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MARCH

1960

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IN TAPE**

*an interview with  
Dr. Peter Goldmark*

**STEINWAYS  
AND  
STEINWAYISM**

*by Joseph Roddy*

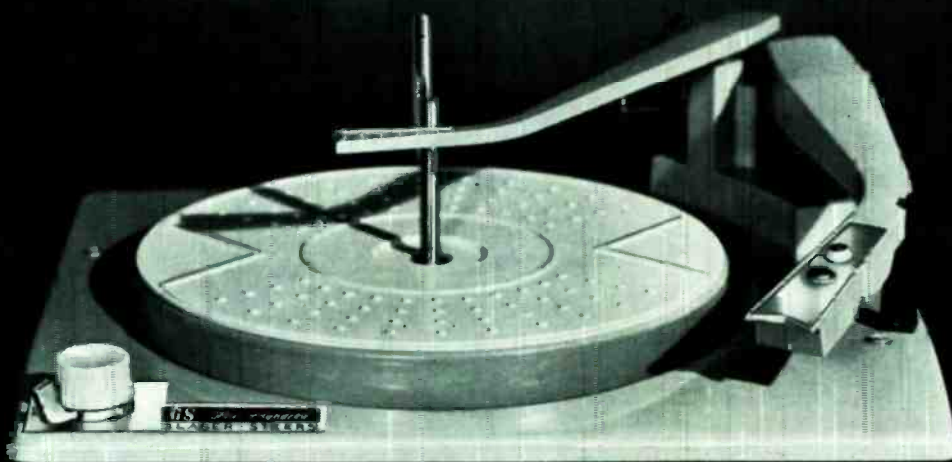
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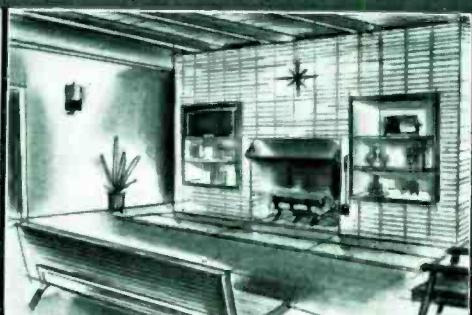
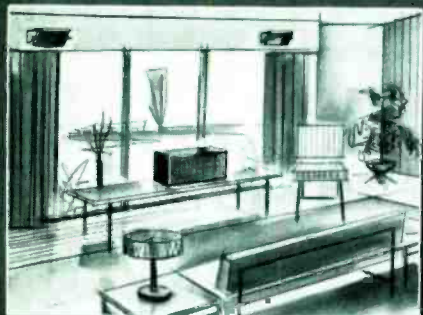


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MARCH 1960

volume 10 number 3

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Cover photo by Kevork K. Fags

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## AUTHORitatively Speaking

Joseph Roddy, staff member of *Life Magazine*, writes us that he has "worked at the piano" since he was a small child. This statement doesn't exactly suggest that Mr. Roddy is a piano virtuoso, but it does seem to indicate that aspirations may have flourished. In any case, whatever his platform experience of concert grands, he understands their workings—metaphysical as well as mechanical. For his story of these musical monsters, see "Steinways and Steinwayism," p. 42.

Ralph Freas, *HIGH FIDELITY's* newly appointed Audio Editor, is a person of the utmost integrity, but we are uncertain whether to believe everything he tells us. For instance, he says his own music system is of the medium-fi variety. He also claims that on occasion he listens to rock 'n' roll. We're dubious about the first because we've already had evidence around here of R. F.'s insistence on perfection; and about the second, we're told by conscientious observers that nothing but *Ein Heldenleben* has been heard issuing from his windows for the last six months. Intimations of ambiguities? We resort to formal introduction. Mr. Freas comes to us after eleven years as an editor of publications in the record and sound industry (most recently as audio editor of *The Billboard*) and after even more years spent as an audiophile and record collector. This month (p. 46) he reports the latest news in tape.

Composer Russell Smith has worked in practically every form, including music for electronic instruments. It's perhaps this breadth of experience that enables him to bring such fresh insights to the study of another, perhaps overfamiliar, composer: see his study of Tchaikovsky, p. 48.

