion performance is not as flowing as the same lady's playing of No. 21, and the recording shows signs of age.

—Rudolf Serkin, piano; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 5169 (with Concerto No. 17). \$3.98.

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CONCERTO FOR PIANO AND ORCHESTRA, No. 26, IN D, K. 537 ("CORONATION") (6 Editions)

Vienna, completed February 24, 1788. This songful work—not written for a coronation though probably played at one—is one of the most popular of the Mozart concertos with the musical public, if not with some seasoned Mozarteans. It was apparently written at extreme speed. In the manuscript there are long stretches where only the right-hand part is written in for the pianist. Mozart, of course, knew perfectly well what he would play with his left hand; he just did not take the time to write it down. Another sign of haste is the neglect of the wind instruments: for the first time in five years and fifteen concertos, they are given practically nothing to do except in tutti. One result is that recording engineers do not have to worry about balances.

Landowska's is by far the freest, most daring and imaginative performance. All of her additions to the printed score are in the spirit of the performance practices of Mozart's time, though some of them seem less effective than others. What may be a deterrent here is the recording, which dates from pre-hi-fi times, and the rather dull orchestra. Neither of these drawbacks exists for the Casadesus. Not only is Szell's orchestra bright and alive, but it plays with much flexibility and nuance, and the sound is first-rate. Casadesus turns in a brilliant job. The only detail I question is his playing of the Rondo theme forte instead of piano (Landowska does this too). Gulda's and Haebler's are attractive performances marred only by slightly too sharp-edged violin tone. Seemann is well recorded but his performance lacks sparkle, as does Demus'.

—Robert Casadesus, piano; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 4901 (with Concerto No. 24). \$3.98.

—Wanda Landowska, piano; Chamber Orchestra, Walter Coehr, cond. RCA Victor LCT 1029 (with Haydn: Concerto for Clavier, in D, Op. 21). \$4.98.

—Friedrich Gulda, piano; New Symphony Orchestra, Anthony Collins, cond. LONDON LL 1370 (with Concerto No. 25). \$3.98.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond. Vox PL 9390 (with Concerto No. 17). \$4.98.

—Carl Seemann, piano; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. DECCA DL 9631 (with Concert-Rondo in D, K. 382). \$3.98.

—Joerg Demus, piano; Vienna State Opera Orchestra, Milan Horvath, cond. WESTMINSTER NWN 18548 (with Concerto No. 21). \$4.98.

CONCERTO FOR PIANO AND ORCHESTRA, No. 27, IN B FLAT, K. 595 (6 Editions) Vienna, completed January 5, 1791. Mo-



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zart's last piano concerto, written in the year of his death, is, it seems to me, one of his finest. Like the others, it requires agile fingers and great control; but the chief impression one gets is not of brilliant display but of rather sad, autumnal, and extraordinarily beautiful poetry. All the pianists here respond more or less sensitively to this quality in the work—Serkin, I think, most of all. He is favored with the loveliest orchestral sound. The recording in the Badura-Skoda is somewhat inferior and in the Casadesus considerably inferior. Badura-Skoda's orchestral players are not quite as skillful as Serkin's. Henkemans' performance has more vitality than any of his others of Mozart, and he imparts added interest to his playing of the slow movement by embellishing some passages upon their repetition. Miss Haebler's *Larghetto* is played with unusual delicacy; unfortunately, in her recording the violin tone is impure throughout. Everybody uses Mozart's cadenzas, but Serkin is the only one to follow the original manuscript in the first movement, which contains seven measures more than are printed in the editions used by the others.

—Rudolf Serkin, piano; Columbia Symphony Orchestra, Alexander Schneider, cond. COLUMBIA ML 5013 (with Concerto No. 21). \$3.98.

—Robert Casadesus, piano; New York Philharmonic Orchestra, Sir John Barbirolli, cond. COLUMBIA ML 4791 (with Concerto No. 21). \$3.98.

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[—Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra, Karl Böhm, cond. LONDON LL 1282 (with Sonata for Piano, in A, K. 331). \$3.98.]

### RONDO FOR PIANO AND ORCHESTRA, IN D, K. 382 (3 Editions)

Vienna, March 1782. Mozart wrote this set of variations as a new finale for the Concerto No. 5. It is an enjoyable movement, if not as symphonic as the original one. Miss Haebler's performance seems to me to have more verve than the others, whereas Seemann is given slightly superior orchestral sound. The recording of the Kempff is not up to modern standards.

—Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond. VOX PL 9830 (with Concertos Nos. 5 and 23). \$4.98.

—Carl Seemann, piano; Bamberg Symphony Orchestra, Fritz Lehmann, cond. DECCA DL 9631 (with Concerto No. 26). \$3.98.

—Wilhelm Kempff, piano; Dresden Philharmonic Orchestra, Paul van Kempen, cond. DECCA DL 9535 (with *Prague* Symphony, K. 504). \$3.98.

### RONDO FOR PIANO AND ORCHESTRA, IN A, K. 386 (1 Edition)

Vienna, October 19, 1782. Einstein, who reconstructed this work from a few surviving pages of the manuscript, surmised that it was either the original finale of Concerto No. 12 or a replacement for it. It is good middle-grade Mozart, and is nicely performed and recorded.

—Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paungartner, cond. EPIC LC 3162 (with Concerto No. 9). \$3.98.

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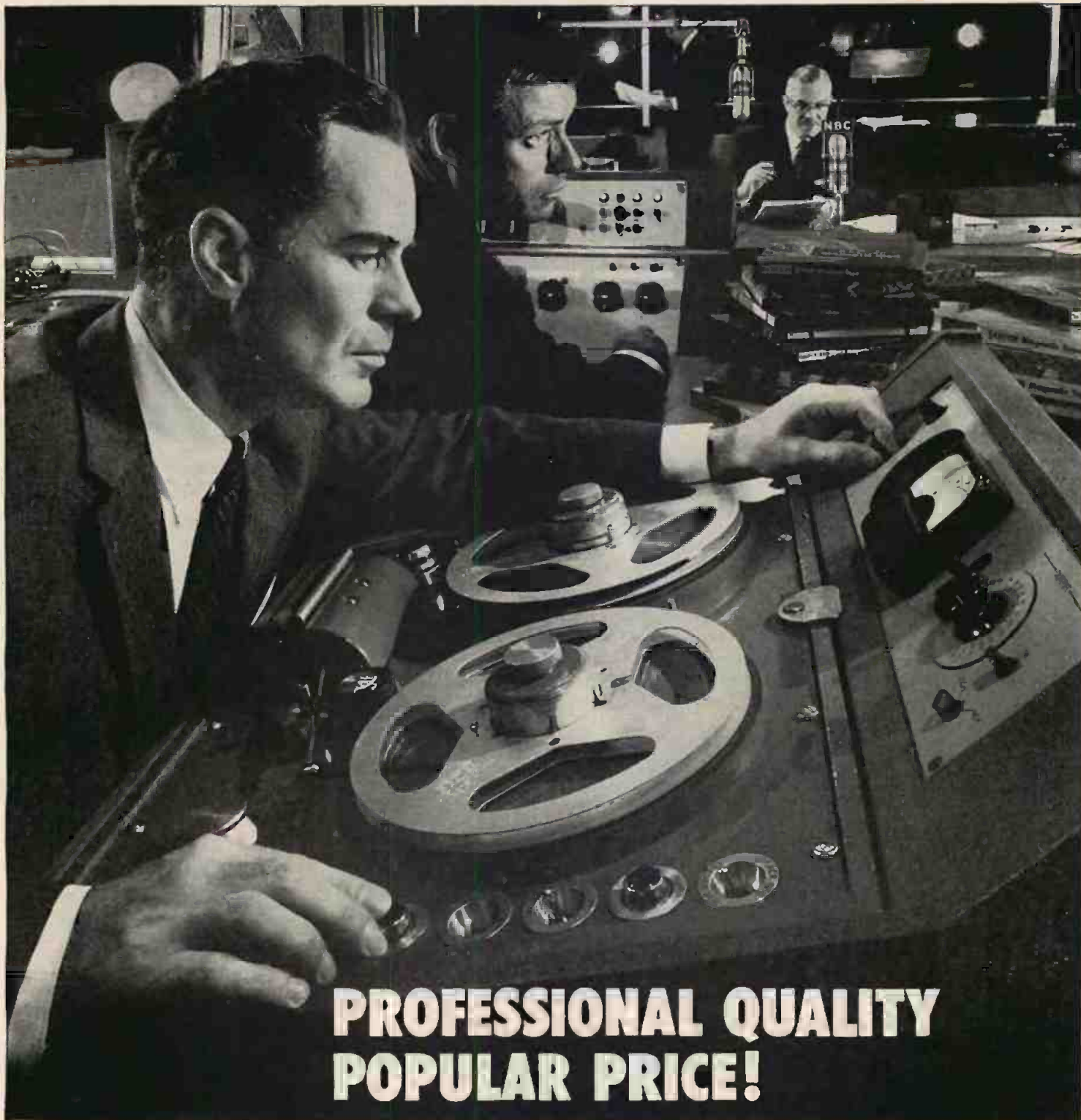
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# STEREO

Reviewed by PAUL AFFELDER R. D. DARRELL ROLAND GELATT

PHILIP C. GERACI DAVID JOHNSON ROBERT CHARLES MARSH HAROLD C. SCHONBERG

## DISCS

• • BARTOK: *Concerto for Orchestra*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA Victor LSC 1934. \$5.98.

Solidly established as one of the best recordings to come from the Chicago orchestra, Reiner's superlative performance of this work turns out to be just about as effective as a stereo disc as it is as a stereo tape. For those starting to buy two-channel records, this would seem an unusually good investment. R.C.M.

• • BARTOK: *Concerto for Violin and Orchestra*

Isaac Stern, violin; New York Philharmonic, Leonard Bernstein, cond.  
COLUMBIA MS 6002. \$5.98.

Chief merit of this disc is Stern's excellent playing in the solo part, chief defect the balance which puts him in an overly dominant role and allows important details of the orchestral lines to go unnoticed. Since I prefer this Stern performance to Menuhin's in the only competing stereo edition, Columbia momentarily holds the blue ribbon; but listen to Dorati's beautifully recorded accompaniment in the Mercury version if you want to hear that part of the music given its full measure of the whole. R.C.M.

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

Emil Gilels, piano; Philharmonia Orchestra, Leopold Ludwig, cond.  
ANGEL S 35476. \$5.98.

Clifford Curzon, piano; Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.  
LONDON CS 6019. \$5.98.

Monophonically, the Gilels edition is

preferable to the Curzon. In stereo it's the other way around. The Angel stereo master has dropped in pitch, so the work seems practically in D major, and the sonics are a little less majestic than those of the London disc.

Curzon's performance of the solo part is comparable to Gilels', with details of both interpretations open to debate. The Knappertsbusch accompaniment is not as lively as Ludwig's, but it has breadth and the stylistic authority of a salty septuagenarian. R.C.M.

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

Orchestre de la Suisse Romande, Ernest Ansermet, cond.  
LONDON CS 6037. \$5.98.

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
VANGUARD VSD 2003. \$5.95.

The Ansermet disc is better recorded than the Boult and a more exciting performance. Sir Adrian's merits notwithstanding. Neither of these performances is a great reading of the score, although the Ansermet can probably hold up against its competition for some time. R.C.M.

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

Philharmonia Orchestra, Guido Cantelli, cond.  
ANGEL S 35620. \$5.98.

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
VANGUARD VSD 2005. \$5.95.

Recorded in what I take to be the wide open spaces of Kingsway Hall, the Cantelli Seventh is very clean and very beautiful in the quiet passages and blurred with reverberation (especially in the bass line) in those for the full ensemble. But the sonics of the Boult edition are not outstanding either, so the case becomes an easier one to decide.

Cantelli offers an intense, highly pulsive statement of the score, in which

lyric sensitivity has not been sacrificed to drive. (Of particular interest is his way with the trio of the third movement.) If it is not a great performance, it is close to it, with the balance—follow the winds in the last movement—and the coloring those of a superlative musician.

Boult, by comparison, provides a far less striking view of the score, and his pacing of the work has a stodgy, Colonel Blimpish quality—musicianly but providing little basis for excitement.

Take the Cantelli, then, as a memorial to a conductor of immeasurable promise. It is a historic document of the music in our times. R.C.M.

• • ELGAR: *Introduction and Allegro, for String Orchestra, Op. 47—See Tebalkovsky: Serenade for Strings, in C, Op. 48.*

• • GILBERT AND SULLIVAN: *The Mikado (or The Town of Titipu)*

Elsie Morison (s), Yum-Yum; Jeannette Sinclair (s), Peep-bo; Marjorie Thomas (c), Petti-Sing; Monica Sinclair (c), Kattisha; Richard Lewis (t), Nanki-Poo; Geraint Evans (b), Ko-Ko; Ian Wallace (b), Pish-Tush; John Cameron (b), Pooh-Bah; Owen Bramigan (bs), The Mikado of Japan; Glyndebourne Festival Chorus, Peter Gellhorn, chorus master; Pro Arte Orchestra, Sir Malcolm Sargent, cond.  
ANGEL S 3573 B/L. Two 12-in. \$12.98.

Comparing this Angel *Mikado* with the recent London stereo version, one has to admit that the soloists in the new edition have obviously better trained voices and more polished acting ability, the orchestral playing is more refined, and the first-rate recording sounds even better in discreetly spread and beautifully balanced stereoism than it did in its justifiably praised monophonic guise. But to my ears this non-D'Oyly-Carte performance remains a routinely conventional version, quite lacking in the gusto of London's younger but far less mannered singers and chorus . . . with Sargent's geniality appearing almost lax in contrast with

Continued on page 125

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• • GROFE: *Grand Canyon Suite*

Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA MS 6003. \$5.98.

Columbia's "guaranteed high fidelity" is a dependable warranty in the monophonic version of this familiar American work, but not at all so in the stereo edition. The single channel version was a brilliant example both of Ormandy's skillful tone-shaping and Columbia's lavish, though not overly dynamic, exploitation of sonic excitement. The combination is plainly hard to beat, and monophonic Canyonites would be hard pressed to find a recording with a more breathtaking "Cloudburst," a more poignant "Sunrise," a more brilliantly hued "Painted Desert." Unfortunately, the stereo disc does not equal the monophonic version, much less surpass it. Its shrill, grating highs, poor balance, confused directionality, and weak bass all add up to very unimpressive stereo. P.G.

• • HAYDN: *Symphonies: No. 94, in G ("Surprise"); No. 99, in E flat*

Vienna Philharmonic Orchestra, Josef Krips, cond.  
LONDON CS 6027. \$5.98.

One of the most agreeable of recent Haydn recordings, this pair of symphonies sounds even better in stereo than it did monophonically. The Vienna orchestra knows its Haydn and plays with respect for a tradition that recognizes the proper roles of solemnity and wit. R.C.M.

• • LISZT: *Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A*

Alfred Brendel, piano; Vienna Pro Musica Orchestra, Michael Gielen, cond.  
VOX ST 10420. \$5.95.

I was not impressed by the monophonic version of these performances. Brendel is a fine pianist; but he takes the music much too seriously, and the Byronic element is missing. The accompaniment sounds thin, and some of the orchestral playing is spotty. This stereo release sounds to me no different than the monophonic disc played through two speakers. There is no separation that I could hear: the piano and orchestra sound pretty much the same in both channels. H.C.S.

• • MUSSORGSKY: *Pictures from an exhibition (orch. Ravel)*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR LSC 2201. \$5.98.

Whatever judgment one makes about this performance, the liner notes by Alfred

Frankenstein are the best commentaries available with any of the twenty or so editions of the score currently in print. The Reiner version offers some beautiful colors, impressive sounds, and first-class engineering, but some of the monophonic discs have greater animation and a firmer sense of Mussorgsky's idiom. R.C.M.

• • ORFF: *Die Kluge*

Elisabeth Schwarzkopf (s), the Wise Woman; Rudolf Christ (t), the Man with the Donkey; Paul Kuen (t), First Vagabond; Marcel Cordes (b), the King; Hermann Prey (b), Second Vagabond; Gottlob Frick (bs), the Peasant; Benno Kusche (bs), the Man with the Mule; George Wieter (bs), the Jailer; Gustav Neidlinger (bs), Third Vagabond; Philharmonia Orchestra, Wolfgang Sawalisch, cond.  
ANGEL S 35389/90. Two 12-in. \$12.98.

James Hinton's review of the monophonic *Die Kluge*, released almost two years ago, called attention to its rather static, untheatrical atmosphere. I am not convinced that Orff's vocal-orchestral *Märchen* ought to get a more realistic treatment. The sense of disembodied voices coming to one from circumambient silence—isolated even from simultaneously sounding orchestral timbres—was, it seems to me, peculiarly right for this score. At any rate, in its new stereo dress *Die Kluge* is not a whit more flesh-and-blood-like than formerly. The long stretches of spoken heroic couplets might easily have been so managed that the First Vagabond, on the left, was answered by the Second Vagabond, on the right. But the engineers choose to avoid such illusions of stage presence and give us a fairly equalized sound emanating from both channels. The same is true of the sung sections of the work.

As a matter of fact, comparing the stereo version with its monophonic counterpart played on the same equipment, I found surprisingly little difference in over-all effect. Those who have been enjoying since 1956 this bizarre but endearing music (endearing, at least, when Schwarzkopf sings the wonderful lullaby on Side 4) need not fret that they didn't wait for stereo. SD or simple LP, *Die Kluge* offers sensitively managed sound. D.J.

• • RACHMANINOFF: *Concerto for Piano and Orchestra, No. 4, in G minor, Op. 40*

†Ravel: *Concerto for Piano and Orchestra, in G*

Arturo Benedetti Michelangeli, piano; Philharmonia Orchestra, Ettore Gracis, cond.  
ANGEL S 35567. \$5.98.

Michelangeli plays here the 1938 revision of the concerto Rachmaninoff wrote in 1928. He brings to the music a good deal of strength, a precise style, and a formidable ability to negotiate the murderous figurations that Rachmaninoff put into the solo part. His playing, though, sounds just a little hard, without the romantic

glow that this music, very reminiscent of the composer's earlier concertos, needs. The pianist seems overly intellectual here, and in the Ravel G major also, though the latter is better suited to his severe approach. Certainly Michelangeli brings a good deal of character to his playing. His competence, and a quite original mind, shine through every note that is played.

In matters of balance the monophonic version, though brilliantly recorded, leaves something to be desired. The piano is too much to the fore, and important details of the orchestration are sometimes obscured. In the stereophonic release, the orchestra sounds thrilling, but how the piano sounds depends upon one's location. In certain sections of my room the solo instrument came nicely from between both speakers. In other locations the sound of the piano was highly artificial, in that one could hear it coming from two speakers (whereas the orchestra, in any location, sounded fine). At the beginning of the slow movement of the Ravel, experimentation with the speakers revealed that one channel was considerably stronger; but at the same time, one could hear the bass of the solo piano in both speakers: a disconcerting experience. H.C.S.

• • RAVEL: *Concerto for Piano and Orchestra, in G—See Rachmaninoff: Concerto for Piano and Orchestra, No. 4, in G minor, Op. 40.*

• • FRITZ REINER: *"Vienna"*

Johann Strauss, II: *Waltzes: Morning Papers; Emperor; On the Beautiful Blue Danube*. Weber: *Invitation to the Dance* (trans. Berlioz). Josef Strauss: *Village Swallows: Waltz*. Richard Strauss: *Der Rosenkavalier: Waltzes* (arr. Reiner).

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR LSC 21. \$5.98.