At the age of seven, Russell Clancy immersed himself in the higher reaches of electronics: i.e., one ultraelaborate train setup that made the Clancy basement the envy of the neighborhood. His present experiments in putting together the high-fidelity dream installation described on p. 50 have produced not dissimilar results. In the intervening years Mr. Clancy was engaged in the processes of education (ultimately, Yale) and of earning a living. He's now sales executive for an organization that produces filmed television shows; and having assembled his hi-fi rig, he also listens to it: Italian and Wagnerian opera, plus big-band jazz.

Edward Downes has taught music history at Harvard, Wellesley, and the University of Minnesota—among other renowned educational institutions. He has written numerous articles for both music and general publications, and he is the author of *Adventures in Symphonic Music and Verdi, the Man in His Letters*. Which facts are generally known. Perhaps even better known is Mr. Downes's role as quizmaster on the intermission programs of the Metropolitan Opera broadcasts. The special interest in opera is evident in his portrait of Karl Böhm, p. 54.

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Visiting the Louisville Orchestra last November, Russian composers Dankevitch, Khrennikov and Shostakovich listen to new First Edition Records. They say Louisville is well known in Russia, through the works commissioned and recorded by the Louisville Orchestra.



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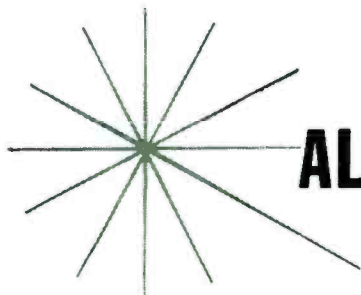
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*This rugged power amplifier packs two 100 watt (peak) channels in one package. 60 watts rms continuous, stereo or mono. Independent level control for each channel. Five-control switching permits use in nine different combinations for stereo or mono. Speaker impedance is set automatically for each channel. Unity damping factor.*

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### 445A STEREO PREAMPLIFIER

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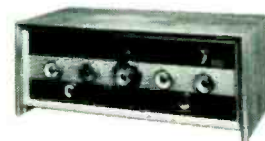
*formance and flexibility vital to true stereo reproduction. Lighted, error-free push buttons control all input selection and on-off switching. Transistorized preamp stages reduce hum and noise level. Ganged level control maintains perfect stereo balance even during volume changes.*

**Specifications:** Channels: Two • Input: Total of 12—3 high level pair, 3 low level pair equalized for single or stereo reluctance pickups, tape heads, or flat for microphones • Outputs: Total of 4—1 main output each channel, 1 recorder output each channel, independent of volume setting • Range: 20-22,000 cps • Dimensions: 4 $\frac{3}{8}$ " H x 12 $\frac{1}{2}$ " W x 6 $\frac{3}{4}$ " D • Weight: 6 $\frac{3}{4}$  lbs. • Price: **\$189.00**

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Each month you will send me a description of the new Recommended Angel Selection, plus a range of alternate selections. If I want the Recommended Selection, I need do nothing. It will come automatically. If I want an alternate selection, or no record at all that month, I will notify the Club on the form always provided. I agree to purchase at least one record every two months.

**FREE BONUS ALBUMS** will be given to me at the rate of one 12-inch \$4.98 album for each two I buy after my agreed upon six future selections. I may select my own free bonuses from an up-to-date list which includes Angel's finest works.

I may cancel membership any time after buying six additional records, or remain a member by accepting as few as three albums annually with full bonus credit.

**STEREO:** Check here if you own a STEREO record player and agree to buy your six future selections in stereo. In this case, those albums marked "S" which you have chosen above will be sent in stereo, and you will be billed only \$1.00 more (Total: \$2.99). Future selections and Bonus Albums will be STEREO albums which currently have a usual retail price of \$1.00 more than monaural. **NOTE:** Stereo records can be played only on stereo equipment.

**NO-RISK GUARANTEE:** If not delighted, I will return these four albums within seven days and my membership and all charges will be cancelled without further obligation.

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## LETTERS



### A New Golden Age?

SIR:

I read Mr. Alan Wagner's "The New Golden Age of Opera" [January] with interest and a great deal of amusement. I'm afraid that Mr. Wagner is guilty of carrying into his avocation the hard-sell technique of his vocation. I agree completely with him that we are in a great period of vocal artists—how right he is to begin his "for instances" with the bassos—but my amusement at his essay stems from the fact that he seems to commit in reverse the same sin as those who state without exception that all great singers stopped short with \_\_\_\_\_. (You fill in the blank.)