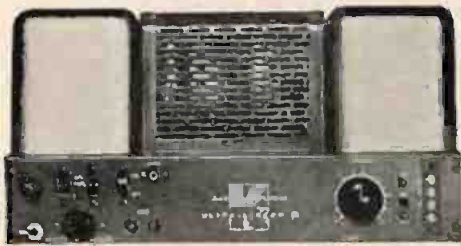
To judge by the one reel of Johann and Josef selections I've heard (ACS 63), there is a decidedly more opulent glow and lucidity to the tape versions of the seductive Chicagoan playing and acoustics than 45/45 grooves as yet can encompass; and although the surfaces here are exceptionally good, the extraneous noise level still doesn't approach its imperceptibility on tape. But are such refinements worth their excessively high price tags? In any case the collector of modest means has no reason to complain of the genuine bargain values of the present disc in poetic music making (which lacks only the ultimate in Wiener effervescence) and rainbow-gleaming sonics. R.D.D.

• • RESPIGHI: *Fontane di Roma; Pini di Roma*

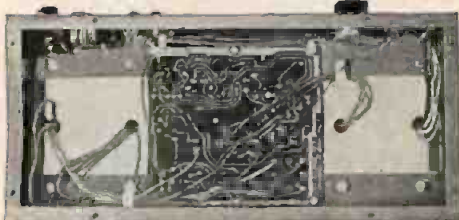
Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA MS 6001. \$5.98.

Here the comparatively slight increase in cost of the stereo over the monophonic version is amply justified by the remarkable differences stereo makes in approximating the concert-hall grandiloquence

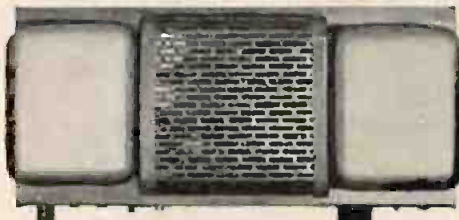
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of these showpieces and in almost palpably expanding one's living room to Academy of Music acoustical spaciousness. Superb as the engineering is, however, it is artistically insensitive to dynamic subtleties, and many individual solo passages are unduly spotlighted out of textural context. And Ormandy himself appears quite oblivious to the atmospheric magic Respighi labored so hard to achieve. The thunderous jack-booted march of the *Pines*' finale may send hi-fi fans into deafened beatitudes, but the only consolation for Respighians is that the recorded-within-a-recording nightingale (in "The Pines of the Janiculum" movement) never has been in better voice. Perhaps he relishes the tiny echo chamber he is given here to delude him into at least a feeling of uncaged freedom. R.D.D.

• • SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78*

Franz Eibner, organ; Vienna Philharmonic Symphony Orchestra, Hans Swarowsky, cond.

URANIA USD 1001. \$5.95.

Alexander Schreiner, organ; Utah Symphony Orchestra, Maurice Abravanel, cond.

WESTMINSTER WST 14004. \$5.98.

Since it's well over a year ago since Urania's *Organ* Symphony made its sensational appearance in a stereo taping, it's not surprising that the new Westminster recording should be somewhat cleaner and more brilliant. What is startling is that, despite this, neither the new tape (SWB 8030) nor the disc makes an effectual challenge to its predecessor. In particular, the Westminster releases are far less felicitous in blending of organ and orchestral sonorities, as well as in sheer attractiveness of isolated organ tone. Moreover, Abravanel's somewhat pedestrian reading lacks expansiveness, and Schreiner's playing of the organ part is markedly stiffer and less eloquent than Eibner's.

In each case the disc editions capture most of tapings' dramatic impact, although again Urania retains more of its stereo breadth and warmth. For the sonic connoisseur, however, the Eibner-Swarowsky tape edition probably will retain topmost ranking among present stereo versions. R.D.D.

• • SCHOENBERG: *Verklärte Nacht, Op. 4*

{Vaughan Williams: *Fantasia on a theme by Tallis*

New York Philharmonic, Dimitri Mitropoulos, cond.

COLUMBIA MS 6007. \$5.98.

Mitropoulos, as you might expect, is far more effective in the Schoenberg than in the Vaughan Williams. His taut, deeply incised performance provides just the mixture of dramatic, romantic, and neurotic elements needed to show off this period piece advantageously. The stereo recording adds interesting sectional dis-

tinctions in the string orchestra as well as a solid roomful of sound in the climaxes.

The Vaughan Williams is somewhat too tight and heavy for a completely sympathetic statement, and the recording is similarly robust. R.C.M.

• • SCHUBERT: *Quintet in A, Op. 114 ("The Trout")*

Rolf Reinhardt, piano; Endres Quartet. Vox ST 10890. \$5.95.

The attempt here is to avoid playing stunts with the sound. The piano is not heard coming from the right channel nor the strings from the left; string and piano tone are blended in a rich, satisfying way—or rather, would be, if the piano were a little less boxy sounding. One rather regrets that some of the solo playing in the variations (particularly the delectable cello solo in the fifth) did not inspire the engineers to attempt a few special effects, but their judgment is largely excellent.

The performance is idiomatic, bucolic, relaxed; good humored rather than polished. Occasionally, as in the strutting little tune that suddenly springs up in the Andante, it is inspired. If such moments as these were a bit more frequent, I would call this the *Trout* we've been waiting for. D.J.

• • STRAVINSKY: *The Fire Bird Suite; Le Chant du rossignol*

Berlin Radio Symphony Orchestra, Lorin Maazel, cond.

DECCA DL 79978. \$5.98.

These first examples I've heard of Deutsche Grammophon stereo engineering are striking proofs that European technicians are already as skilled as our own in coping with all problems of the new medium save that of perfectly even and complete "center-fill." They are also aided by first-rate processing, which reveals a depth and spectrum balance in these recordings apparently missing in their more top-heavy monophonic release. Unfortunately, however, though this orchestra plays admirably, it obviously has only the clumsiest notion of Stravinskian style, and its conductor's lugubrious reading of the *Fire Bird* Suite (in its 1919 scoring) is sadly lacking in essential atmospheric sorcery. Maazel manifests a keener sense of personal involvement in *The Song of the Nightingale*, but he is still far from hailing distance of Reiner's mastery of its mandarin elegance, continuity, and virtuoso expressiveness. It is on sonic grounds alone that this release is genuinely noteworthy, but in that respect—and particularly in its impressively wide dynamic range—it ranks very high indeed. R.D.D.

• • STRAVINSKY: *The Rite of Spring*

New York Philharmonic, Leonard Bernstein, cond.

COLUMBIA MS 6010. \$5.98.

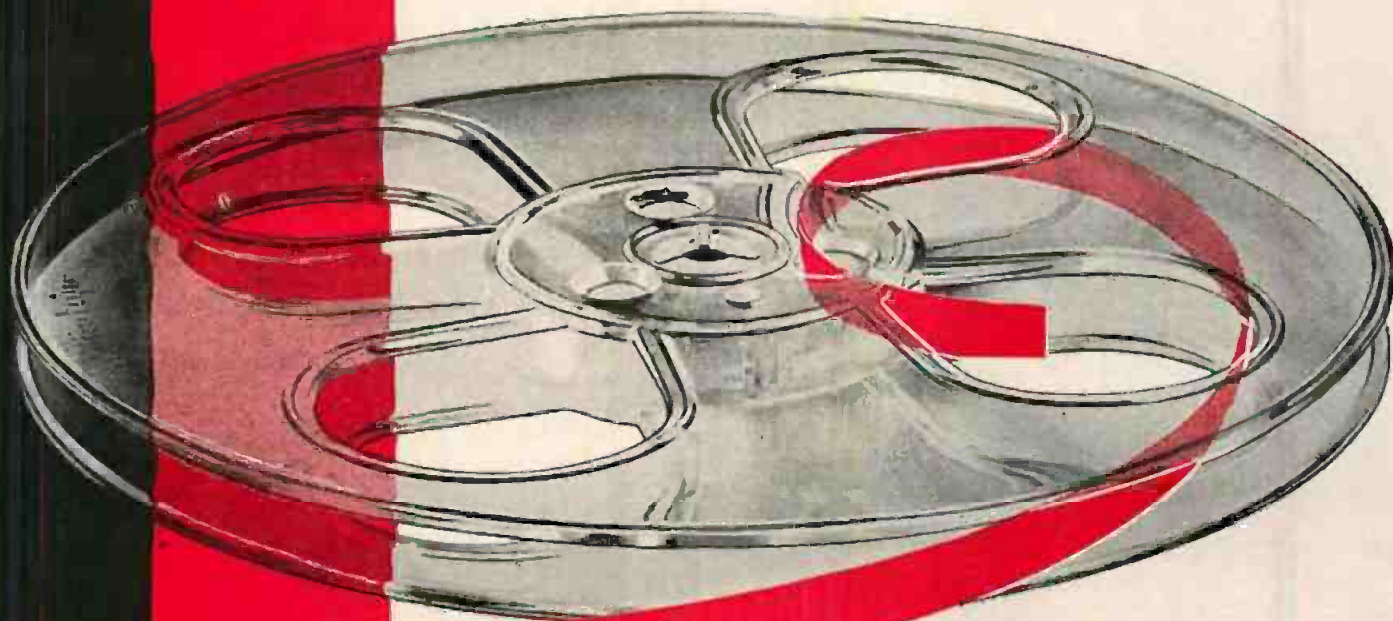
Here *Le Sacre* inspires both its young

Continued on page 128

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conductor and the New York Philharmonic to one of their most lucid, incisive, and high-tensioned performances to date. And if it scarcely matches Monteux's version in lyricism or Ansermet's in elegance, it is no less distinctive in its own exuberant way and perhaps even more electrifying in its driving intensity and savage impact. Moreover, an auditorium-authentic acoustical spaciousness, as well as every unblurred inner detail of the score, is captured in richly blended yet broad-spread stereoism.

The one serious complaint I have is against the otherwise praiseworthy engineers, who (perhaps fearful that the processed-disc surfaces would not be as quiet as they have turned out to be) have maintained too high a modulation level for the quieter, most atmospheric moments—like the eerily haunting introduction to Part II—to achieve their ideally mysterious nocturnal hush. The monophonic edition has the same fault, but in any case this version is scarcely competitive, for although it does well enough with the clarity and bite of Bernstein's reading, it is tonally much harder and less attractive. Stereo is indispensable for a work like this, not only in providing the “big” sonics worthy of the music's stature, but also in easing—yet without diluting—the aural acceptance of Stravinsky's harmonic acerbities. R.D.D.

• • TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA Victor LSC 2129. \$5.98.

Several problems were posed in playing this stereo disc (the monophonic version of which, LM 2129, received such praise just a year ago). With the volume control of both channels set at the same numeral, one channel was much stronger than the other. The solo violin sounded fine; it was localized pretty much to one speaker. But the orchestra sounded weak. For best results, the weaker channel had to be brought up to equivalent strength, and then the solo violin was split between the two speakers, suggesting that Mr. Heifetz was playing a 10-foot-long Strad. I am afraid that the problem of concerto recordings has not yet been fully solved by the engineers. Admittedly the stereo version, once both channels are balanced, sounds more impressive than the monophonic version. But the monophonic sounds more natural. H.C.S.

• • TCHAIKOVSKY: *Serenade for Strings, in C, Op. 48*  
†Elgar: *Introduction and Allegro, for String Orchestra, Op. 47*

Strings of the Boston Symphony Orchestra, Charles Munch, cond.  
RCA Victor LSC 2105. \$5.98.

As in many stereo discs, there is a strong imbalance between channels. Was this intended by the recording engineers? (It would be a help if each stereo disc had a few prefatory grooves that contained signal strengths for each channel.) Channel

B (in my system) was quite the stronger, and when channel A was cut out of the circuit, Channel B went along as a perfectly good monophonic disc. There was some bass reinforcement in Channel A when reintroduced to the circuit, but not very much. In any case, the stereo disc is fuller than the monophonic version (LM 2105, of about a year ago, which David Johnson found “somewhat too veiled” in sound); but, one wonders, is that not due to the presence of two speakers, in this case, rather than to the disc itself? The first movement, it might be noted, was preceded by a large “ghost,” or *preëcho*. H.C.S.

• • TCHAIKOVSKY: *Symphony No. 2, in C minor, Op. 17 (“Little Russian”)*

Vienna Philharmonica Symphony Orchestra, Hans Swarowsky, cond.  
URANIA USD 1008. \$5.95.

Paul Affelder's review of the stereo tape version (UST 1205) could well serve for the disc version, which boasts very quiet surfaces, captures all its predecessor's sonic vitality—and occasional interpretative heavy-handedness. The Vienna Philharmonica Orchestra's strings still sound somewhat strident and are too often overbalanced by the weight of the winds; but the high end is notably cleaner, and if some of the lilt of the memorable tunes escapes Swarowsky, he provides a superabundance of torrentially dramatic drive. R.D.D.

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

Philharmonia Orchestra, Constantin Silvestri, cond.  
ANGEL S 35565. \$5.98.

As stereo sound, this disc is disappointing. Puzzlingly so. Virtually everything that happens, happens in the left channel. The right one is subdued throughout. Whether the engineers had something experimental in mind or whether somebody fluffed I don't know. But to eight ears (only two of them belonging to me) the sonics are an unqualified failure. And the performance is only half a success. (Paul Affelder, reviewing the monophonic version, thought it no success at all.) The first two movements creep along at a frozen pace and somehow manage to be fussy and untidy at the same time. The pizzicato scherzo is better and the last movement better still. But Angel ought to be giving us a stereo edition of the Markevitch Fourth soon, and that is the one I'd wait for. D.J.

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

New York Philharmonic, Dimitri Mitropoulos, cond.  
COLUMBIA MS 6006. \$5.98.

This recording, as it happens, afforded me my first experience of a symphonic stereo disc. I came away from it, admittedly, ga-ga eared. But my head, though dazzled, is unbent. I still consider the

performance a meretricious one in which the great god Effect is sacrificed to—first, last, and always. Mitropoulos pulls out all the stops and the gigantic organ sighs, slithers, swoops, and swoons. But if beneath the brilliant façade there is a vestige of sincerity, I have utterly missed it.

The untidy playing of the first movement, which I noted in the monophonic version, is, not surprisingly, more noticeable than ever in stereo. Furthermore, a number of extraneous sounds—coughing and dropping objects—can be heard. The two middle movements—the quasi-waltz and quasi-march—emerge cold, bold, and stunning, however. If you are looking for a stereo demonstration record, this may well be it. If you want a *Pathétique*, try Markevitch, Toscanini, and Van Kempen (in that order). D.J.

- • VAUGHAN WILLIAMS: *Fantasia on a theme by Tallis*—See Schoenberg: *Verklärte Nacht*, Op. 4.

### More Briefly Noted

- • “Band of the Coldstream Guards.” RCA Victor LSP 1480. \$5.98.

The present disc version of Major Douglas A. Pope’s international program retains all the warm tonal coloring and most of the stereo spaciousness of the recent tape edition (BPS 112), while its doubled length makes room for seven more British and French marches, topped by Lloyd Thomas’ richly Elgarian *The Consort*.

- • “Breaking the Sound Barrier,” Vol. 1, Percussion. Urania USD 1006. \$5.95.

One of the best stereo adventures in, and showy displays of, the infinite resources of percussive timbres available to contemporary composers—and of rare musical noteworthiness for its inclusion of Lon Harrison’s evocative *Canticle No. 3*. Some of the weight and depth of the acclaimed tape version (UST 1204) are missing here, but none of the pronounced stereoisim; and thanks to uncommonly smooth surfaces and more crystalline transient response, Paul Price’s virtuoso American Percussion Society performances sound even more brilliant here.

- • Frank Comstock Orchestra: “Patterns.” Columbia CS 8003. \$5.98.

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- • Deutsche Meister Band: “On Parade.” Westminster WST 15007. \$5.98.

The jacket contents listing is neither accurate nor complete: as the disc labels indicate, there are actually fourteen selections here, all previously released in

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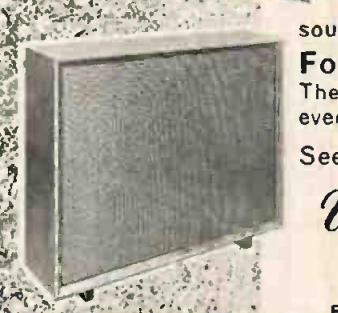
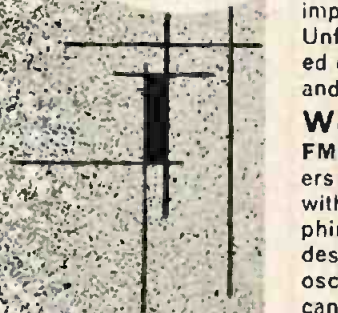
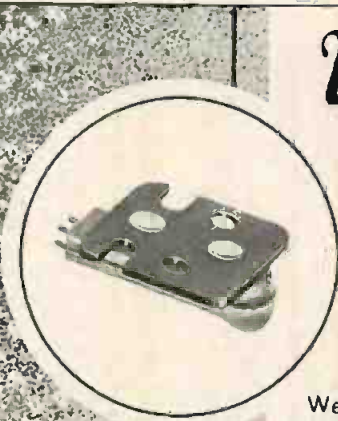
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the stereo tapings SVB 7004, 7017, and 7040. Among these, the "patrol" version of the *Castaldo* March, beginning solely in one channel and parading across to end solely in the other, is one of the most dramatic disc exploitations of moving-sound-source stereoism to date; the others are a well-varied batch of old-time favorites, played with zest if no great refinement in wide-dynamic-range, well-balanced and blended recordings.

- • Percy Faith Orchestra: "Columbia Album of Victor Herbert." Columbia C2S 801. Two 12-in. \$11.94.

A visually handsome album-tribute to the late Irish-American operetta master which conclusively buries—rather than praises—him. Practically all of the two-dozen favorite pieces "honored" here are scrupulously, lavishly, and garishly rerecorded. The memorable tunes themselves remain just barely recognizable, but that will be small consolation for Herbertians, who are not likely to relish any better the echo-chambered sonics in either the stridently metallic monophonic (COL 10, \$7.98) or lushly overblown stereo versions.

- • Ferrante and Teicher: "Sound-proof." Westminster WST 15011. \$5.98.

This is an admittedly "gimmicked" recording of the two pianos of Arthur Ferrante and Lou Teicher, their keyboard manipulations being even more blatant in stereo than ever before. Don't ask what the gimmicks are: the jacket doesn't exactly say, and one can only surmise that the imagination of these duo-pianists and their ingenious engineer would be bounded by nothing this side of downright chicanery. Hardly music in a traditional sense, this seventeen-channeled example of the most advanced state of current stereo technique has a fascination peculiar unto itself.

- • George Feyer: *Oklahoma & South Pacific*: Selections; "Music of Jerome Kern." RCA Victor LSP 1731. \$5.98. StereoVox ST 25500. \$4.98.

Hard on the heels of their stereo tapings, the ingratiating *divertissements* on Rodgers & Hammerstein hit tunes are combined on one disc at greatly reduced cost and with banding indices, but also with some reduction in tonal warmth. In any case, the stereo enhancements of these solo piano with rhythm-group-accompaniment performances are minimal, whereas the new medium is exploited more felicitously in the long Kern anthology with orchestral accompaniment, previously released in tape form and here sounding almost as good.

- • "Ralph Flanagan in Hi-Fi." RCA Victor LSP 1555. \$5.98.

Alternately jerkily energetic and blandly pedestrian, these degradations of the Glenn Miller dogma have few aural attractions in the exaggerated stereoism of the eight-item tape (BPS 83) and none at all in the augmented disc program, which seems to have been processed with closer channel blending.

- • Friml: *Indian Love Call*. Westminster WST 15008. \$5.98.

*Indian Love Call* is but one of the twelve Friml compositions played here by the Friml Orchestra, the composer conducting. If Friml's own interpretation is to be taken as a guide, his songs were meant to be played in subdued tempo. The rhythmic, dreamlike pace is matched by Westminster's unobtrusive stereo technique, which graces the Friml orchestra with excellent balance, good clarity, and the sweetening effects of rather distant microphoning.

- • Urbie Green: "Let's Face the Music and Dance." RCA Victor LSP 1667. \$5.98.

Smoothly danceable versions, dominated throughout by Urbie's urbane tromboning, of the title piece, *Dinner for One*, *Please, James*, and ten other standards (six others in the tape edition—CPS 125), strongly and brilliantly recorded with marked channel differentiation, but occasionally marred by overobvious monitoring.

- • Guckenheimer Sour Kraut Band: "Music for Non-Thinkers." RCA Victor LSP 1721. \$5.98.

We can't expect everyone will find this ripe example of musical humor—sauerkraut, cabbage, and Limburger cheese division—as funny as we do (and Phil Geraci did, in reviewing the monophonic release for his *fi-fanciers* last month); but for us these are the definitively finalized readings of the *Second Hungarian Rhapsody*, *Raymond Overture*, and *The Stars and Stripes Forever*. Even the occasional beery emotional vocals are sophomoricly amusing, and the rest of the lusty polka and *Schuhplattlertänze* program is a strenuous appeal to the risibilities. A shorter program is presented on a tape version (CPS 133, 27 min., \$10.95), which offers more expansive stereoism and warmer Guckenheimer color.

- • "Lena Horne at the Waldorf-Astoria." RCA Victor LSO 1028. \$5.98.

Our era's answer to the Mae West of a decade or so ago in an on-the-spot recording, with well-warranted audience applause and laughter, which surely must be unexcelled as an example of sheer personal projection and almost palpable aural "presence." The present disc edition also is outstanding technically in actually matching both the full stereoism of the slightly shorter tape version (CPS 71) and in its freedom from extraneous noise. In fact, this is one of the first stereo discs which boasts impeccably silent surfaces.

- • "Paul Lavalle in Hi-Fi." RCA Victor LSP 1516. \$5.98.

The superbly spacious stereoism with which Lavalle's skilled wood-wind and brass players were taped (in CPS 72) is perhaps even more impressive in the present disc version, and the virtuoso tuba duos in *When Yuba Plays His Tuba* are every bit as relishable on rehearing. For good measure the disc augments this and the six other *divertissements* with four

new ones, among which the piquantly dissonant *Buzzards' Bacchanale* and glittering *Jockey on a Carousel* are no less notable for their ingeniously intricate interplay of fascinating timbres.

• • Johnny Mathis: "Good Night, Dear Lord." Columbia CS 8012. \$5.98.

Even on the basis of this ill-advised program one could readily join Johnny Mathis' myriad disciples in admiration of his uncommon vocal gifts and engaging personality. Hence it seems a real pity that such freshness and sincerity should be so cynically exploited in popularized perversions of a couple of fine spirituals and ten not-so-fine examples of salon-bogus religiosity. Some friend should warn this young star that his natural expressiveness needs no emotional tremolo and "breaks" . . . that his voice is not enhanced by excessively close miking and cavernous echo chambers . . . and that there is a world of devotional music available in other than huckstering score-smith's disarrangements.

• • Ray McKinley: "The New Glenn Miller Orchestra in Hi-Fi." RCA Victor LSP 1522. \$5.98.

The disc edition has the somewhat dubious advantage of four additional pieces; the tape (CPS 82) those of more marked stereoism and less artificial-sounding brilliance and power. But in either case there is little in any of these performances which evokes the best Millerian traditions.

• • Billy Muse's Supersonic Guitars: "Fireworks." RCA Victor LSP 1694. \$5.98.

The apparently electronic guitars are neither supersonic in the virtuoso speed of their players nor ultrasonic in their frequency ranges, yet they do produce a sufficient variety of echo-chambered twangs and rattles (further "enhanced" by a wordless male choir) to qualify this strictly novelty program as a jukebox special. The channel differentiation in both editions is extreme, but the tape (CPS 135) has considerably more weight and depth.

• • Rodgers & Hammerstein: *South Pacific* (film sound-track version). RCA Victor LSO 1032. \$5.98.

Big stereo sound and large-screen aural closeups of Giorgio Tozzi, Mitzi Gaynor, and other unidentified but competent soloists—yet all the "presence" in the world can't compensate for Pinza's virility, Mary Martin's verve, and the genuine enthusiasm of the original Broadway-cast LP version. However, if you must have this sound track, you can save a lot of money and get just as satisfactory stereoism by settling for the disc rather than tape edition, CPS 109.

• • Edmundo Ros Orchestra: "Rhythms of the South." London PS 114. \$4.98.

Technically outstanding for its smooth surfaces, exceptionally high modulation level, and boldly sharp-focused recording, this disc is no less striking musically for the vigor and precision of its performances of definitely nonlanguorous Latin-

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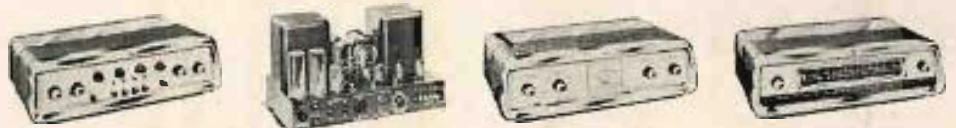


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American dances. Some of these are standards (the *Caminito* tango, *Siboney* mambo, *Spanish Gypsy Dance* pasodoble, etc.), but the most amusing are the novel translations (for they are more than mere arrangements) of the *Blue Danube* into valse-creole idioms, the Offenbach *Barcarolle* as a baião, the *Isle of Capri* as a cha-cha-cha, etc. The incisive percussive rhythms are irresistibly toe-tickling, but only the most indefatigable youngsters are likely to stay the whole course of this long and energetic set.

• • Sauter-Finegan: "Straight Down the Middle." RCA Victor LSP 1497. \$5.98.

The onetime *enfants terribles* are uncharacteristically tame here, indeed quite mellow in a richly expressive *Have You Met Miss Jones?* and with only suggestions of their earlier daring fancifulness in a zippy *Albright Already*, a jaunty if rather strident *Scotch and Sauter*, and the odd paper-and-comb passages in *Sunshine Girl*. The tape, CPS 113—three fever pieces and six more dollars—lacks the surface noise of the disc.

• • Bob Scobey's Frisco Jazz Band: "Between 18th and 19th on Any Street." RCA Victor LSP 1567. \$5.98.

Good-natured hokum by only mildly rowdy expatriate Dixielanders, costarring the routine banjoing and straightforward vocals of Clancy Hayes with the strident, florid trumpeting of the leader. The bright clean recording and moderate stereoism seem to be given roughly equal justice in both editions (on tape as BPS 128), but the disc also includes two long medleys and the one new piece in the entire program: Pete Dovidio's showpiece for Scobey, *Bob's Blues*.

• • "The Swing's to TV." World Pacific 1002. \$5.98.

Lyrical, sometimes mawkish, but at their best piquant new arrangements (by Bob Cooper) of familiar TV-show theme pieces, starring the arranger's fine oboe (and tenor sax) playing with that of Bud Shank's less distinctive flute and alto sax against a small string-ensemble background. The grouping of all the slow pieces on the "A" side makes for acute boredom, but the "B" side is consistently animated and shows off far better the bright recording and marked channel differentiations.

• • West Point Cadet Glee Club: "The Army Way." StereoVox ST 25700. \$4.98.

Alternately robust and reverential, the West Point gleesters move versatily from such traditional pieces as *Alma Mater*, *On Brave Old Army Team*, and *Dixie*, to muscular evangelism (*Onward Christian Soldiers*), and even modernity (*Seventy-Six Trombones* and—by the Quartet—a calypso-styled *Yellow Bird*). The whole program, recorded with authentically big-booming hall acoustics and widespread stereoism, happily minus the audience applause that marred an earlier tape and (monophonic) disc, is guaranteed to warm the cockles of every proud cadet-parent's heart.

## TAPES

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

Jacob Lateiner, piano; Vienna State Opera Orchestra. Armando Aliberti, cond. WESTMINSTER SWB 9010. 37 min. \$17.95.

Lateiner gives strong, sure, clean treatment to the end movements of this concerto, just the sort of treatment they need. In many ways, his performance of the first movement is tighter and more convincing than that by Artur Schnabel with Josef Krips and the Symphony of the Air on a recent RCA Victor tape. In the Adagio, however, Lateiner adopts a tempo much closer to an *andante con moto*; this imparts more flow to the movement but far less depth and nobility. It is here that Rubinstein reveals his greater maturity and artistry.

The sound on both tapes is evenly spread horizontally, with few marked directional effects, though, of course, the piano is in the center and the various orchestral choirs are where they belong. Tonally, the present recording is more heavily weighted in the bass than in the treble. The fairly close-to pickup gives the piano good presence, whereas much of Aliberti's precise accompaniment is lost because the entire orchestra is placed too far in the background with resultant loss of focus, especially in the upper strings. The Victor tape has more over-all brightness and orchestral presence, though everything is a bit too close for living room listening. On the whole the Rubinstein tape wins the nod on the basis of more equitable balance between soloist and orchestra, better sound quality, more profound treatment of the music, and lower price (\$16.95). P.A.

• • BEETHOVEN: *Mass in D, Op. 123* ("Missa Solemnis")

Uta Graf, soprano; Grace Hoffman, mezzo; Helmut Kretschmar, tenor; Albert Wenk, baritone; North German Philharmonic Orchestra and Chorus, Walter Goehr, cond. CONCERT HALL RX 63. 72 min. \$23.90.

Although this *Missa Solemnis* offers passages that sonically excel the monophonic versions, on the whole it is a disappointment.

The two channels are used here not to reproduce concert hall effects, but to create queer juxtapositions—such as the soloists always standing still in extreme right field while a big chorus moves all over the lot. Furthermore, enunciation is poor, and the balance is frequently off. Every so often things jell and the results are fine—but not often enough.

The performance, taken by itself, is not in the Toscanini or Klemperer class, but would have been able to hold its own if the engineering had given it the necessary assist. R.C.M.

- • BEETHOVEN: *Overtures: Egmont, Op. 84; Coriolan, Op. 62; Fidelio, Op. 72c; Leonore, No. 3, Op. 72b*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
VANGUARD VRT 3021. 35 min. \$11.95.

The villain here is the hall, since it allows the sound, particularly the low bass, to become covered at times with a sort of reverberant fuzz that takes away the clean outline the music ought to have. How this tape holds up depends on the weight one attaches to that uneven clarity, since the rival editions are both better engineered.

If one's main interest is the *Leonore* No. 3, the Bamberger tape is preferable, although Boult's performance is a good one. If *Coriolan* is your main interest, this set scores over the Munch. If the other two works are the source of the attraction, there are no alternate stereo editions, but this one should satisfy.

The direct, emphatic character of Boult's readings, their long singing lines, and the sensitive dynamics that extend at moments to a real *ppp* are all merits to be given full weight. R.C.M.

- • BORODIN: *Prince Igor: Polovtsian Dances*  
Tchaikovsky: *Capriccio italien, Op. 45*

London Symphony Orchestra and Chorus (in the Borodin); Minneapolis Symphony Orchestra (in the Tchaikovsky); Antal Dorati, cond.  
MERCURY MBS 5-7. 26 min. \$10.95.

The placement of the chorus in the *Polovtsian Dances* lends full perspective to the sound of this exciting music; but the singers often are difficult to understand and are usually overwhelmed by the orchestra. And chorus and orchestra both are all but drowned out by the percussion section, especially the tambourine, which is much too close to the left microphone. Dorati's reading and Mercury's reproduction are brighter and livelier than the Vittorio Gui version for Livingston, but the latter—without chorus—includes one more dance and offers a warmer, fuller orchestral texture that also is better balanced stereophonically.

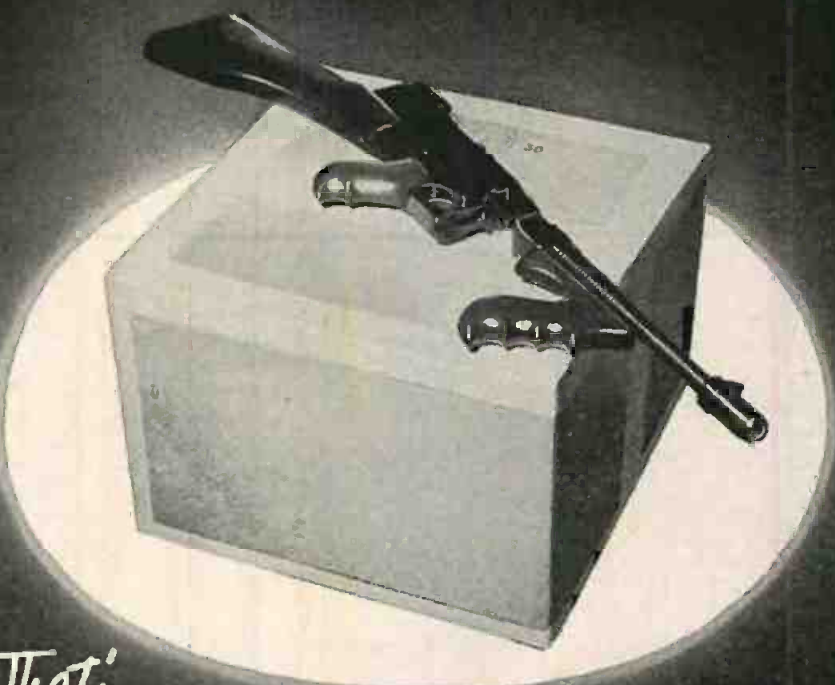
Dorati's presentation of the *Capriccio italien* is a model of clarity; so is the well-distributed reproduction. This time the battery is kept in proper check. But there is an over-all dryness of tone, which seems to emanate from the orchestra itself. In addition, a good deal of tape hiss was noticeable on the review copy, which was also lacking in sufficiently full bass except towards the end of the *Capriccio*. On the whole, both Dorati and Mercury have done much better elsewhere in promoting stereo. P.A.

- • GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Richard Farrell, piano; Hallé Orchestra, George Weldon, cond.  
MERCURY MCS 5-27. 31 min. \$11.95.

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utes longer than the Rubinstein version on RCA Victor. The difference in time is primarily a matter of tempo in the slow movement. The pace set by the late Richard Farrell (he was killed in an automobile accident recently) is very slow. Rubinstein's brisker approach cuts down the music you get for your money, but it nonetheless provides a firmer sense of lyric continuity in this portion of the work. The RCA recording is a couple of notches below Mercury's in brightness and orchestral presence. However, Farrell's piano is sometimes cut in two, with the bass on the left channel and the high notes on the right, while Rubinstein's remains in one spot and sharp focus. R.C.M.

• • MENDELSSOHN: *A Midsummer Night's Dream*—See Tchaikovsky: *The Nutcracker: Orchestral Suite, Op. 71a.*

• • LEOPOLD STOKOWSKI: "Music for Strings"

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

Symphony Orchestra, Leopold Stokowski, cond.  
CAPITOL ZF 65. 37 min. \$14.95.

What makes listening to the stereo version of this collection more rewarding than hearing the monophonic disc (Capitol PAO 8415) is the opportunity the former affords to follow the interplay of voices as they emanate from different parts of the room. This is especially apparent in the Borodin Nocturne. And in music where the voices remain relatively stationary, stereo adds depth and opulence to the velvety Stokowski string tone. The numbers appear in a different but in many ways more felicitously arranged order than that on the disc; here they provide a fairly regular alternation of slow and fast tempos. P.A.

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

Van Cliburn, piano; Symphony of the Air, Kiril Kondrashin, cond.  
RCA Victor ECS 187. 35 min. \$14.95.

The much acclaimed young Texan here presents solid evidence of admirably controlled dexterity and infectious verve, yet I myself do not fully share the wholehearted admiration for this performance that John M. Conly expressed in reviewing the monophonic disc. It seems to me that this is likely to be in the long run a less completely satisfactory taping of the familiar concerto than Gilels' (RCA Victor ECS 8) has proved to be. The fault, I think, is less that of the soloist

Continued on page 136

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than of the accompanying orchestra, which is no match for the Chicago Symphony . . . of the excessive tempo contrasts and occasional lapses of continuity that flaw Kondrashin's otherwise magisterial reading . . . and of the engineering, which is not as kind to the piano's percussive glitter as it might be.

As far as Van Cliburn himself is concerned, if he is hardly yet eligible for the ranks of the keyboard immortals, he surely is the most likely candidate who has appeared in recent years. Neither his fans nor more skeptical listeners are likely to begrudge the extra expense involved in owning this historic document in the present taping, for it imperiously demands stereoism for its full heroic impact. R.D.D.

- • TCHAIKOVSKY: *The Nutcracker: Orchestral Suite, Op. 71a*
- †Mendelssohn: *A Midsummer Night's Dream*

Hollywood Bowl Symphony Orchestra,  
Felix Slatkin, cond.  
CAPITOL ZF 67. 44 min. \$14.95.

Slatkin elicits some rich sounds from the orchestra, particularly from the strings in the *Waltz of the Flowers*. His performance of the *Nutcracker Suite* is in the very best taste and tradition, and the spaciousness and realistic distribution of the stereo sound are ideal. The orchestral execution throughout both works is exemplary, but the *Midsummer Night's Dream Overture* and *Scherzo* lack the light, fairylike qualities that could have been exploited so effectively by both the conductor and the stereo engineers (Capitol P 8403). P.A.

### More Briefly Noted

- • "Barber's Holiday." Livingston 2010 C, 15 min., \$6.95.  
Even a confirmed anti-barbershopper will find it hard to resist the disarming amateur (in the best sense) singing of the "For-Tune Hunters" in attractively colored and unfaucified harmony arrangements of *Mood Indigo*, *Mister Moon*, and six other pieces—all closely miked, of course, but here given effective stereo spread.
- • Lendvay Kálmán Gypsy Band: "Tears of a Gypsy"; "Gypsy Violin." Westminster SWB 7021 and 7054, 17 min. and 15 min., \$6.95 each.  
Two more reels which rank with the earlier "Gypsy Passion" (SWB 7005) among the very best recorded programs of Hungarian traditional songs in well-varied but always emotionally highly charged cimbalom-and-fiddle ensemble performances, some of which are further distinguished by exceptionally eloquent male vocals.
- • Music of the Middle Ages: Vols. 1, 3 and 4. Experiences Anonymes EA 0012, 0023/4; 50 min., 37 min., 39 min. respectively; \$14.95 each.  
As in Vol. 2 (Perotinus and Leoninus

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organa) of this invaluable series, stereo demands are at a minimum here, yet the two-channel medium still enhances Russell Oberlin's airily soaring countertenor, accompanied only by a single viol (in Vol. 1, *Troubadour and Troucère Songs*) or a single lute (in Vol. 3, *Cantigas de Santa Maria*). And when he is joined by Charles Bressler, Donald Perry (both tenors), and one or two violists in the even less familiar thirteenth- and fourteenth-century English pieces of Vol. 4, we can delight in an incomparably fruitful harmonization of ultramodern technology with timeless principles of musical expressiveness.

- • "Quarterlodeons"; "Honky-Tonk Piano." HiFiTapes R 801/2, 30 min. and 32 min., \$12.95 each.

Either as sonic documentations of a flamboyant recent past or as sonic appetizers, these reels are fascinating novelties. The first is a kind of symposium of old-time mechanical music makers from the Jim Hamilton, Perez, Calif., collection of nickelodeons. The second is ballyhooed as "Sounds from a Bordello in Hi Fi," but the strictly aural appeal of its Nelson-Wiggins player-piano with mandolin, xylophone, and bell accessories is the irrepressibly "raggy" jauntiness of its surely hand-played-roll performances of *It Had to be You* and fourteen other favorites—including the least sentimentalized and most twangy version of *Sonny Boy I've ever heard*.

- • Sabicas: "Plays Flamenca." Livingston 2015 C, 14 min., \$6.95.

Short enough to avoid monotony and exceptionally well varied in the performances themselves (which are topped in strictly musical appeal by a gravely lyrical *Garrotin Flamenca*), this is easily the most effective of Sabicas' Elektra recitals to date, even though the cleanly vibrant recording tends to involve in stereo an odd, if scarcely disagreeable, "doubling" of the solo guitar.

- • Strauss, Johann, II: Waltzes. Capitol ZF 63, 39 min., \$14.95.