My amusement was tempered with a little irritation when I read that one contemporary soprano "makes me forget Elisabeth Rethberg," that another "seems to dwarf the memory of all the Frida Leiders and Olive Fremstads," etc. This sort of critical evaluation might make excellent copy for a publicity spread on the Bing regime or a modern record company, but is of little value in the light of what we record collectors feel we have learned from the heritage of the phonograph record. Several years ago, the Museum of Modern Art auctioned off some Cézannes and Van Goghs at the approach of a new wave of the *avant-garde*. It long ago regretted its error and has spent years trying to buy back this heritage of modern art. Only to the publicity man does the new wipe out the old. For an example of the genuine critic I refer you to Mr. Lawrence Gilman's review of the Flagstad debut at the Metropolitan. He wrote: "The voice itself is both lovely and puissant. In its deeper register it is movingly warm and rich and expressive, and yesterday it recalled to wistful Wagnerites the irrecoverable magic of Olive (Fremstad) the immortal."

Does not the knowledge of the Donna Anna of Lilli Lehmann, even in fragments, or of the Elsa of Emmy Destinn help us appreciate those roles as interpreted by Eleanor Steber? Will the next Donna Anna of note eradicate the memory of Miss Steber (or

Continued on page 10

# U.S. PATENT 2,775,309

There are hundreds of United States Patents on loudspeakers. Most of them relate to minor improvements; a few have changed the face of the speaker industry.

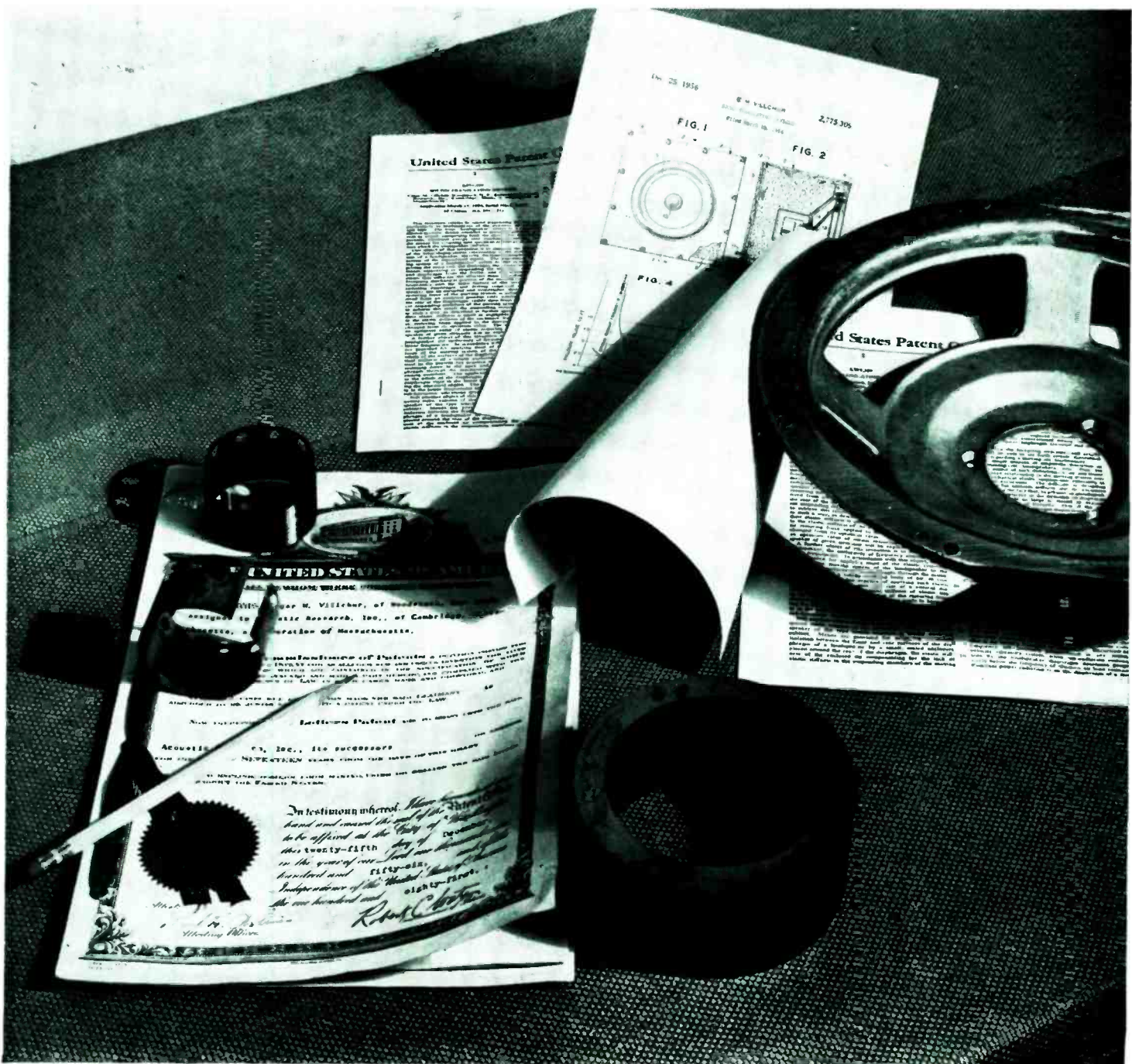
AR's patent on the acoustic suspension speaker system has had far-reaching effects. A very large number of speakers has been produced under the patent by AR and its licensees, and speaker design in general has been given a new direction. In our opinion this patent has proved to be the most significant issued in the speaker field since 1932, when Thuras was awarded a patent on the bass-reflex enclosure.