Six favorites in nicely blended if not very widespread stereo, but curiously miniaturized and bereft of their essential magic by Slatkin's overcautious readings, the Hollywood Bowl Symphony's deficiencies in sonic breadth and coloration, the excision of the zither part in *Tales from the Vienna Woods*, and the frequent full-score abbreviations.

- • Waldteufel: *Estudiantina* Waltz (with J. Strauss, II: *Wine, Woman and Song* Waltz). Westminster SWB 7039, 16 min., \$6.95.

Armando Aliberti is too methodical in the Strauss waltz to match the best recorded versions, but his unusually gentle, even dreamy, version of the familiar Waldteufel work is one of the most seductive I know. In both these gleaming Vienna State Opera Orchestra performances the translucent recording is unalloyed delight.



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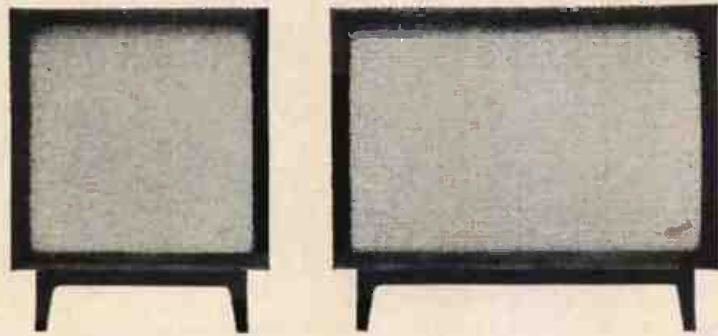
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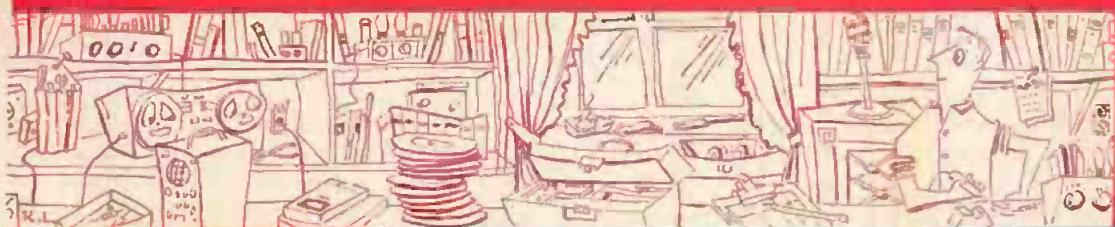
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## Tested in the Home

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

### Grado Stereo Tone Arm

**SPECIFICATIONS** (furnished by manufacturer): a four-terminal four-lead pickup arm for stereo or monophonic discs up to 12-in. diameter. **Tracking error:**  $\pm 0.8\%$ . **Stylus force:** adjustable from  $-10$  to  $+15$  grams with 12-gram cartridge, by sliding rear counterweight. **Micro-Control cartridge slides** accept any standard phono cartridge. **Dimensions:** 14 in. long, over-all; base to turntable spindle,  $7\frac{1}{2}$  in. **Price:** \$29. **MANUFACTURER:** Grado Labs, Inc., 4614 Seventh Ave., Brooklyn 20, N. Y.

The Grado Micro-Control arm is quite unconventional in appearance and in mechanical operation. The first thing you notice is that the main section of the arm is carved from a solid piece of gunstock walnut, beautifully grained and nicely finished. With the aluminum accessory hardware, the esthetic effect is striking, giving a distinct impression of imaginative good taste. It is more than that, however; the sturdy piece of wood provides a combination of rigidity and resonance-damping properties that are reflected in excellent audible performance.

Both the horizontal and vertical bearings of the arm are concentrated in a simple T-shaped steel assembly. The ends of the top crossbar of the T are ground needle-sharp, and snap into small holes in the sides of a U-shaped phosphor-bronze spring member that is screwed to the arm, inside a routed-out area toward the rear. This is the vertical bearing. The vertical leg of the T is a polished cylinder that fits snugly into a well drilled into the top of the base assembly, and rests on a ball bearing. This horizontal bearing is lubricated at the factory. Its diameter is fairly small, and it was made long enough so that friction is just right to damp out the lateral low-frequency arm/cartridge resonance.

Stylus force is adjustable over a wide range by means of a sliding counterweight at the rear of the arm. Once set, it is locked in position by a thumbscrew at the top. The base assembly requires only a  $\frac{1}{4}$ -inch hole through the turntable mounting board. The base proper is threaded on a long bolt which is a continuation of the horizontal bearing well; this bolt goes through the mounting hole

and is secured underneath by a washer and a wing nut. To adjust the arm height you have only to loosen the wing nut, screw the base up or down on the bolt, and tighten the wing nut again. Very simple, convenient, and sparing of the installer's temper.

There is room to mount just about any cartridge, too, and the method of cartridge installation is another example of unconventionality. You attach the cartridge to a long, thick plate of aluminum by means of the usual mounting screws; there are holes drilled and tapped on the plate for that purpose. At the rear of the plate is a slot, which is engaged by the bottom of another thumb-screw. You slide the plate into position in the arm so that the stylus is aligned with calibration marks on the bottom of the arm, and tighten the screw. The cartridge is then installed. Four individual color-coded wires are



*The Grado four-lead stereo arm.*

supplied, one pair for each stereo channel, and all within a flexible shield that is connected electrically to the cartridge mounting plate.

The Micro-Control arm is not especially long, as pickup arms go, but the offset angle and overhang dimension are optimum, within our measuring tolerances, for its length. As a result the tracking error is lower than average for professional arms. Also, the calibration marks on the

*Continued on next page*

## TESTED IN THE HOME

*Continued from preceding page*

arm, with the slot-mounting method, make it possible to obtain correct overhang dimension for nonstandard cartridges without repositioning the base. The arm has extremely free vertical motion, and equal mass vertically and horizontally, which are desirable for stereo record playing. We couldn't measure any resonances; consequently, the arm will obtain the maximum results from any cartridge used in it.

The Micro-Control arm is highly adaptable, easy to install and use, and handsome as well as functional. Needless to say, it will work just as well with monophonic cartridges as with stereo cartridges. Verdict: entirely favorable.

We had a chance to hear this arm with a developmental model of the Grado stereo cartridge, incidentally, and were very much impressed. If production models

prove to be just as good, and are as durable and dependable as the monophonic Grado cartridge, they will make a combination with the Micro-Control arm that will be difficult to equal.—R.A.

**MANUFACTURER'S COMMENT:** Just as a high-frequency resonance will cause a phonograph cartridge to sound strident and distorted, so will a resonance in a tone arm muddy and distort the over-all sound, especially the bass. The resonance due to arm mass and cartridge compliance generally occurs between 10 and 20 cycles per second. Although this resonance cannot be heard as a single tone, due to its low frequency, it can be heard as an overload characteristic in both the amplifier and speaker system, distorting the entire audio range. Add to this a tracing distortion due to tracking error in the tone arm and your sound really begins to suffer. The almost total lack of resonance and tracking errors in the Grado tone arm allow the amplifier, speaker, and pickup to perform to the full limit of their design. This results in unprecedented sound quality. The above problems multiply rapidly with the use of stereo cartridges; therefore, the use of a good tone arm becomes extremely important. Thank you for a fine report.

## KLH Speaker Systems

**SPECIFICATIONS:** (furnished by manufacturer)—**Impedance:** 16 ohms. **Power rating:** 75 watts program. **Efficiency:** approx. 0.75%. **Crossover frequency:** 1,200 cps. **Model One**—dual-woofer system with compartment for KLH Model Five tweeter or JansZen electrostatic tweeter. **Dimensions:** 38 in. high by 25 wide by 16 deep. **Price:** mahogany or birch, \$378; walnut, \$390; utility (without tweeter compartment, finished dull black), \$366. **Model Two**—single-woofer system with compartment for KLH Model Five or JansZen tweeter. **Dimensions:** 27½ in. high by 25 wide by 12 deep, including 6-inch legs. **Price:** mahogany or birch, \$197; walnut, \$206. **Model Three**—single-woofer system without tweeter compartment. **Dimensions:** 13½ in. high by 25 wide by 12 deep. **Price:** mahogany or birch, \$174; walnut, \$181; utility, \$159. **Model Four**—full-range two-way speaker system with cone tweeter. **Dimensions:** 13½ in. high by 25 wide by 12 deep. **Price:** mahogany or birch, \$224; walnut, \$231; utility, \$209. **Model Five**—two-way multiple-speaker tweeter system in cabinet. **Crossover frequency:** 1,200 cps. **Dimensions:** 7 in. high by 23 wide by 6½ deep. **Price:** \$100. **MANUFACTURER:** KLH Research and Development Corp., 30 Cross St., Cambridge, Mass.

The KLH woofer systems were designed originally to meet the need for units that would be ideal complements for the JansZen electrostatic tweeter (TITHed in November 1955). KLH's woofers, however, were only the starting point; they prompted the development of, first, a KLH tweeter tailored to match their woofers, and then a second separate tweeter system in its own cabinet, which was designed to complement the KLH woofers and to fit the tweeter compartment in KLH's woofer cabinets. The first tweeter is an integral part of the Model Four system; the second was intended as an alternative to the electrostatic unit for those who like the sound but not the price of an electrostatic.

All KLH woofers are acoustic suspension systems, manufactured under license from Acoustic Research, Inc., (see the Acoustic Research AR-1 TITH report, Oct. 1955) in which low-distortion low-bass response is obtained by using the air enclosed in a small cabinet to supply most of the restoring force that is needed to return a vibrating speaker cone to its at-rest position. Models One, Two, and Three are woofer-only units. Model One is a dual-woofer system whose cabinet contains an open-backed shelf for the KLH Model Five tweeter or the JansZen utility model electrostatic tweeter. Models Two and Three are single-woofer systems, one with an internal shelf for a tweeter, the other without the shelf. The Model Four is a complete two-way system containing a single KLH woofer and a special cone tweeter. The Model Five is a separately housed two-way tweeter assembly so dimensioned as to fit the tweeter compartment of the Model One or Two woofer system.

Tests on the KLH woofers alone showed them to be practically identical in sound, which suggests very good production quality control. Oscillator tests on the single-

woofer models indicated subjective frequency response that was extremely smooth and peak-free from over 1,000 to below 50 cycles, with a very, very gradual response rise from about 150 to 1,000 cycles. Below 50, there was a slow droop in output, and the woofer's low-frequency limit in my fairly small listening room was judged to be about 35 cycles. Some slight pressure was detected as low as 28 cycles, and there was no audible trace of doubling, clicking, or fluttering anywhere throughout or below the system's entire range. The dual-woofer Model One system had equally smooth response from 1,000 cycles downward, and it did



*KLH's Model Two woofer system.*

not exhibit the response rise above 150 cycles that was noted in the other woofers. The Model One maintained full contribution to around 35 cycles, and some output was detected at 20.

There are slight differences in sound between the JansZen utility tweeter and their "open" array tweeter, and it was my feeling that the array best complemented the KLH woofers. Even with that tweeter, I observed what seemed to be a slight predominance of the range centered around 1,000 cycles, although this quality was less noticeable with the Model One unit than with any of the other systems.

*Continued on page 142*

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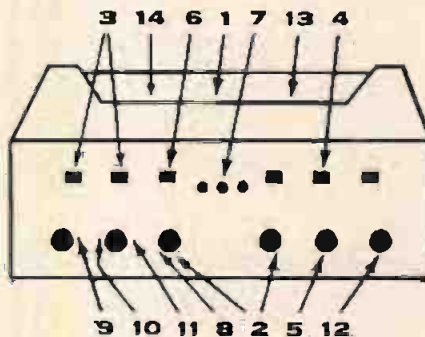
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The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier and control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future. Check the details of this new amplifier, and see for yourself why the new 299 is superior to any other amplifier available.



1 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier) 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output. 14 D.C. filament supply for preamp to virtually eliminate hum (80 db below full power output). 15 Distortion (first order difference tone) less than 0.3%.



Size in accessory walnut case: 15 1/2" w x 5" h x 12 1/2" d. Price \$199.95. (West of Rockies \$204.95)

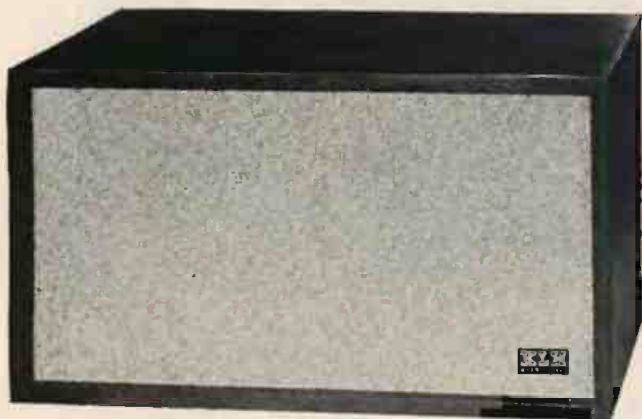
Write for complete technical specifications and new catalog HF-10

## TESTED IN THE HOME

*Continued from page 140*

KLH's woofer systems, with the KLH Model Five tweeter or either of the JansZens, presented an almost perfectly unified sound source, with excellent woofer-tweeter blending and a certain quality of openness and transparency that give the illusion of listening through the speaker rather than to it. Transient response was excellent, particularly with the JansZen on the high end; sonic detail was reproduced with really remarkable lucidity, and musical timbres were accurately portrayed. In the single-woofer systems, bass was deep, tightly controlled, and very well defined. The bass quality was not what could be called "sumptuous," but was more on the astringently pure side. There are many musically astute listeners who have a valid preference for this kind of bass quality, and those persons will like the bass on the single-woofer systems very much. My personal preference for monophonically reproduced bass tends toward slightly stronger contribution at the extreme low end, so my preference was for the Model One, whose bass was deeper, rounder, and considerably more massively robust. At the same time, however, the Model One still managed to share the other systems' qualities of smoothness, tightness, and detail.

The Model Four full-range system, with its built-in cone tweeter, sounded quite different in many respects from the



*The Model Four two-way system.*

other combinations. Its high end is smooth, sweet, and well dispersed throughout the listening area. It has some of the openness and transparency of a good electrostatic, although it is, by comparison, not as transparent or as low in distortion. The Model Four's LC crossover network has a pair of tweeter level control switches to provide balance control throughout the entire range above 1,500 cy-

cles or the range above 6,000 cycles. With these switches set for what sounded to me like most linear response, the Model Four's over-all sound was very nicely balanced and outstandingly musical. It produced a somewhat less rounded quality than did the other combinations but was, to my ears, a trifle more agreeable throughout the middle range than were the other single-woofer systems.

The Model Five tweeter's over-all character is as much like that of the JansZen utility model tweeter as any non-electrostatic unit I've heard thus far. It has unusually good high-frequency distribution, and is very smooth and clean, with a great deal of the JansZen's high end silkiness and transient response. And while it doesn't have either the



*The Model Five cone tweeter unit.*

transparency or the velvet smoothness of the JansZen, it does not sport as high a price tag, either. It is certainly an excellent lower-cost alternative, and its efficiency matches the KLH woofers equally well.

I have been particularly critical of these speakers simply because some minor flaws, which might ordinarily be lost in a haze of distortion and peakiness, are more evident in these units because of their generally superb quality. These are not inexpensive speakers, but they can stand comparison with the costliest systems on the market, and should certainly be auditioned by any musically appreciative listener who is shopping for a speaker system he can live with and continue to enjoy.—J.G.H.

**MANUFACTURER'S COMMENT:** The "very good production quality control" mentioned by the reviewer is maintained by taking an individual frequency response measurement on every speaker manufactured in our plant, and accepting for shipment only those which satisfy the stringent quality requirements we have established. We have been consistently able to hold very close tolerances on the performance of our speaker systems by manufacturing, completely within our plant, the special rim suspensions and felted paper cones, starting right from the raw ingredients of wood pulp, fibers, asphalt, and wool.

Incidentally, because the two low-frequency acoustic suspension loud-speaker mechanisms used in the Model One are specifically designed to operate as a pair, they do not have the same design parameters as those used in the single-woofer systems. By using this design approach, a dual speaker system can be produced that is considerably superior to that obtained by merely using two woofers which were originally designed to be used singly.

## Glaser-Steers Record Changer

**DESCRIPTION** (furnished by manufacturer): a four-speed automatic record changer with manual play provision. **Speeds:** 78, 45, 33½, 16½ rpm. **Motor:** shielded four-pole induction. Speedminder provides automatic intermixing of 33½ and 45 rpm discs, and sets speed according to stylus in playing position. Automatic shutoff and idler disengagement. Molded rubber turntable mat. Adjustable stylus force. **Dimensions:** 13½ in. long by 12 wide; 3 in. required below motor board, 5½ in. required above motor board. **Price:** \$59.50. **MANUFACTURER:** Glaser-Steers Corp., 20 Main St., Belleville 9, N. J.

The GS-77 appears to be no more complicated in design than the average record changer, yet it provides four speeds, manual operation, and fully automatic conventional changing operation, as well as a unique "Speedminder" feature which makes it almost impossible to ruin a record by unknowingly playing it with the wrong stylus.

The changer is designed to accommodate most turnover or turnaround cartridges, and clips are supplied with each changer for attachment to the cartridge. The clip is the controlling element of the Speedminder. When the speed selector switch is set for SPEEDMINDER operation, the changer will intermix 45-rpm discs with 12- and 10-inch LPs. The size of the disc dropping onto the turntable determines the set-down point for the pickup (which is true of most changers), but in the GS-77 the disc size *also* sets the turntable speed. Thus a 10- or 12-inch record will select 33½-rpm operation, whereas a dropping 7-inch disc will automatically flip the changer to 45 rpm. To play 7-inch 33½-rpm discs, the speed selector must be turned to 33½ rpm to prevent the changer from switching itself to 45 rpm.

*Continued on page 144*



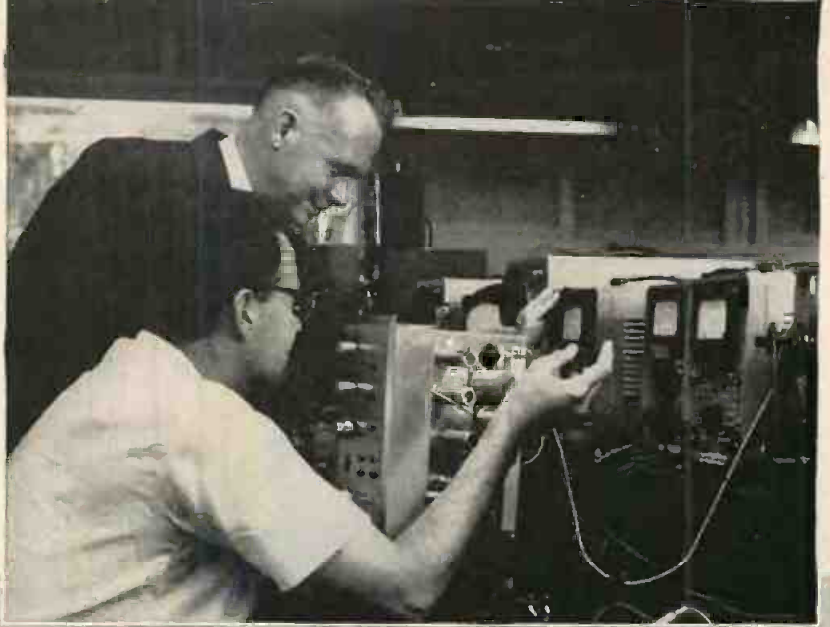
## This Man is Using an Electronic Crystal Ball

The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmer Scott insists on this as a protection to your investment.

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo . . . it used wide-band circuitry . . . it was equipped for multiplex . . . it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp . . . or any H. H. Scott product . . . is an investment in a component that will still be up-to-date many years from now.