The basic idea of the acoustic suspension system is that the speaker works against an elastic pillow of air sealed into the cabinet instead of against mechanical springs of its own. This design makes possible vastly improved bass reproduction (particularly from the point of view of lowered distortion), and simultaneously dictates small cabinet size.

The acoustic suspension principle is now used in four AR models—the AR-1, AR-2, AR-2a, and AR-3, priced from \$89 to \$225. We invite you to listen to these speakers at your dealer's, or, if you live near New York City, at the AR Music Room in Grand Central Terminal.

Literature on AR speakers is available for the asking.

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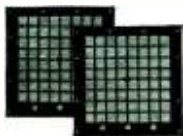


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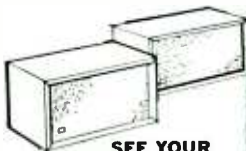
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LETTERS

Continued from page 8

will it merely be accomplished by a lesser artist with a newer and as yet to be tried recording process)? I had always assumed that this ephemeral glory was safeguarded by the phonograph; but Mr. Wagner, like the devil, can quote scripture to prove the opposite. . . .

Louis Migliorini  
New York, N. Y.

Sir:

Alan Wagner should pay stricter attention to the meaning of the term *bel canto*. In my opinion, there are only a handful of singers today who can compete with the singers of the Golden Age of the past in true *bel canto*. . . . Also, how many of today's singers really know the meaning of interpretation? Perhaps some singers of the past did display bad taste or falter in their tones from time to time, but even so they far surpassed many of the singers of today who perhaps sing in tune, but rarely have anything to say. They know not the real meaning of interpretation—the backbone of a beautiful piece of music.

Joseph V. Siciliano, Jr.  
Salt Lake City, Utah

Shaving Brush to the Rescue

Sir:

After using various means of cleaning dust from records before playing them, and before putting them away, I tried a shaving brush I was about to discard. It has proven the most satisfactory of all of the methods used. It not only removes the dust, but it does it without scratching the records. I can recommend it without qualification.

Walter C. Leck  
Chicago, Ill.

Stereo Repertoire Requests

Sir:

The choices [January] of the members of your Editorial Board for hoped-for stereo recordings in 1960 were most interesting. Might a long-time reader add some more:

Bach's *St. John Passion* and *Christmas Oratorio*; one of C. P. E. Bach's large-scale sacred choral works; Gluck's *Orfeo*; Mozart's *Idomeneo* and *Mass. K. 337* (never before recorded); and Wagner's *Die Walküre*, Act II and *Götterdämmerung*. If Flagstad cannot be persuaded to record the former, one might still hope that she will record the latter, with better supporting forces than before.