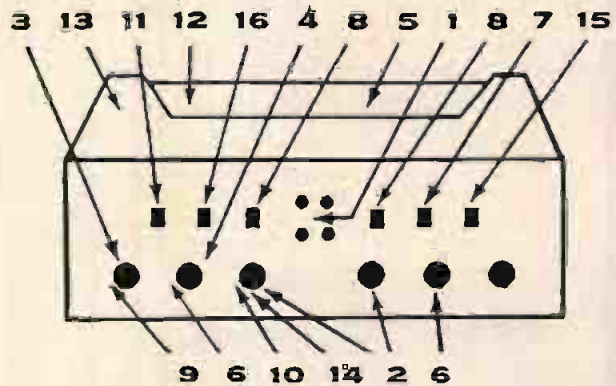


17 reasons why you should buy the

# New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., MATIARD, MASS.  
EXPORT: TELESCOPE INTERNATIONAL CORP., 36 W. 30TH ST., N. Y. C.



1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Trereo — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db/octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phono pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality of all H. H. Scott components . . . PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.



Sensitivity  $1\frac{1}{2}$  millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case  $15\frac{1}{2}$  w x 5 h x  $12\frac{1}{2}$  d. Model 130 price \$169.95 (\$172.95, West of Rockies).

Write for complete technical specifications and new catalog HF-10  
[www.americanradiohistory.com](http://www.americanradiohistory.com)

## TESTED IN THE HOME

Continued from page 142

These 7-inch LPs may then be intermixed with the conventional 10- and 12-inch sizes.

When the Speedminder is activated, the turntable will



The Glaser-Steers four-speed changer.

not rotate at 78 rpm unless the .003 stylus is in the playing position. If 78s are inadvertently played with the wrong

stylus the turntable will rotate at 33½ rpm—an obvious reminder that something is amiss. The 78-rpm speed is selected by rotating the stylus assembly to its correct position, and if the user should later forget to change back to the microgroove stylus, the Speedminder will call this to his attention immediately by playing 45s and LPs at 78 rpm. This may seem pretty drastic, but it is actually much less harmful than playing an entire disc at normal speed with the wrong stylus.

Mechanical vibration from our sample GS-77 was very low—on a par with that from some good transcription turntables—and rumble was even lower than might have been anticipated, largely because the GS-77's unusually substantial metal pickup arm reduces the inevitable bass resonance peak to a lower frequency than would be obtained with a lighter arm. No flutter was audible from our sample unit, although a very slight amount of wow was detectable during sustained piano chords. Speed accuracy was close to perfect at all settings of the selector, and the unit performed all of its functions smoothly and quietly, with no distracting grinding or clanking noises. All in all, an excellent job of design and execution.—J.G.H.

**MANUFACTURER'S COMMENT:** Audible wow in some early production models of the GS-77 was traced to incomplete saturation of the oilite bearings and nonuniform rotation of the ball bearings in their race. Since we located and corrected these potential sources of trouble, our process average has been close to zero, and complaints from the field about wow have ceased.

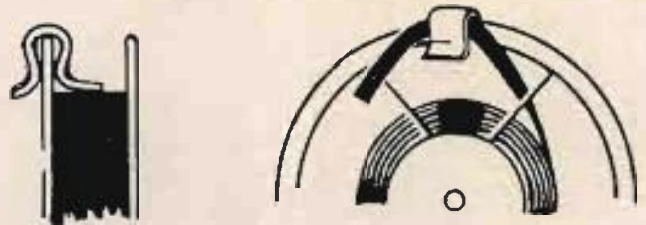
## Robins Tape Clips

**DESCRIPTION** (furnished by manufacturer): small plastic clips for securing magnetic tape on its reel. **Dimensions:** ½ in. long by ¼ wide. **Price:** 35¢ per box of 12 clips. **MANUFACTURER:** Robins Industries Corp., 36-27 Prince St., Flushing 54, N. Y.

A minor but constant annoyance to many tape recordists is the spillage of tape from its reel while the tape is stored in its box. This can be particularly troublesome when the reel is almost full to capacity or when it is being shipped through the mail.

These tape clips from Robins Industries are about the cleverest solution to this problem that we've seen to date. Since they are entirely nonadhesive, they are re-usable an indefinite number of times, and they will work on any sized reel (including the professional metal ones) regardless of how much or how little tape is wound on the reel.

If the reel is almost full, the clip may be simply attached to the edge of one of the flanges with its long tab pointing toward the tape. The tab will secure the outermost layer of



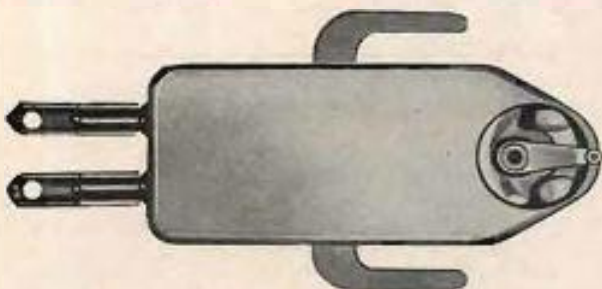
The tape clip holds full or partially full reels.

tape and prevent spillage. If there is insufficient tape on the reel for the tab to reach, you fold the end of the tape over the edge of one flange and slide the clip over it.

These are simple, inexpensive, and effective.—J.G.H.

## Norelco AG-3121 Cartridge

**SPECIFICATIONS** (furnished by manufacturer): a single-stylus monophonic moving-magnet pickup cartridge. **Frequency response:** ±2 db, 10 to 23,000 cps. **Output:** 35 mv. at 10 cm/second. **Moving mass:** 2.8 mg. **Lateral compliance:** over 5 x 10<sup>-6</sup> cm/dyne. **Recommended tracking force:** 4 to 5 grams. **Recommended termination:** 68,000



Norelco's AG-3121 moving-iron pickup.

ohms. **Stylus radius:** 1 mil. **Price:** \$29. **MANUFACTURER:** North American Philips Co., Inc., High Fidelity Products Div., 230 Duffy Ave., Hicksville, N. Y.

The latest monophonic pickup cartridge from North American Philips is, like the preceding model, a moving

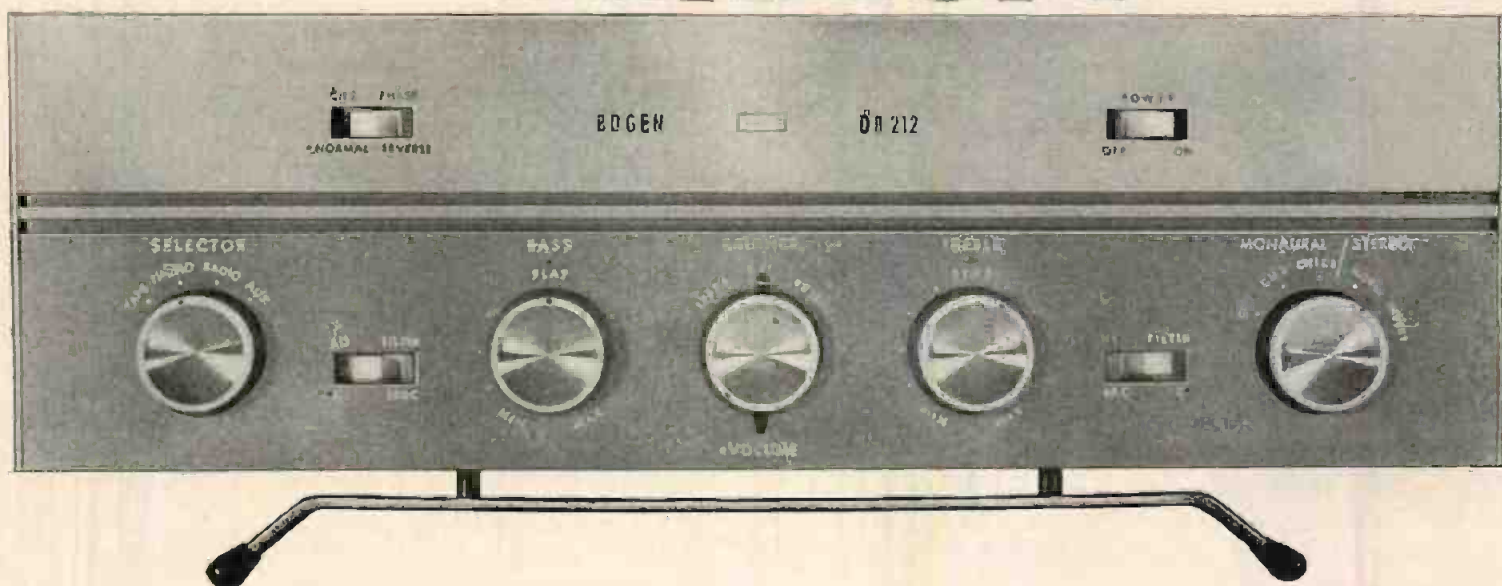
magnet type wherein the stylus is attached to a horizontal cantilever strip. When this is flexed, it twists a tiny vertical bar magnet back and forth in proximity to a coil-and-core assembly.

The new unit has higher vertical and lateral compliance and lower stylus mass than its predecessor, and has a rated frequency response of ±2 db from 10 to 23,000 cycles. (The low-frequency limit is, like that of nearly all magnetic pickups, dependent upon the quality of the pickup arm and the completeness of the bass compensation provided by the phono equalizer.) A single-stylus cartridge, the AG-3121 is designed to fit practically any pickup arm having standard cartridge-mounting facilities. It is a high-impedance unit, and requires for a load resistor the unusual value of 68,000 ohms. It should also be used with no more than 3 feet of interconnecting cable to the preamplifier, if its high-frequency range and smoothness capabilities are to be realized.

When used in a good arm and tracked at its recommended 5 grams, the AG-3121's over-all sound was smooth and clean. It traced all but the most loudly

Continued on page 146

# BOGEN MEANS STEREO REALISM



**T**HIS is the new Bogen Stereo-Phonic Dual Amplifier-Preamplifier. With this single unit you can precisely control all stereo sources (tapes, FM-AM radio broadcasts and the exciting new stereo discs!) and feed them through the self-contained dual 12-watt amplifiers to your stereo speakers. When you play monaural program sources, you have a total of

24 watts of power available for your speakers. Ask your Bogen dealer to tell you about the exclusive "Speaker Phasing Switch" which eliminates the "hole-in-the-middle" effect that sometimes occurs in stereo. See and hear the DB212 today...stereo hi fi by Bogen, the world's most experienced high fidelity manufacturer. Chassis: \$115.00. Pearl grey enclosure: \$7.50.

- **DB212:** Output Power: 24 watts (two 12-watt channels). Peak Power: 48 watts. Harmonic Distortion: 0.5% at rated output; less than 1% at 28 watts. Frequency Response: 20 to 20,000 cycles,  $\pm 1$ db. Sensitivity: tuner, aux, high tape—0.25 v; mag, low tape—8 mv. Noise and Hum (referred to rated output): tuner, aux, high tape—80db; mag, low tape—55db. Output Impedances: 4, 8 and 16 ohms. Tone Controls: Bass (60 c)— $\pm 10$ db. Treble (10 kc)— $\pm 8$ db. Equalization: Tape (Std NARTB), Phono (RIAA). Controls: Selector (four positions: tape, phono, radio, aux). Function (Monaural: Channel 1, Channel 2, Channels 1 & 2; Stereophonic: normal, inverted). Volume. Balance. Bass. Treble. Hi Filter (flat, 4 kc). Lo Filter (flat, 100 c). Speaker Phasing (2 positions). Power (on-off).

David Bogen Co., Paramus, N. J. • A Division of The Stegler Corporation

## Bogen

HIGH FIDELITY

...because it sounds better

MANUFACTURERS OF HIGH FIDELITY COMPONENTS, PUBLIC ADDRESS EQUIPMENT AND INTERCOMMUNICATION SYSTEMS

## TESTED IN THE HOME

*Continued from page 144*

recorded inner grooves with a minimum of audible stress, and its subjective smoothness was verified by its lack of accentuation of surface noise. Surface noise is further minimized by the cartridge's unusual lack of sensitivity to vertical motion. While its vertical compliance is high enough to permit acceptably clean tracking of stereo discs, this is not recommended in view of the size of the stylus tip (1 mil instead of the 0.7 mil used on stereo discs). Bass was superb: deep, full, and very well defined.

Needle talk from Norelco's AG-3121 was very low, as was its sensitivity to the external hum fields radiated by power transformers and poorly shielded phono motors.

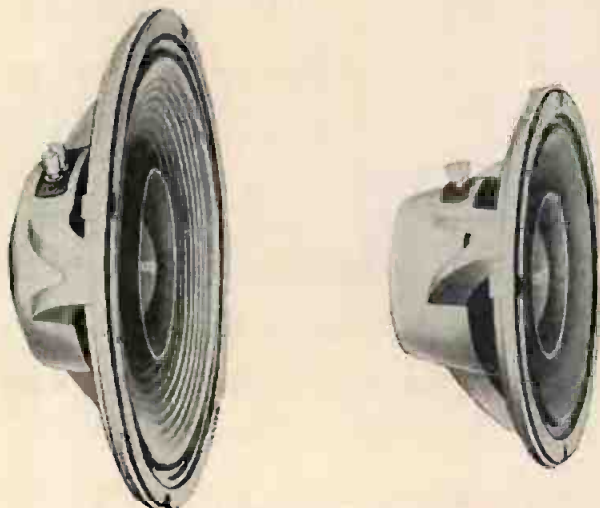
Since this cartridge has little in the way of characteristic coloration, it is a good sonic match for practically any high-quality loudspeaker system. Best results would probably be obtained from a speaker whose sound tended to be a little on the warm or unobtrusive side, since the cartridge tends—if anything—toward a certain coldness of sound.

All in all, a very nice job, and one that should please many a musically oriented listener.—J.C.H.

## Electro-Voice Wolverine Speakers

**SPECIFICATIONS** (furnished by manufacturer): inexpensive high-quality wide-range loudspeakers. **Model LS-8**— 8-inch single-way speaker. **Frequency range:** 50 to 13,000 cps. **Free-air cone resonance:** 55 cps. **Power rating:** 20 watts program, 40 watts peak. **Critical damping factor:** 15. **Impedance:** 8 ohms. **Voice coil diameter:** 2 in. **Total magnetic flux:** 70,700 maxwells. **Price:** \$18.00. **Model LS-12**— 12-inch single-way speaker. **Frequency range:** 30 to 13,000 cps. **Free-air cone resonance:** 40 cps. **Power rating:** 20 watts program, 40 watts peak. **Critical damping factor:** 15. **Impedance:** 8 ohms. **Voice coil diameter:** 2 in. **Total magnetic flux:** 70,700 maxwells. **Price:** \$19.50. **MANUFACTURER:** Electro-Voice, Inc., Buchanan, Mich.

These Wolverine speakers feature die-cast frames, large (2-inch diameter) voice coils, high efficiency, and a dual-



*The LS-12 (left) and LS-8 Wolverines.*

cone arrangement which derives many of the benefits of a true two-way speaker system from a single voice coil. Electro-Voice's "Radax" construction places a small, light paper cone at the apex of the large, main cone. The small cone minimizes high-frequency beaming and, since it is lighter than the main cone, also helps to extend high-frequency response.

Both speakers perform best in a resonant or horn-loaded enclosure. When mounted in a carefully tuned bass reflex enclosure, the LS-8 produced surprisingly big, full sound, with a sharp brilliance that favors brass and

high percussion instruments rather than strings and wood winds. Bass definition was good, and bass range was quite remarkable in view of the speaker's size, although it could not be expected to pump 32-cycle fundamentals into the room at full strength. Some doubling was observed when a wide range of pure tones was fed into it, but this slight distortion was not found to increase until the power level feeding the speaker had reached the stage where it was almost painfully loud. A very nice, budget-priced (\$18) hi-fi speaker.

The LS-12's over-all sound is much the same as that of the LS-8, except for a markedly more robust low end. This produces much of the big, heavy-bass sound that is usually associated with 15-inch woofers, and matches it with a highly projected high end. Its extreme high-frequency range is not as good as that from the LS-8, but its sparkling brilliance helps to make up for the lack of high musical overtones and tends to bring sounds forward to a point about a foot or so in front of the speaker. Its over-all distortion seems about the same as that from the LS-8, and its power-handling capability is, if anything, even higher. It costs only \$1.50 more.

Both of these are a bit too brilliant for my taste, but they are unusually free of peaks and harshness, and will no doubt appeal strongly to listeners who like the extra bite and foundation of a speaker system which favors the bass and presence ranges. I suspect that a good many of these Wolverine speakers will be bought in pairs for stereo use.—J.C.H.

**MANUFACTURER'S COMMENT:** Electro-Voice feels that TITH has perceived accurately the design and marketing philosophy of the new Wolverine series: the most high-fidelity features at the lowest cost.

Our only possible exceptions to this review might be those dealing with semantics, although we understand the difficulty of describing such objective qualities as tonal balance. The point is made by the reviewer especially that these units have more output in the high range than suits his taste. The biology of stereo perception demands full-level propagation of the range above 8,000 cps to preclude violent distortion of the spatial relationships of the musical instruments. (At 12,000 cps, the ear opposite the sound source must show a disparity in level, below the ear closer to the sound source, of the large amount of 24 db.) Thus, if the loudspeaker lacks brilliance or the ability to respond completely to these frequencies, poor directional or spatial effects in stereo reproduction will result.

We at Electro-Voice feel that we must defer in our designs to the biological integrity of the two ears operating to produce the best three-dimensional illusion. High fidelity from now on includes only that sound reproduced stereophonically.

## H. H. Scott Stereo-Daptor

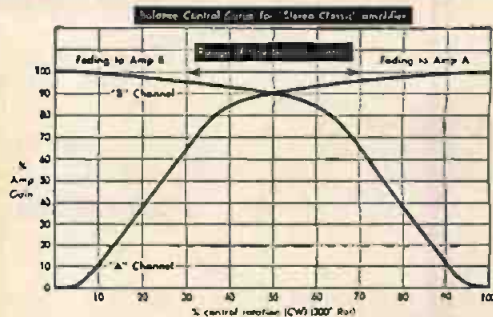
**DESCRIPTION** (furnished by manufacturer): a passive control center for stereophonic operation of two monophonic reproducing systems. **Inputs:** two from high-level input source, two from tape recorder. **Controls:** function selector (MONAURAL RECORDS, STEREO, REVERSE STEREO, CHANNEL A, CHANNEL B); tape monitor switch (RECORD, PLAYBACK); volume/loudness switch (VOLUME, LOUDNESS); volume/loudness control and AC power. **Outputs:** two at high impedance high level to main amplifiers, two at high impedance high level to tape

recorder channels. Two switched AC outlets. **Dimensions:** 6½ in. wide by 4½ high by 6 deep, over-all. **Price:** \$24.95. **MANUFACTURER:** H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

There are two ways of "going stereo" at the present time: buying a completely integrated stereo system, or converting one's present monophonic system to stereo. The former course poses few problems, because a good stereophonic

*Continued on page 148*

# New G-E 40-watt "Stereo Classic" Amplifier



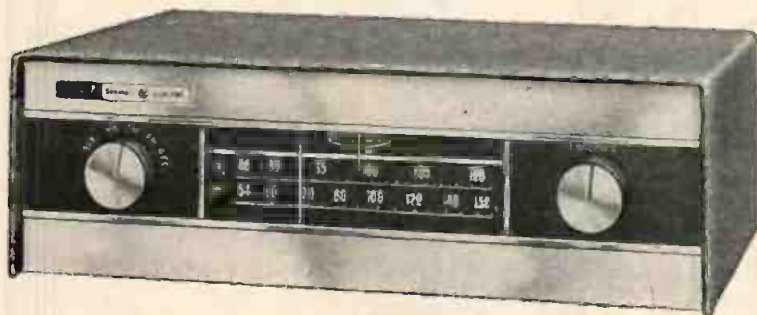
**Versatile, convenient switches and controls.** In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect *without* overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles both 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. **\$169.95\***.



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. **\$129.95\***.

## ...and new FM-AM Tuner



**Top performance in a trim, modern cabinet.** Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. **\$129.95\***.

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

\*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF10, W. Genesee St., Auburn, N. Y.

## TESTED IN THE HOME

Continued from page 146

control unit will have all of the special switching and control facilities that are necessary for and unique to stereophonic reproduction. Converting to stereo can be a problem, however, because certain of the necessary stereo control facilities are not provided by simply adding a second control amplifier and loudspeaker system to an existing set of components. For instance, there should be some way of controlling the volume of both channels simul-



The Stereo-Daptor control unit.

taneously, and there should also be provisions for reversing the stereo channels, for playing monophonic sources through both channels, and for playing monophonic discs with a stereo pickup cartridge (for this the two channels should be paralleled, to eliminate the cartridge's vertical output). All of these control facilities are provided by the Scott Stereo-Daptor.

The Stereo-Daptor is a so-called passive control center, in that it contains no tubes or transistors. Thus, it is about as close to being absolutely distortionless as anything can be. Its AC cord and power switch are simply to provide a means for turning the entire system (plugged

into the AC outlets on the rear of the control center) on or off from the Stereo-Daptor.

The unit was designed specifically for easy interconnection with a pair of Scott amplifiers, but it will provide full stereo control facilities for any pair of systems which meet certain functional requirements. Conditions for ideal operation of the Stereo-Daptor are as follows: (1) Connected in series with the Tape Monitor connections on a pair of identical control amplifiers or amplifier-preamplifier combinations, (2) Connected between any pair of control units and a pair of identical amplifier-speaker combinations, (3) Connected between any pair of control units and any pair of amplifier-loudspeaker combinations, as long as the most efficient amplifier-speaker channel is equipped with an input level-set control.

The Stereo-Daptor may actually be used with any combination of systems in which the signal circuits can be interrupted at some point, as between a control unit and amplifier. However, if the systems do not meet the requirements outlined above, switching the Stereo-Daptor's FUNCTION SELECTOR may necessitate drastic rebalancing of channel levels, and it may be impossible to balance the channels when playing monophonic material through both channels.

There is very little that can be said about the performance of the Stereo-Daptor, except that it does what it is supposed to do.

The Stereo-Daptor is carefully designed to avoid hum due to ground loops (a common problem with this type of device), and no problems were encountered either with hum or with any form of instability. Manipulation of the FUNCTION SELECTOR caused neither volume changes (when the unit was used in a properly adjusted pair of appropriate systems) or clicks, and the Stereo-Daptor's characteristic high impedance did not cause audible high-frequency losses as long as its interconnecting cables were kept within the recommended 3-foot length limit.

Users who own tape recorders having monitoring facilities should note that the Stereo-Daptor is equipped with its own Tape Monitor switch and appropriate connections, so the Monitor connections on the preamplifiers (which will be occupied by the Stereo-Daptor) will still be available for recording.

All in all, an excellent stereo conversion unit.—J.G.H.

## C.B.C. Music Minder

**DESCRIPTION** (furnished by manufacturer): an automatic switching device enabling a record changer to turn off an entire phono system. Model 500—for all Garrard and Thorens changers. Model 600—for all Collaro, Glaser-Steers, Miracord, V-M, and Webcor changers. Dimensions: 6½ in. long by 2¼ wide by 1¾ high, over-all. Price: \$11.95. **MANUFACTURER:** C.B.C. Electronics Co., 2601 N. Howard St., Philadelphia 33, Pa.

The C.B.C. Music Minder is a small box-like device equipped with an AC cord and plug, a pair of AC outlets, a relay, and a selector switch. The relay is connected to the AC outlets in such a way that, when current is being drawn from one outlet, AC power is supplied to the other outlet. When the device plugged into the first outlet ceases to draw current, the power to the second outlet is automatically cut off.

In use, the first outlet supplies a record changer of the type which shuts itself off after the last record, while the rest of the high-fidelity system (amplifier, tuner, electrostatic tweeter, etc.) plugs into the second outlet. A slide switch on the Music Minder allows the automatic switching to be bypassed, so that the system may be warmed up before the changer is started. When everything is set to go, the changer is turned on and the Music Minder's switch set to its AUTOMATIC position. The

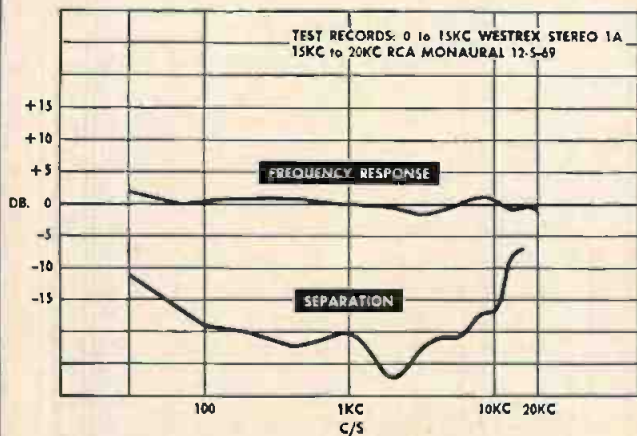
changer will play through its record or stack of records, and when it is finished the entire system will shut itself off. If nonautomatic operation is desired, the slide switch may simply be set to its MANUAL position and left there.



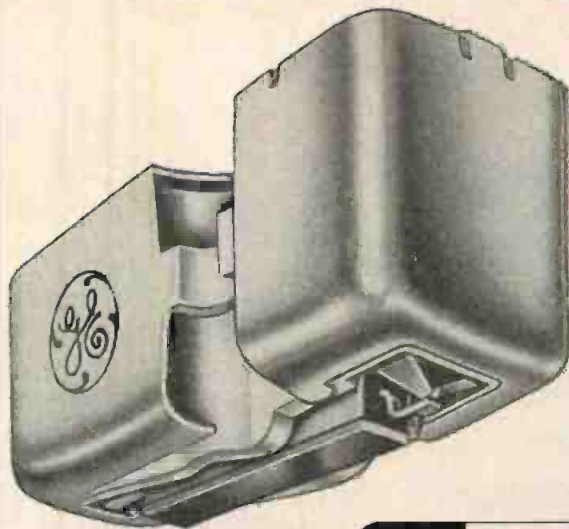
C.B.C.'s Music Minder enables a record changer to control the AC power for all other system components.

This is a very clever idea, and is so simple in principle and in operation that about the only thing that can be said about it is that it works exactly as it is supposed to.—J.G.H.

# New G-E "Golden Classic" stereo-magnetic cartridge



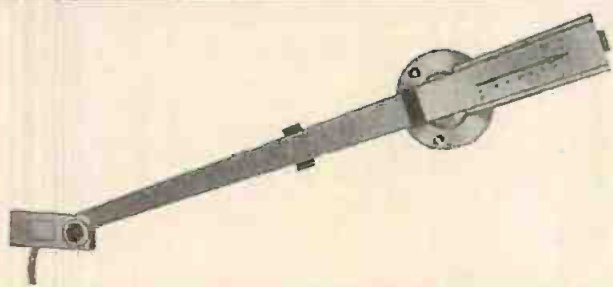
Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance  $4 \times 10^{-6}$  cm/dyne; vertical compliance  $2.5 \times 10^{-6}$  cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

## ...and new "Stereo Classic" tone arm



- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear **\$29.95**. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HF10, W. Genesee St., Auburn, New York.

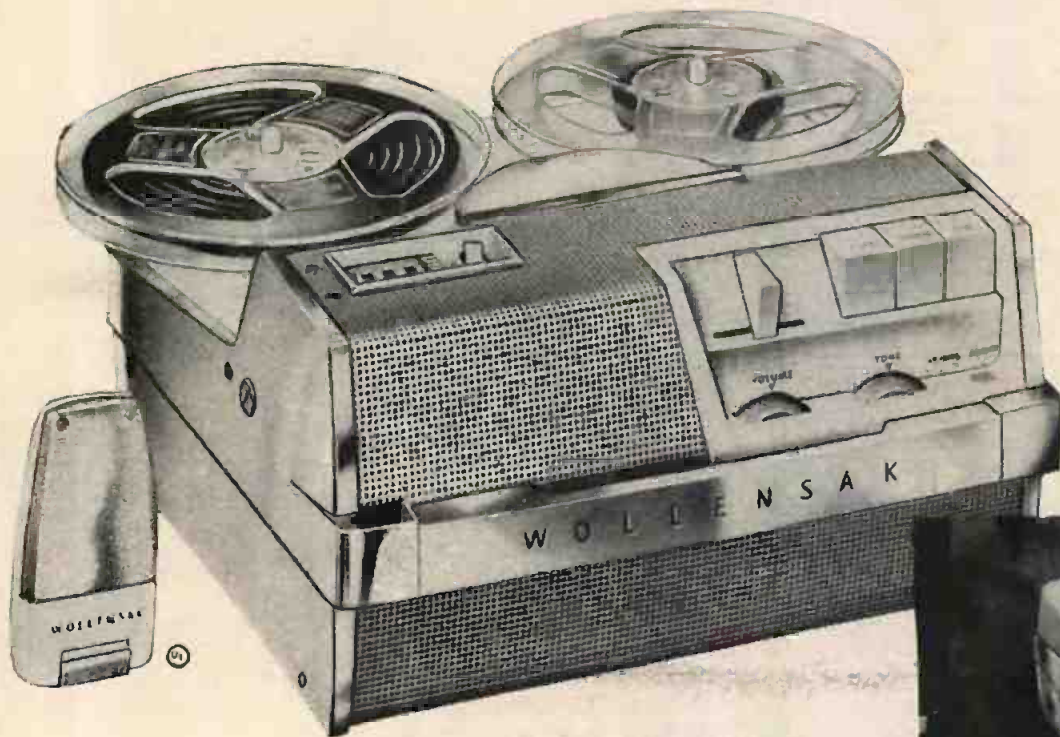
GENERAL  ELECTRIC

Announcing the Magnificent New

# WOLLENSAK "1515"

STEREOPHONIC HI-FIDELITY TAPE RECORDER

WITH BUILT-IN PRE-AMPLIFIER



The thrilling presence  
of a live orchestra  
in your home... full  
third dimensional sound!



**ULTRA LIGHTWEIGHT**  
Measures only 6½" x 10¼" x 11¾";  
weighs scant 20 lbs. Distinguished  
design harmonizes with every decor.



**EASY OPERATION!**  
Simplified key-board  
controls. Handy,  
strikingly beautiful  
operating panel  
provides the utmost  
in operating ease.

**ULTRA-POWERFUL!**  
10 watts push-pull  
audio output—four  
times greater than  
larger, less portable  
recorders. Ideal for  
auditorium use.



**CONSOLE PERFORMANCE!**  
Tape live music or  
use in conjunction  
with a hi-fi speaker  
and tuner for a fine  
hi-fidelity system.

**FREE DEMONSTRATION**—Your authorized Wollensak Dealer will be glad to show you the "1515" and other fine WOLLENSAK Cameras and Projectors. See him now!

Now you may enjoy the realism of three-dimensional sound in a truly portable stereophonic tape recorder! Two separate *in-line* sound channels bring the living presence of a full orchestra into your home. The upper channel permits you to record and play back monaurally. The lower channel, in line with the upper, plugs in directly to the Phono input of your radio, high fidelity system or your television. No auxiliary pre-amp is necessary as the pre-amp is built right into this WOLLENSAK Tape Recorder. Dual speeds, two-level recording indicator, keyboard controls, index counter, high speed rewind lever, etc. MODEL T-1515, complete with microphone, 2 reels (one with tape), cords, \$229.50

**GUARANTEED SPECIFICATIONS** Frequency Response—Upper Channel. 40-15,000 cps. ± 3db. at 7½ ips.; 40-8,000 cps. ± 3db. at 3¾ ips.; Lower Channel: 40-15,000 cps. ± 3db. at 7½ ips. (NARTB Standard Equalization). Wow and flutter less than 0.3%; Signal to noise ratio greater than 50 db.; Signal from lower channel pre-amp output 0.5 — 1.5 volts; Crosstalk — 50 db.



**"1500" HI-FIDELITY DUAL-SPEED TAPE RECORDER**  
Only 6½" x 10¼" x 11¾"; weighs 20 lbs.  
10 watts push-pull output is four times  
greater than ordinary recorders.  
"Balanced-Tone" high-fidelity; key-board  
control. Accepts 7" reels; tape speeds of  
3.75 and 7.5 ips.; index counter, etc.  
Complete with microphone, 2 reels,  
tape and cords, \$199.50

WOLLENSAK OPTICAL CO. • CHICAGO 16, ILL.



# AUDIO FORUM



## Stereo Conversions

SIR:

I recently heard a rumor that the —tape recorder would soon be available with a stereophonic conversion kit, but I have not been able to find out any definite information on this from dealers or the manufacturer himself, so I am writing you in the hope that you have been able to gather more information than I have.

Norman Holsing

Rapid City, So. Dakota

SIR:

I own a —tape recorder which is equipped with staggered heads for stereo playback. Inasmuch as the majority of tapes being issued lately are made for stacked heads, I would like to convert my recorder for this type of playback, but I do not know how to make this conversion (if it is possible). Can you help me out?

John Tierney

New York, N. Y.

So many inquiries of the same general type as these have been received lately that an omnibus "open" reply would seem to be in order for the benefit of other readers attracted by the notion but vexed by the problems of converting their present single-channel tape recorders for stereo playback, or their present staggered-head equipment for stacked-head operation. The three practicable conversion procedures, in order of recommended preference, are as follows:

1) Install in place of the present single-channel head or staggered heads a stacked-head substitute which is supplied for your specific tape-recorder model by its own manufacturer. Many manufacturers now have such conversion kits available (some with, some without, the required second preamp), and most of the others probably will provide them shortly in response to the widespread public demand. Inquire of your local dealer or directly of the manufacturer himself, stating the model number of your present equipment.

2) If no manufacturer's kit is available for your particular model, it may be possible to use the Dactron "Stereadapter" (stacked stereo-playback

head in an "outrider" mounting), which is adaptable for most, if not quite all, popular models of tape recorders, and which is manufactured by the International Magnetic Electronics Co., Box 987, Minneapolis 1, Minn. This is the only general adapter kit we know of at present, but quite possibly there are—or soon will be—others.

3) It is also possible to purchase a stacked head separately and to have it installed by a competent serviceman (or yourself, if able) in place of your present single-channel playback head or staggered pair. Such replacement heads are available from Brush Electronics Co., 3405 Perkins Ave., Cleveland 14, Ohio; Crest Electronics Corp., Chelsea, Mich.; International Magnetic Electronics Co., as above; Michigan Magnetics, Inc., Vermontville, Mich.; Shure Brothers, 222 Hartrey Ave., Evanston, Ill., and undoubtedly others. Warning: no replacement head should be purchased, however, until you have made sure that its particular mounting facilities and electrical characteristics are suitable for your particular tape-recorder model.

In any case, no conversion can be recommended unless you have access to the proper facilities (a good test tape and a VTVM) for proper alignment of the head after installation. In general, most such conversions are likely to be makeshifts, and their success or failure to give even reasonable satisfaction will be largely determined both by the specific kit's or replacement head's suitability for your particular equipment, and by the care with which it is installed and checked for optimum performance.

## Compliance

SIR:

The advent of stereo discs has drawn a lot of attention lately to pickup compliance, both vertical and lateral, but no one seems to have taken the trouble to explain this term to us poor, ignorant consumers.

I'd appreciate it if you could fill in the missing information.

Lewis Pelham

New York, N. Y.

The compliance of a pickup is the measure of the ease with which its stylus will move from side to side (lateral compliance) or up and down (vertical compliance). The method of rating compliance in specifications is to state the distance (in millionths of a centimeter) that the stylus will move in a given direction when a force of 1 dyne is applied to its tip.

Lateral compliance determines a pickup's ability to track loudly recorded bass and middle-range passages. At high frequencies, the limiting factors are the moving mass and the vertical compliance of the stylus assembly. In order to track high frequencies, the stylus must be capable of changing direction extremely rapidly. This requires that it have as little inertia, or moving mass, as possible. Also, as a result of the difference between the shape of a cutting stylus and a playback stylus (one is triangular in cross-section, the other is circular), high-frequency recorded grooves will tend to force the stylus upward with each half-cycle of undulation. Thus, vertical compliance and vertical mass are also important at high frequencies.

Any inability of a pickup to follow the groove perfectly is reflected in increased record wear and, usually, increased distortion. Thus, the higher the vertical and lateral compliance (up to a point), and the lower the stylus mass, the better the pickup will be likely to perform.

Vertical compliance is particularly important in a pickup which will be used to play stereophonic discs, because these discs have a significant amount of vertical modulation inscribed in their grooves. A stereo disc played on a pickup which is lacking in vertical compliance will be irreparably damaged and may be worn out with a few plays. A stereo cartridge, however, will have more than enough vertical compliance to cope with the slight vertical components on a monophonic disc.

## Carbon Tetrachloride

SIR:

I am writing to inform you that you

Continued on next page

# Sound Talk



by John K. Hilliard

Director of Advanced Engineering

## LOUDSPEAKER EFFICIENCY

Loudspeaker efficiency is an important design factor that is often overlooked or misunderstood by those who enjoy high fidelity. It is only logical to assume that any device should be engineered to be as efficient as possible whether it is an auto engine, an amplifier or a loudspeaker.

Speakers which have very low efficiency were not designed with that feature in mind. Rather this low efficiency is a by-product of one of the simpler and less expensive engineering methods used to achieve bass response and low distortion.

Such designs, in an effort to achieve greater bass and low distortion, utilize a heavy cone which has inherently low resonance. This heavier mass provides greater bass but carries with it the high price of poor transient response, loss of mid and high-range efficiency and smoothness, and heavier amplifier requirements.

Many speakers following this design approach require as much as 16 times the amplifier power to obtain the same listening levels as more efficient units. Ten watts versus 160 watts seems like an extreme design compromise. Few, if any, of the stereo amplifiers will provide sufficient power for full dynamic range at normal listening levels with such low efficiency speakers.

With a more carefully integrated design approach, and the acoustical laboratories necessary to truly evaluate results, it is not necessary to make this compromise to achieve bass. A properly designed magnetic structure will provide a strong flux throughout a long air gap. Cones, with their compliance and voice-coil designed for long linear excursion throughout the audio range, will operate in this high flux with great efficiency. Such a design has low distortion and good bass without any compromise in efficiency or transient response.

All ALTEC speakers are the result of such integrated design principles. Their bass reproduction is in proper balance with the rest of the audio spectrum. Their distortion and transient response have received careful attention. Their efficiency is as high as present engineering art permits.

It should be remembered that a good loudspeaker design need not sacrifice a part of the whole performance in order to provide a single outstanding feature.

Listen critically at all levels of loudness. You will readily distinguish the superiority of ALTEC loudspeakers.

Write for free catalogue: ALTEC LANSING CORPORATION, Dept. 10H-c, 1515 S. Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N. Y. 12-39

## AUDIO FORUM

Continued from preceding page

were wrong in stating that turntable drive pulleys and rubber idlers should be cleaned with carbon tetrachloride ("Audio Forum," March 1958). Carbon tetrachloride is definitely harmful to rubber and to many of the plastic substances that are used for idlers.

H. A. Rubenstein  
New Britain, Conn.

*You are right: carbon tetrachloride is one of the best cleaning fluids for metal drive surfaces, but it is sure death on rubber and some plastics. Neither should it be used on tape recorder heads (because it will dissolve the head lamination binding material used in many heads). Alcohol is the recommended cleaner for rubber and neoprene drives. Recorder heads should be cleaned with one of the special preparations sold for that purpose.*

### Hum

SIR:

In your April "Audio Forum" you answered a query from a reader who was troubled by hum.

My problem is almost identical to his, except that the hum in my system persists even when the pickup is disconnected from the amplifier. The noise is quite evident and is disagreeable even at normal listening levels.

Is the hum inherent in my particular amplifier (an Altec A333A and A433A)? If not, what part of the amplifier or preamplifier should I suspect? As far as I can recall, the hum has always been present, and to a far greater degree on the magnetic pickup channel. I didn't become annoyed about it until I heard a system whose hum level was almost inaudible at maximum gain.