And finally, but not least, let us

Continued on page 12

# The McIntosh C20

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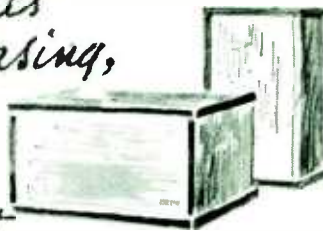
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## LETTERS

Continued from page 10

have about three discs from a jazz group comprising Louis Armstrong, Jack Teagarden, Earl Hines, and Edmond Hall, and containing choice New Orleans and pop standards. These grand veterans are perhaps the only jazzmen left who still play with the lyricism and drive that made jazz the exuberant, beautiful wonder it once was.

Bob Tharalson  
Billings, Mont.

SIR:

The stereo suggestions fulfill a definite need. I might suggest that the Berlioz *Te Deum* be added to the list. . . . Keep up the fine job on an excellent publication.

David Ahl  
Ithaca, N. Y.

Profit with Pleasure

SIR:

In your September issue, Mr. William Colbert of the nationally known "Audio Exchange" in New York notes that with reference to a trade-in plan whereby equipment can be returned within six months for a seventy-five per cent refund, "You can well imagine that no one can operate under these conditions and stay in business."

The Music Box has been in business now for some thirty-one years, enjoys an excellent Dun & Bradstreet rating, and offers a policy which I feel some of your readers may find most interesting.

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William H. Bell  
The Music Box  
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**TUNER: FM;** 1. Low noise triode RF stage. 2. Triode converter. 3. 2 high gain IF stages plus 1 limiter. 4. Precision tuning indicator. 5. Temperature compensated oscillator for drift-free operation. 6. Sensitivity—2 uv for 20 db of quieting on 300 ohm antenna. 7. Range—88 to 108 mc. 8. Meets FCC radiation requirements. **AM;** 1. Tuned RF stage. 2. High gain, double tuned IF stage. 3. Rotatable ferrite loopstick antenna. 4. External antenna connection. 5. Precision tuning indicator. 6. AM Phase Switch. 7. Sensitivity—3 uv for 1 volt DC at detector. 8. Range—535 to 1680 kc. **PREAMPLIFIER:** 1. 11 Front Panel Controls—Master Volume/Power, Automatic Shutoff, Loudness, Stereo Balance, Dual TroLoK Tone Controls (Bass Channel A, Bass Channel B, Treble Channel A, Treble Channel B), eight position Input Selector, FM Tuning, AM Tuning. 2. Inputs—2 pair of non-shorting in-

puts for permanent simultaneous connection of Multiplex adapter, tape recorder or TV sound—1 pair of low level inputs for turntable or changer. 3. Outputs: 4—Channel A Tape, Channel B Tape, Multiplex 1 and Multiplex 2. 4. Impedances—tape output: for signals introduced at phono input jacks, output impedance is 400 ohms at 20 kc enabling use of long cables with capacities up to 7,000 mmfd. When using high level input Multiplex or Tape: the tape output impedance is determined by the impedance of the signal source. Input Impedance: Magnetic phono—47,000 ohms. Multiplex—100,000 ohms. Tape recorder—100,000 ohms. 5. Treble Boost: 10 db at 20 kc. Treble Cut 17 db at 20 kc. 6. Bass Boost: 15 db at 20 cycles. Bass Cut: 24 db at 20 cycles. **AMPLIFIER SECTION:** 1. Exclusive Pilot Feature—Simpli-Matic Test Panel allows you to test for output tube balance using your

speaker system as the balance indicator... no external meters required. 2. Power output: 30 watts total. 15 watts per channel. DC Balance Controls for minimum low frequency distortion. 3. Frequency response: 20-20,000 cycles,  $\pm 1$  db. 4. Hum and Noise: completely inaudible (80 db below full output). 5. Harmonic distortion: 1% @ full power. 6. Power requirement: 170 watts, 105-120 volts, 60 cycles AC. 7. Sensitivity: phono—3 millivolts. Multiplex—110 millivolts. Tape recorder—110 millivolts. 8. Speaker Impedance: Channels A and B—4, 8 or 16 ohms. 9. Simultaneous Stereo and Mono operation with Pilot Stereo Plus output. Can also be used for 3 speaker "Curtain of Sound" Stereo... No additional amplifier required. 10. 16 tubes, 1 tuning indicator, 4 silicon diode power rectifiers, 3 Germanium diodes. 11. 5½" high X 14¾" wide X 11¾" deep. 12. 25 pounds.