D. W. Triplett  
San Diego, Calif.

*A condition of excessive hum which persists when the phono pickup is disconnected from the preamplifier may be caused by a defective preamplifier tube, improper adjustment of the amplifier's hum balance control (if there is one on the amplifier), a defective or poorly-designed amplifier (the latter is not the case in this instance), or a low-frequency peak in the loudspeaker system or in the listening room. Try changing the location of the loudspeaker in the room, a few inches at a time, and if the speaker enclosure is of the bass-reflex variety, check the tuning of the port, as suggested in the April 1958 "High Fidelity Primer," in HIGH FIDELITY.*

*The components whose failure is most commonly responsible for excessive hum of this type are electrolytic capacitors, rectifiers, and early-stage tubes.*

### Original What?

SIR:

Will you kindly explain to me how Westminster Recording Company can make stereo tapes from Westminster originals, when all the Westminster originals that I know of are monophonic instead of stereo?

I saw advertisements in recent issues of HIGH FIDELITY where Sonotape claimed that they got super high-fidelity stereo quality by copying their tapes from "Westminster originals." How do they do this? Do they use some sort of a converter to add a pseudo-stereo effect to the monophonic originals, or what?

Donald Perry  
Hartford, Conn.

*Sonotape's advertisement was not misleading—just ambiguous. They are not manufacturing stereo tapes from monophonic originals—this is impossible, as you pointed out. What they mean in their advertisements is that their recorded tapes are copied directly from Westminster's original stereo masters, instead of from a copy, or a copy of a copy, of the master. They are, in other words, once-removed copies of the originals, and are thus likely to have cleaner sound than tapes that are twice or thrice removed from the originals.*

### Tube Life

SIR:

The "Tested in the Home" report on the Jerrold FM Range Extender preamplifiers (June 1958) contained the statement "... the amplifier tubes last longer in continuous than in intermittent operation."

Does this mean I should turn my amplifier on and leave it on all the time, until something needs replacing? Or are there exceptions to this statement?

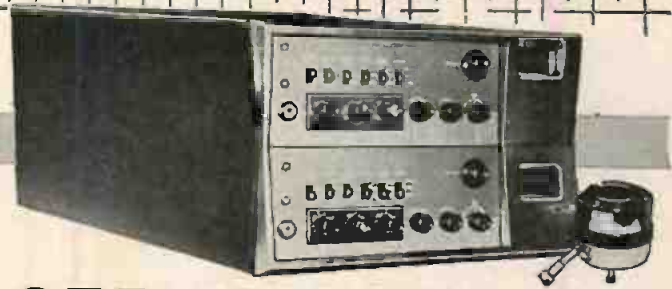
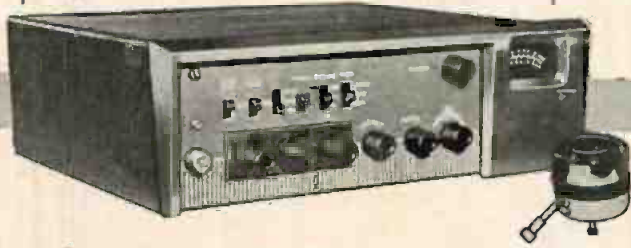
Wade Beebe  
Novato, Calif.

*The statement about tube life in the Jerrold TITH report was true, but does not apply in all cases.*

*A tube becomes worn out when its heater burns out or when its plate current falls below a certain value, but which of these things occurs first depends upon the way in which the tube is being used. Tubes which are operating at or near their maximum plate*

Continued on page 154

# NOW...FOR THE FIRST TIME... Ortho-Linearization TAILORS SOUND TO FIT YOUR ROOM



## MONOPHONIC STEREOPHONIC ORPHEON

FEATURING AAS\*

The finest amplifiers are "linear" in the lab, but not in the living room! That's because room acoustics play the most important part in amplifier performance.

Now, for the first time you can actually tailor the performance of a superb amplifier to suit the acoustics of your room! AAS\*—the Acoustical Analyzer System—Precise Development's exclusive new feature accomplishes this amazing feat. And AAS\* is found only in the great, new ORPHEON amplifier. Using an Acoustical Analyzer Probe, you can actually adjust the low and high frequencies separately to match the mid-range tones, and provide perfect linearity to match the acoustics of your own living room! And once the adjustment is set, the ORPHEON remains in balance unless there are major changes of furniture or drapes in the room.

To match the musical tastes of everyone, Precise Developments

Inc. provides two versions of the great new ORPHEON — one Monophonic, and the other Stereophonic. The MONOPHONIC ORPHEON offers 40 watts of undistorted listening pleasure plus every important feature you'd expect to find in a luxury-class amplifier. The STEREOPHONIC ORPHEON provides the greatest flexibility ever offered an audiophile. It comprises two systems in a single chassis — each one identical with the monophonic version described above. They may be used together to reproduce brilliant, clean, linear stereophonic sound, or may be used separately to serve two separate areas monophonically with different music... or they may be used together as an elaborate mixer for recording.

Before you buy stereo, be sure to hear this great new amplifier concept. It's a revelation of the ultimate in high fidelity engineering!

### ... Just Look At These Amazing Features! ...

- 40 watts monophonic output (peak 80 watts)
- 80 watts stereo output (peak 160 watts)
- Inputs for radio, TV, tape, microphone and magnetic or crystal phono on each system segment
- Tape and monitor outputs on each system segment
- Calibrated Microphonic Acoustical Probe for AAS\*, can also be used as public address microphone or for tape recording
- 24 positions of equalization for each system segment
- DC on input filaments
- At least 18 db of bass and treble boost attenuation plus additional 20 db with AAS\*

- Volume and Loudness controls on each system segment; 5 mv full output
- Rumble filter • Muting filter
- Output meter reads power output in watts or tape output in volts on each system segment. It is also a Sound-level Meter with AAS\*
- Separate tape output level potentiometer on each system segment
- Cathode-follower tape output on each system segment
- Internal grid bias hum control (-80 db for radio, -60 db for phono)

Model AM40A—Monophonic, 40 watts (80 watt peak), with AAS\*—factory-wired complete.....\$189.50

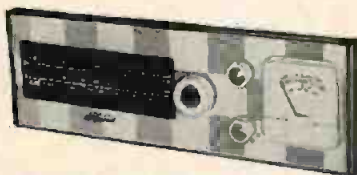
Model STAM80A—40 watt stereo system (160 watt peak, monophonic), with AAS\*—factory-wired complete.....\$169.50

Model STAM40A—20-watt stereo system (80 watt peak, monophonic), with AAS\*—factory-wired complete.....\$289.50

Model ST40—20-watt stereo system (80 watt peak, monaural), without AAS\* and Acoustical Probe, factory-wired, complete \$249.50

\*PATENT APPLIED FOR

### THE Continental



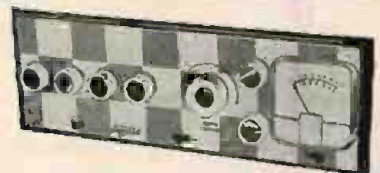
A superb AM and FM tuner providing matched performance and great beauty. Coupled with variable automatic frequency control and metered output, it brings in the weakest stations and provides razor-sharp selectivity. Rich gold-and-silver trim. Hear the Continental... discover how inexpensively you can own one of the finest tuners made today.

• FM—88 to 108 MC • AM—500 to 1600 Model TUMK, Kit.....\$49.95

- KC • Output tuning meter • Cathode-follower output • Convenience outlet • Phono, FM, AM, TV switch and inputs • Foster-Seeley discriminator • Fly-wheel tuning • 2 limiters • Ferris-loop • 3-gang variable condenser • Logging scale • 13" x 4 1/4" x 9 3/4". Cage at additional cost.

Model TUMW, Factory-wired.....\$59.95

### THE Mozart



A superb 40-watt amplifier which supports a symphony orchestra with live, crisp, brilliant distortion-free reproduction.

- 24 positions of equalization • DC on input tube filaments • Volume or loudness control • 5 mv full output • Rumble filter • Muting switch • Convenience outlet • Output meter reads power output in watts, tape output in volts
- Separate and independent tape output level potentiometer • Cathode-

Model AMK, Kit.....\$69.95

- follower tape output • Internal grid bias, grid balance and hum balancing controls (-80 db for radio, -60 db for phono) • Output selector for different impedance speakers • A-AB-B speaker selector • Special patent-pending output transformer • Silver-plated, etched front panel • 10 tubes • fused supply • 13" x 4 1/4" x 12"

Model AMW, Factory-wired.....\$89.95

**precise** DEVELOPMENT CORPORATION • OCEANSIDE, N. Y.

# THANKS, STEREOPHILES

FOR MAKING POSSIBLE THIS

## NEW LOW PRICE!



### STEREOTWIN 200

the stereo cartridge

by the makers of

MIRACORD XS-200

NOW \$44<sup>50</sup> formerly \$59.50  
audiophile net

Because you discovered that STEREO-TWIN 200 helped you achieve stereo sound like none you ever heard before . . . you bought this perfect cartridge in great numbers! So many, in fact, that production savings now permit us to reduce the price to a low, low \$44.50. If you've been holding off on converting to stereo, now is the time! And, STEREO-TWIN is perfect for monaural.

**SPECIFICATIONS:** Variable reluctance cartridge • .7 mil diamond stylus • transient response within 2 db from 20 to 20,000 cps • no magnetic pull • instant stylus replacement • fits all standard tone arms • eliminates hum problem



The Turntable That Changes Records

### MIRACORD XS-200

No other record-player has all these features: Plays stereo and monaural • heavyweight, professional-type turntable • push-button controlled • Magic Wand spindle • automatic manual player • automatic record changer • intermixes 10" and 12" • plays all 4 speeds • free tone arm • 4 pole motor

\$67<sup>50</sup> audiophile net



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**AUDIOGERSH CORP.**

514 Broadway, New York 12, N. Y.

WORTH 6-0800



## AUDIO FORUM

Continued from page 152

current ratings will generally lose their plate current flow long before their heaters have burned out, so these tubes will give longest life in intermittent operation. Heater failure will generally occur first in tubes which are being run at normal heater current but subnormal plate current, so these tubes give longest life when operated to favor their heaters. The greatest strain is on a tube heater during its warmup period, so tubes operated at less-than-normal plate current will generally last longer in continuous operation.

Most of the tubes in high-fidelity components are operated at or near their maximum plate and heater current ratings, so maximum life is obtained from these when they are run intermittently. Tubes in special high-gain low-voltage amplifying circuits (such as those in the Jerrold boosters) should be operated continuously, for maximum life.

Of course, it is possible to shorten drastically the life of the tubes, or to cause other component failures, by switching a high-fidelity system off each time a record is changed, for instance. However, if there is to be an interim period of, say, an hour or less during which the system will not be used, it is best to leave it turned on during that time. If more than an hour of disuse is involved, it will prolong tube life (and reduce electricity bills) if the system is shut off during that time.

### Stylus Leveling

SIR:

What is the best way of checking to see whether a pickup stylus is properly perpendicular to the surface of the record?

T. B. Looney  
Memphis, Tenn.

Place a mirror on the stationary turntable and carefully set the pickup down on it. Then view the cartridge from directly in front, and note whether there is any angle visible between the stylus and its reflection in the mirror. If there is, and if the cartridge itself appears to be canted to one side, level the arm or shim up the cartridge on its mounting screws until it is level. If the cartridge is level but the stylus is badly canted, return the cartridge to the factory for service.

### Duplication Techniques

SIR:

I notice that some manufacturers of stereo tapes advertise that their copies

are made at a one-to-one speed ratio, or at "normal" 7.5-ips speed, which I presume means the same thing. I had been under the impression that all commercial tape copies were made at 7.5 ips, but the statement above implies that some other manufacturers must make their copies at other speeds. What's the truth of the matter and just how are tapes duplicated anyway?

William H. Mark  
Bronx, N. Y.

Original tapes may be recorded at 7.5, 15, or 30 ips tape speed, and for these to sound right they must be played back at the same speed as they were recorded. If their speed is changed, all musical pitches and tempos will change by the same amount, so a 15 ips tape played at 30 ips will have double-time tempos and all tones raised by one octave.

Nearly all tapes made for home use are recorded for 7.5 ips playback. If it is desired to make one of these 7.5 ips tapes from an original, the original may be played at its proper speed (which may be 7.5, 15 or 30 ips) and recorded onto another tape running at 7.5 ips. This process, in which both the copy and the original are run at their normal speeds when duplicating, is known as one-to-one duplication.

A duplicate may be made in much less time (and thus at lower cost) by doubling or tripling the speed of the original and raising the speed of the recorder making the copy by the same proportion beyond 7.5 ips. This is known as double- or triple-speed duplicating.

Theoretically, processing costs could be reduced almost to the vanishing point by simply increasing the duplicating speed by the required amount, but in practice there is a definite upper limit to duplicating speed which is imposed by the extremely high frequencies that must be coped with and the difficulty of maintaining good head contact at high speeds. The one indisputable advantage of very-high-speed duplicating is the reduced cost of the final tapes; other advantages are open to question, since there are those who claim that high-speed duplication produces better copies and those who feel that normal-speed copies sound better.

In general, just as in disc pressing, the exact techniques involved are less important than the care with which they are used, the quality of the equipment, the thoroughness with which it is kept in optimum condition, and the integrity of the manufacturer in rejecting any copies for release which do not meet his normal quality standards.

### Pickup Bounce

SIR:

I have a Garrard 301 turntable and an ESL Professional arm and cartridge. Every time someone walks near the player, the needle bounces out of its groove.

The man who installed the equipment says that the trouble is due to the nonrigid floor in my old house.

The pickup arm is set for 5 grams of tracking force, and the turntable is mounted on a roll-out drawer base attached to a long board. The motor board assembly is, I believe, mounted on springs.

Can you suggest any remedies for this aggravating condition?

Aldo Marchisio  
Hyde Park, Mass.

*There is no positive cure for groove skipping under these conditions, but there are several things you might try:*

*First, make sure that there is no possibility for the arm base and the motor board to move independently of one another. If necessary, brace the underside of the motor board with 2-by 4-inch planks extending from beneath the arm base to the edges of the turntable assembly. These braces should be screwed and glued to the motor board. Do not isolate the turntable itself from the motor board by means of springs or rubber gaskets; any spring mounting should serve to isolate the whole motor board and arm from its base, or from the shelf on which it sits.*

*Second, try moving the entire phono assembly against an outside wall of the room, or into a corner.*

*Third, remove the turntable assembly from its roll-out slides and install it in a more rigid mounting.*

*Finally, if all else fails, attach the phono motor board assembly to an outside wall of the room by means of rigidly reinforced L brackets.*

### FM Versus AM Broadcasting

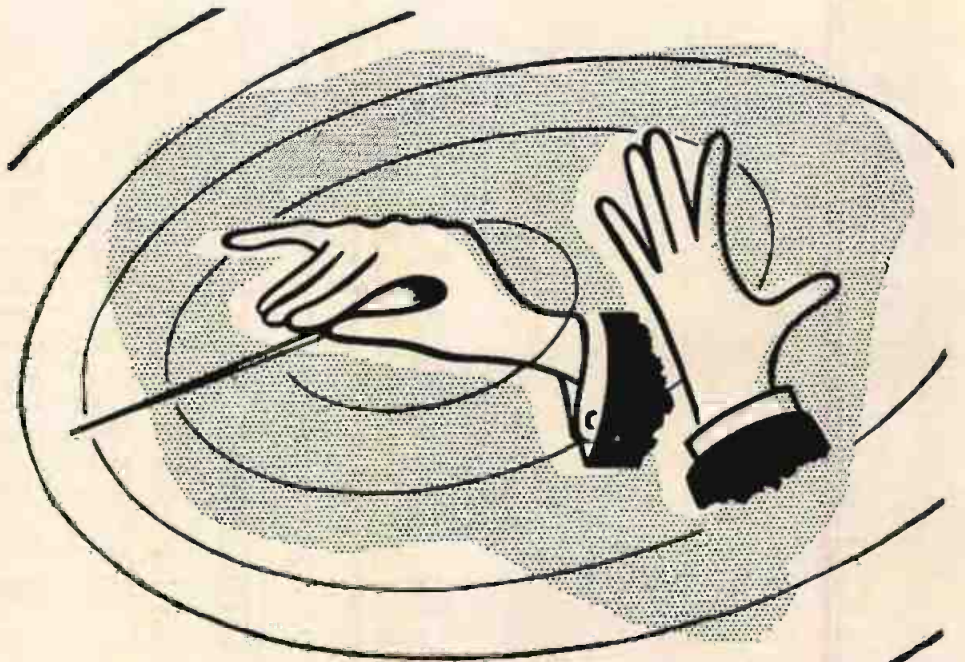
SIR:

I am enough aware of the difference between AM and FM broadcasting to know that FM is static-free and wide-range and low-distortion, while AM is noisy and restricted in range and not very clean. But what I do not know is the actual difference between these methods of broadcasting, and how each one works.

Can you explain, in moderately unconfusing terms?

Norman F. Stinson  
Pittsburgh, Pa.

*Continued on next page*



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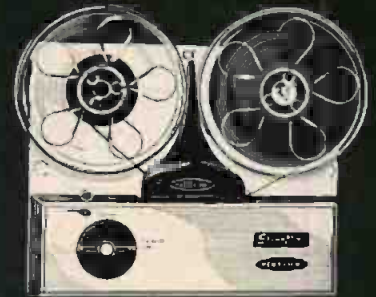
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## AUDIO FORUM

Continued from preceding page

In conventional radio broadcasting (called Amplitude Modulation), a continuous ultrasonic tone (of over 50,000 cycles in frequency) is transmitted by the radio station. This frequency does not vary, but the intensity of this steady "carrier" tone is varied in accordance with the audio signals being transmitted; i.e., a 1000-cycle note will produce 1,000 variations in the intensity (or amplitude) of this carrier each second. The louder the 1,000-cycle tone, the more pronounced are the variations in carrier amplitude. The radio receiver then filters out the carrier signal and reproduces the variations in the amplitude of the carrier as audio signals.

In FM broadcasting, the intensity of the ultrasonic carrier tone remains constant at all times. When there is no audio signal being transmitted, the frequency of the carrier remains constant, too, but when the broadcasting station is transmitting program material, the audio signal is used to vary the frequency of the carrier, which shifts back and forth around its nominal frequency in accordance with the audio signal. Here a 1,000-cycle tone will produce 1,000 variations per second in the carrier frequency, and the louder the tone, the farther the carrier will shift back and forth around its nominal frequency.

Since static and many similar forms of electrical interference are signals of varying amplitude, FM can discriminate against them while passing the full audio range.

The high audio frequencies in an AM transmission are located at the sides of the carrier signal, so in order for a receiver to respond to these high frequencies, it must be able to span slightly more than the range of the carrier signal. In so doing, however, it will lose its ability to pick out a single carrier from those adjacent to it on the radio band, and interstation interference may result. Thus the set is generally designed to tune to a slightly narrower range than that needed to pass the full audio range, so high frequencies are lost in the receiving process. The high audio frequencies in an FM signal are, like the lower frequencies, embodied in the total shift of the carrier, so it is not necessary to compromise with frequency range in order to obtain sharp (or selective) tuning.

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## SEQUESTERED GENIUS

Continued from page 51

in his seventies, Neuhaus—the Russians pronounce it Nay-gowz—still teaches a full schedule at the Moscow Conservatory.

Four years later it was through Neuhaus' intervention that Richter was chosen to play the public premiere of Prokofiev's Sixth Sonata. "I'd never really liked his music until then, but I fell in love with this work. I didn't actually meet Prokofiev until he came to me after that performance." It was the beginning of a fast friendship that ended only with the composer's death. Richter played Prokofiev's Fifth Concerto with the composer conducting. He played the premieres also of the Seventh and Ninth Sonatas; the latter is dedicated to him. Richter's only return to the podium during his mature years occurred in February 1952, when he conducted and Mstislav Rostropovitch performed the world premiere of Prokofiev's Second Cello Concerto in Moscow. (One fine record I acquired in Moscow offers Richter and Rostropovitch in Prokofiev's Cello Sonata, Opus 119.)