## Could Have Built The "602"!

FOUNDED 1919 • PILOT RADIO CORPORATION, 37-02 36th STREET, LONG ISLAND CITY, 1, N. Y.



## Protect your heads

**REALLY EXCELLENT RECORDING** depends on two heads . . . the one you use in selecting equipment, tape and methods and the one on your recorder, which needs tender care. You can use one head to protect the other by making sure you use "SCOTCH" Brand Magnetic Tapes.

**ABRASIVE ACTION** of some tapes on the head can cause wear resulting in a frequency drop of as much as a full octave. That can't happen if you use "SCOTCH" Brand Tapes with patented Silicone Lubrication, which lasts the life of the tape. "SCOTCH" Brand is the *only* tape that has it!

**MAXIMUM HEAD PROTECTION** is assured, but there is nothing gummy to attract dust or clog the head gap. No mechanical polishing is involved in the making of "SCOTCH" Brand Tapes, so there is no need to worry about breakdown of oxide quality. And Silicone Lubrication is impregnated throughout the coating . . . nothing haphazard or temporary about it.

**MUTUAL ADMIRATION** of tape and head results. Tape glides over the head without abrasion. The head doesn't gouge or scratch the tape, which keeps lubricating the head, and so on to longer tape life and better tape recording.

**SILICONE LUBRICATION** plus the finest uniform high potency oxides have made "SCOTCH" Brand Tapes the standard of the broadcast industry. You cannot buy better tapes.

"SCOTCH" BRAND TAPES are made by the 3M Company, whose pioneering research leads the magnetic tape field. This is the only company able to meet the fantastic standards of Video Tape. Play the favorite . . .

Basic Audio and Hi-Fi Made Easy are not just the latest in the now long series of introductory guides to the theory and practice of home sound reproduction: they inaugurate a genuinely new era in the art of meaningful technical-information communication—both to the aspiring technician and to the layman. The author of both works, Norman H. Crowhurst, long has been one of the most respected of engineer-writers, yet here he surprises even his liveliest previous admirers by his daring in developing entirely fresh solutions to many of the most refractory problems in didactic writing.

His *Basic Audio*, a three-part "picture-book" course for technicians, has been partially foreshadowed by various wartime and postwar service experiments in instruction book methodology designed to inculcate technical skills with maximum effectiveness in minimum time. Nevertheless, it easily surpasses earlier attempts of this kind, not only in its spotlighting of essentials but also in the dramatic force with which its every point is established pictorially as well as verbally. The only disadvantage in the practical utilization of this course is that so much ground is covered so concisely that (except perhaps in Part I) extremely heavy demands are made on the student unless he also has some opportunity for actual shop work, preferably under competent supervision. Yet even the reader-only will find Part I, at least, immediately invaluable, while both beginning experimenters and more experienced hobbyists will find no other syllabus more richly informative or authoritative (Rider: 3 vols., paper, \$2.90 each; complete in one clothbound vol., \$9.95).

*Hi-Fi Made Easy*, however, is quite unique in that for the first time (in this field at least) an expert triumphantly succeeds in the seemingly impossible feat of providing—in straightforward English—complete novices with a truly sound and comprehensive grasp of audio principles and terminology. Again skillful use is made of pictorial illustrations (here a wealth of now merely amusing, now superbly illuminating cartoons), but the real secret of Crowhurst's intelligibility is the discerning way he has first broken up his materials into easily assimilated fragments and then organized their recombinations into logical progressions. Best of all, perhaps, Crowhurst realizes



"SCOTCH" and the Plaid Design are Registered Trademarks of the 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario.

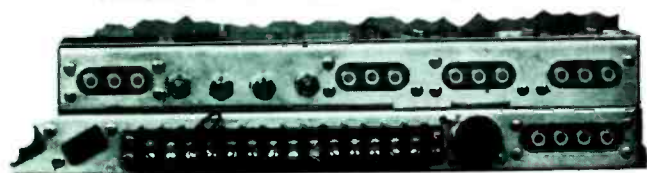
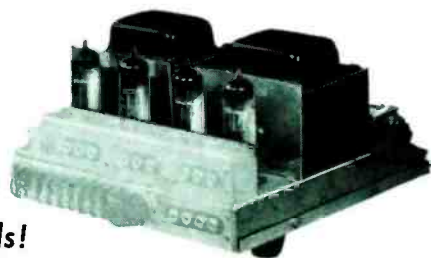
MINNESOTA MINING AND MANUFACTURING COMPANY  
 ... WHERE RESEARCH IS THE KEY TO TOMORROW



Continued on page 22

# FIFTY WATTS OF POWER

Music Power Free of Hum, Noise and Distortion at All Levels!