That same year, Richter broke a finger, and musical Russia almost went into collective mourning. Richter himself regarded the incident fatalistically, and even greeted the occasion as grounds for a rest from what had grown into a schedule of up to 120 appearances a year. A few months later, his finger good as new, he returned to concertizing and has been at it hard and heavy ever since, in the U.S.S.R., China, Poland, Hungary, Czechoslovakia, Bulgaria, and Rumania. In view of the immensity of the U.S.S.R. (nine time-belts as compared with four in the United States), of the distances in Eastern Europe and Asia (Moscow to Vladivostok is farther than Moscow to New York), and of his harrowingly heavy schedule, it probably would have brought a smile to Richter's face to see *Time* describe him earlier this year as "... internationally, [the world's] least widely heard pianist." There is more than a grain of truth in Richter's comment, "There are many cities—big, important cities—right here in the Soviet Union where I've never yet played. Why should I be so eager to go play in the West?" Still. . . . There certainly is a marked contrast between Richter and, say, the well-traveled David Oistrakh.

"I have no working habits," Richter said. "Sometimes I practice all day long, for days on end. Other times, I may go for months without practice.

Continued on next page

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## SEQUESTERED GENIUS

Continued from preceding page

But please," he said, with sudden urgency, "if you write that, make it clear for young pianists that I certainly don't advocate that sort of thing. It's just that for me it's natural."

I asked him why he, almost alone among top Soviet performers, never taught. He smiled helplessly and finally shrugged and said, "It's just not my sort of thing. Maybe I'm too egoistic—that's probably it. What I *would* like, though, would be to have a small group of young pianists of the highest caliber, who would come not as pupils but just as other musicians, so we could play four-hands, or two pianos, or chamber music, and learn from one another. But teaching in the usual sense—no."

Richter was, characteristically, afraid of seeming inmodest when I asked about the size of his repertoire. At first he said he had thirty complete recital programs, but then he said, "No, say twenty-five. Thirty might sound like bragging." As to how many concertos, he couldn't even estimate. He continued to speak of his accomplishments unpretentiously. "The only really big work in piano literature which I've ever learned in its entirety is the Bach *Well-Tempered Clavier*. I don't play the Fourth Beethoven Concerto, or the Fifth, or the *Moonlight* Sonata, or the Third Rachmaninoff Concerto, or even all the Chopin études or ballades or scherzos." He has, however, performed and even recorded such off-beat works as the concertos of Glazunov and Rimsky-Korsakov, Beethoven's *Choral Fantasy*, and Franck's *Les Djinns*. He loves to play chamber music, and at least once a year in Moscow he and his wife, the lyric soprano Nina Dorliak, give a joint recital. I was surprised at Richter's knowledge of Western contemporary music, for this is far from general in the Soviet Union. "I played the Bartók Two-piano Sonata, for instance, several years ago here with my friend Anatoli Vidyernyikov. This autumn at the Warsaw International Festival of Contemporary Music I'll do the Second Bartók Concerto, Hindemith's Second *Kammermusik*, sixteen Shostakovich preludes and fugues, the First Hindemith Sonata, and the Third Szymanowski. Schubert and Liszt are the two composers to whom I feel the closest ties, but I also especially love Debussy and Ravel. I don't like to play them too often, though—they're just too beautiful."

He suddenly gazed out the window, his face radiant, his voice impassioned as he exclaimed with unaffected exal-

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### Opera, Anyone?

The November issue will be loaded with it. Francis Robinson bids adieu to the old Met. William Flanagan hails the rise of new American Opera. Herbert Kupferberg interviews Mario Del Monaco. And London's John Culshaw tells how opera is recorded in stereo.

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tation, "Oh, I find life really so full of beauty! I love it all so! If one can only find the necessary harmony, life can be so wonderful. My painting—even though I know nothing about it and fool around with it only on weekends at our *datcha* in the country, it gives me such pleasure. Or my little movie camera—I shot film after film these last weeks in Rumania, but I must have done something wrong because all of it came out completely blank, but just seeing while I was shooting gave me so much joy!"

The doorbell rang and Richter returned with Rolf Drescher, of Hamburg and Berlin, who travels throughout eastern Europe for Steinway & Sons. He had with him an advance pressing of the Tchaikovsky First Concerto and the Prokofiev First, which Richter had recorded in Prague for the Czech firm ARTIA in collaboration with the Deutsche Grammophon Gesellschaft in West Germany. "Please come to Berlin and record," Herr Drescher said. "D. G. has asked me to tell you you can have the Berlin Philharmonic or any other German orchestra you want." Richter smiled bashfully and hung his head. "If you want a Soviet conductor, so you'll feel more at home, all you have to do is name him." Richter twisted in embarrassment. "Please, please come."

Richter said only, "It all depends on the Ministry."

Drescher dropped the subject, and we drank a quick cup of scalding, excellent coffee before Richter rushed off to the Belgian Embassy. In the foyer of his apartment, I remarked a handsome Fernand Léger I had failed to notice before. "O-ri-gi-nal," said Richter admonitorily, his eyes wide, his voice proudly emphasizing each German syllable.

A few evenings later, during intermission at the Competition, I saw Richter again. "I've been hunting you," he said. "I've decided to give a recital on Wednesday and the next night I'll do the Schumann and the Brahms Second with Georgescu. Would you like to come?" His diffident tone made his query sound almost like a favor he was asking. He pressed four tickets into my hand and disappeared towards the jury room. I was all the more touched by his thoughtfulness when it subsequently transpired that these were his first public Moscow appearances in almost a year, and tickets were all but fought over.

His recital opened with Schubert's great posthumous B flat Sonata. There followed the Schumann Toccata, and the second half was all Prokofiev: the *Cinderella Suite*, four *Visions fugitives*, and the Seventh Sonata (which, Richter mentioned later, he had learned

in one week when he played the premiere in 1943). I shall not here attempt any detailed account or assay. Everything was right—everything. His pianissimo was lovely, his fortissimo majestic. The difficult and taxing finale of the sonata was as exciting as anything I had ever heard, with an unbelievable subtlety of build-up to the climax, and the crowd set up such a shout he finally came back and played it a second time, even more excitingly. Two of his encores—a Liszt *Valse oubliée* and Debussy's *Les Cloches à travers les feuilles*—were miniature marvels of style and poetry. Sitting next to me was Van Cliburn, who wept unashamedly through the entire Schubert first movement. Later during the evening, Cliburn turned to me and said with deliberation, "I really don't think I'm in a daze or anything, but I honestly believe this is the greatest piano playing I've ever heard in my life." I fully concurred.

"And he's such an endearing guy," was what concert master Jake Krachmalnick later said, in Stockholm after the Leningrad concert in which Richter had played the Prokofiev Fifth Concerto with the visiting Philadelphia Orchestra. Eugene Ormandy added, "Either onstage or off, he shook the hand of every single member of the orchestra after the performance. He came to the train to Moscow with us and when it began to pull out he said, 'I don't want to get off. It's so hard to leave you after all this!' I spoke with the Minister of Culture, Mr. Mikhailov, and with one of his deputies, and told them I would like to bring Sviatoslav Richter to America under the Philadelphia Orchestra's sponsorship. I also wrote them letters to that effect. This was the last thing I discussed with them this morning at the Moscow airport before coming to Stockholm, and they at least seemed to agree with me that he should come."

The last time I myself saw Sviatoslav Richter was at a buffet supper given at the American Ambassador's residence in Moscow in honor of Van Cliburn. Richter excused himself early, and for characteristic reasons: "Georgescu returns to Bucharest tomorrow morning, and I must get up at five to go say good-by to him at the airport." He took my hand in both of his. "Auf Wiedersehen—auf ein baldiges Wiedersehen!" He emphasized the word "soon." I returned his handclasp and said I hoped it would be soon, too.



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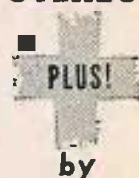
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**OUR TWO-EARED HEADS**

Continued from page 48

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Junkman, begone!

**MUSICAL DISCORD**

Continued from page 53

paneled in taut silk brave with huge maps. A panel opened and he spoke some indistinguishable words into a microphone. A voice could be heard faintly in reply.

"That's Wight, his factotum," Chevalier whispered. "Shops, cooks, and presses; and sends records up from the basement on a dumbwaiter."

Thegn opened another panel, exposing the thick, polished rim of a

a  
matter  
of  
fact

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substantial turntable. He took a record from its envelope and centered it around the spindle. He had rejoined the others near the middle of the room, before the extraordinary pre-puberty bassoon had begun its slimy wriggle. Then he relaxed to enjoy the excitement of his guests while the dank reptiles oozed from the walls and writhed underfoot.

No one hears *Le Sacre du Printemps* undisturbed in his nerves, and a neurologist would have exclaimed in delight at the spectacle of three men shattered in that large room, with their hair on end, lineaments convulsive with dilated eyes and twisted mouths, babbling unheard under the invasion from every direction of a surging, thudding, twisting steam of tangible and corrosive music. They were enveloped in the enormous seime of the bass strings and choked by the smoke from the horns, and the clarinets and oboes crawled into their clothing and along gooseflesh the length of their bodies. They were pricked by the flutes and dazzled by trumpets; and while the bassoons were felt all over burrowing like chiggers, a phalanx of strings and brass loomed up rapidly in a contracting square, the walls of *The Pit and the Pendulum*, threatening to whoosh the breath from their bodies and squeeze the blood from their veins.

At the abrupt end of the first part Thegn brought restoring drinks to them from the dumbwaiter.

"I acknowledge the truth of everything you've said," said Herzog weakly to Earl; and to Thegn, "Where does it come from?"

From fifty speakers in the walls and the floor and the ceiling, he was told; and while this rather incredible thing was discussed, Earl, who had collapsed into glass-eyed stupor during the tumult, slowly revived under the stimulus of his walkover victory.

"You see what I mean . . ." he began, and was interrupted by Chevalier's fervent, "God, yes!"

But Earl felt he had a right to bask. "Stravinsky," he said kindly, "of course understands all the implications of his score better than anyone, but it is amazing that he is the only conductor able to convey any of its subtleties. Take the foot-stamping of the basses. Take . . ." and he continued pleasantly.

At length Herzog interposed, quietly, since one is polite to the victor, "I really don't need any more convincing."

Earl laughed lightly, and purred at Thegn. "Wonderful machine. I wouldn't have believed it. It doesn't com-

*Continued on next page*

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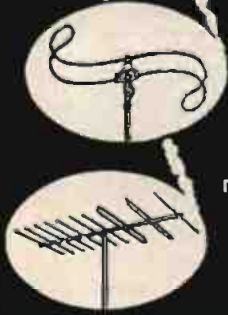
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## MUSICAL DISCORD

Continued from preceding page

pare too unfavorably with the original."

"Why, thanks," Thegn replied, but Chevalier had a point to make:

"It's not for comparison—it's a different experience. At Carnegie Hall tonight we were spectators and aloof, while here. . . . You can't be aloof from something that grabs you by the throat."

The second part of *Le Sacre* excited the same responses, a little diminished, as the first; and leaving Earl to expatiate to Herzog, Chevalier strolled over to the turntable, where Thegn was carefully lifting off the record.

The disc was slipping into its envelope when Chevalier asked, "May I look at it?" Thegn handed it to him.

"I thought Stravinsky conducted for a Columbia record," Chevalier explained.

"So he does."

"But this has a green label—it's a Parthenon."

"No!"

Chevalier pointed out to him on the envelope Parthenon in word and photograph. Thegn's composure did not alter, but his eyelids flickered. He slid the record far enough out of its envelope to expose the label, and Chevalier read "Gregor Paladin, conducting."

"Wight sent up the wrong record," Thegn remarked evenly. "I must chide him." Their eyes met. Chevalier felt a rush of devotion for the man.

"Not for my sake," he said softly. "On the contrary."

He rejected an impulse to dance a few steps, and burst into cleanest, purest laughter. Thegn put the record on the dumbwaiter. The others came sauntering over, both grinning with the infection of Chevalier's pleasant mirth. "Let us in on the joke," Earl suggested.

"Not yet," Thegn responded. "Once a day is enough. No doubt Chevalier will tell you—sometime."

"It was a great demonstration," said Earl. "Your machine is certainly the highest possible fidelity."

He regarded Chevalier, rocked again by laughter, with humorous commiseration, and patted his arm, grinning. "There, there. You'll get over this spasm. It certainly must have been a wonderful joke."

Uncontrollably Chevalier threw an arm about Earl's shoulder and hugged him. At last he was beginning to feel affection for this man, like a huntsman for the buffalo framed in his sights.



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**BEECHAM**

Continued from page 45

undoubtedly. He was a man of excellent manners, very pleasing and sometimes delightfully amusing, and he was without envy, or spite, or malice. Debussy rarely spoke. Ravel was very lively, with curious musical predilections, but still very pleasant. Delius eventually could listen to no music at all except his own.

Sir Robert: But was good company. . . .

Sir Thomas: He was, until he became tiresome on the subject of religion and Christianity. He considered it a part of his duty on earth to convert everyone to a deeply anti-Christian point of view, especially young people, acting on the Jesuitical principle that if you catch them young you can do what you like with them.

Sir Robert: Talking of which, do you prefer, when you are conducting an opera or accompanying a soloist, to work with somebody who has a pretty strong character of his own, or with somebody on whom you can impose your will?

Sir Thomas: Ah, that depends, entirely. Generally I'd rather have somebody with a very strong character. I remember something that Maurel once said to me about knaves and fools. He said, "I'd prefer a clever knave to a silly fool, because a clever knave you can do something with, but you can't do anything with a damn fool."

Sir Robert: Do you find any significant differences in musical taste between audiences in England and the United States?

Sir Thomas: No, no differences at all. I won't say anything as to the nature of the taste. Of course, there is more music given in England than in the United States. For instance, there are six or seven orchestras in London alone and really only one in New York. Therefore, the orchestral repertoire there is more limited; and I have found that when you go very far outside the standard repertoire, the American public is inclined to resent it, which was the case in England thirty and forty years ago. But fundamentally there's not much difference. In America at the moment there's a very healthy renaissance of interest in choral singing. When I first went there, I couldn't get a choir anywhere, for love or money. Now every university has a very fine choir. There

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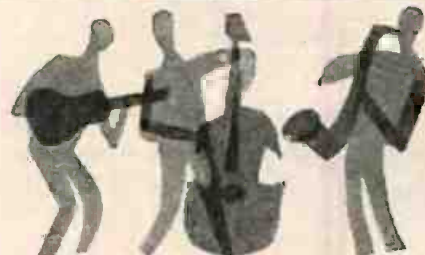
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## BEECHAM

Continued from preceding page

are choirs all over the place. That's something, because it means that the amateur is taking part.

Sir Robert: Would you say that as far as symphony orchestras are concerned, England probably leads the world today in having three or four of the best in the world?

Sir Thomas: Well, I may have my own views about the Royal Philharmonic Orchestra, but I don't propose to inflict them on the American public, before whom I am going to conduct next year. At the same time, I want to emphasize this, that everybody should stop talking nonsense about the best orchestra, or the best orchestras, in the world. You see, there are asses in England who say, "We have the best orchestras." The Germans claim the same. There is no such thing as the best orchestra in the world today.

Sir Robert: They are just good, bad, or indifferent?

Sir Thomas: There are a very considerable number, more than formerly, of first-rate orchestras, and each one of those has its especial quality. For instance, the French Orchestre National has special qualities; there is certain music that it plays better than any other in the world, and you can't take that away from it. The strings of the Philadelphia Orchestra have a certain quality, a vigor, which is very remarkable. Every good orchestra has its points, its unique qualities, its style, its character. You cannot say, "This is the best orchestra in the world." Any man who does so is ill informed.

Sir Robert: But carrying the argument just one point further, would you say that certain orchestras play certain composers, national composers, better? For example, would you say that an English orchestra can play Elgar and Delius better than a French or German orchestra?

Sir Thomas: Oh, certainly, there's no question about it.

Sir Robert: Well, how do you explain the affinity of national orchestras to their composers? Is it a matter of their make-up, or is it a matter of training?

Sir Thomas: It's a matter of tradition. Now we've just had the Leipzig Orchestra here, and an orchestra like this, which has played under Mendelssohn, Schumann, Nikisch, Bruno Walter, and so on, performs almost exclusively the music of Germany and

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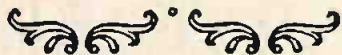
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Austria. It should play it well and have an insight into it. Whether it plays it any better than the orchestras of England or the United States, I won't say. French orchestras have distinctly a style of their own, far more individual than any others in the world; when they play certain music—in a few pieces by Debussy and Ravel, some things of Bizet—they cannot be surpassed. The merit of English orchestras is that they have not so much a definite character as a wide capacity; they are *more* interested in *more* kinds of music, they've greater curiosity. A German orchestra has very little interest in any music but that of Germany or Austria. A French orchestra, very little interest in music other than that of France. We English are more eclectic, for good or ill, than any other nation.

Sir Robert: How do you account for the fact that the symphonies of Sibelius are appreciated here and in America so much more than they are on the continent of Europe?

Sir Thomas: The feeling in France and the Latin countries is anti-Northern. They want excitement, they want merriment, they want warmth, they want sunshine, they want quick response, you know, to quick emotion. You don't get that in Sibelius. What you get in Sibelius for the greater part of the time is an extreme reticence and a slow delivery, and that of course is very popular in England, it is our tradition. We get it, Sir Robert, possibly from the Government.



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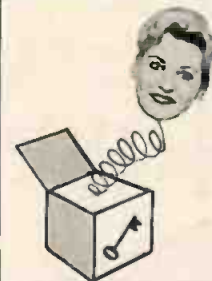
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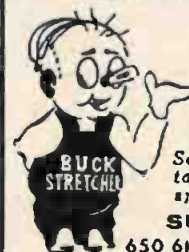
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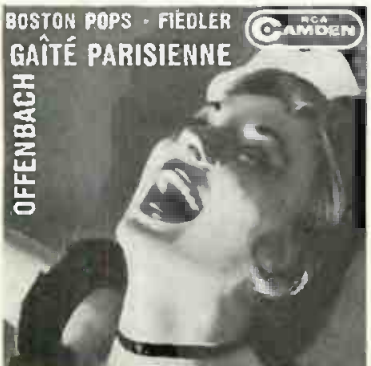




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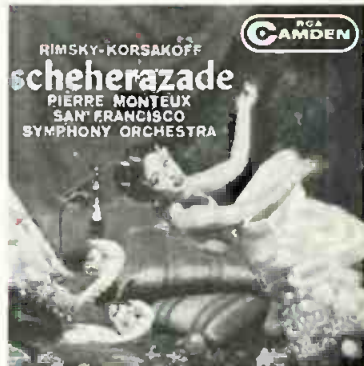
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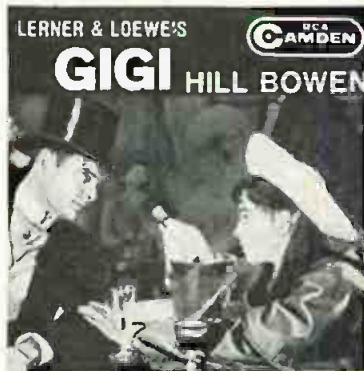
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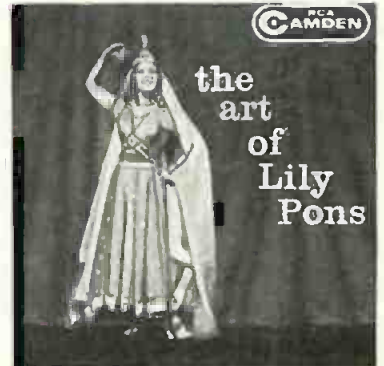
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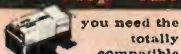
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Net \$970

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