# SIXTEEN INPUTS

For Every Stereo and Mono Program Source!

# TWENTY-SEVEN CONTROLS



Including Remote Control and Center-Channel Facilities!



The **New**

# FISHER X-202

## Stereo Master Audio Control and Amplifier

From the day of its introduction in 1958, the best selling high-quality stereo control/amplifier has been the FISHER X-101. It has never seen its equal! Today, we are proud to announce an entirely new model in the same tradition, but with many additional features and a 25% increase in power! **CONTROLS**—more than you may ever use, but so comprehensive as to eliminate any possibility of obsolescence. **ELECTRICAL QUALITY**—so near the theoretical limits of perfection as to meet the most exacting requirements of audiophile or professional. **QUALITY** of materials and workmanship—so conspicuously fine that one glance, top side or inside, will tell you that there is no finer made.

- **STEREO DIMENSION CONTROL**—so you can go beyond so-called 'curtains of sound' by fusing the signals from both channels, to create the sound distribution pattern perfectly suited to *your* home and *your* taste.
- **CENTER CHANNEL FACILITIES**—front-panel Center Channel Volume Control for three-channel stereo or remote speaker operation.
- **REMOTE CONTROL**—achieve perfect stereo balance without stirring from your chair, by adding the low-cost FISHER RK-1 unit.
- **PLUS**—Record-Monitor and variable Speaker Damping Factor facilities, Channel Indicator Lights, separate Bass and Treble controls for each channel. Rumble and Scratch Filters, dual Bias, Phase Inverter and DC Balance controls. **\$229.50**

*Slightly Higher In The Far West*

WRITE TODAY FOR COMPLETE DATA ON THE FABULOUS X-202!

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

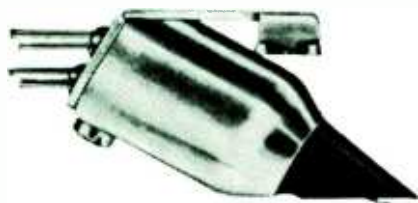
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# Records are better than you think

*With the New Dynaco Stereodyne II Your Records  
(Both Stereophonic and Monophonic) Will Sound Better Than Ever*

Much of the criticism which has been aimed at disc recordings, and especially stereophonic discs, has blamed the records for buzzing, breakup, shattering, and similar unpleasant effects. However, the recording art is far ahead of the reproducing techniques. Records are far better than most people realize — the limitation in quality has been in the phonograph cartridge which gouges and scrapes the record while producing music mixed with aggravating distortion.



Fortunately, there are now new design techniques for cartridges which minimize the distortion produced in playing records. The Dynaco Stereodyne II, made by Bang & Olufsen of Denmark, is a unique *push pull* design (with 8 poles and 4 coils) which permits the lowest distortion and the most natural and translucent sound.

The Stereodyne II is highly compliant in *all* directions. This compliance and its low mass moving element permit very light stylus pressure, greatly reducing wear on your records. Even the loudest passages will be reproduced without sputtering or breakup, and the music remains smooth and pleasant from first to last groove.

It is hardly necessary to mention that the Stereodyne II has very wide frequency response, plenty of output for any preamp, no hum pickup, convenient mounting facilities, and of course you can change the stylus yourself without even demounting the cartridge from the arm. In every technical specification it is "tops."

We suggest that you ask your hi fi dealer to demonstrate the Stereodyne against any other. Listen to loud passages, to soprano vocalist, to massed string sound. All of these are tests of tracking ability. Listen to percussive instruments like cymbal and triangle — a test of transient response. Listen to your old recordings — you will find them better than ever. Listen to a stereo disc — you will hear the full separation of which the record is capable. (The Stereodyne has separation not only at 1000 cycles but over the *entire* audio band.) After you have listened, we think that you will agree that the Stereodyne is the cartridge for you — the cartridge that helps your records sound better and last longer.

The Stereodyne II is available from your dealer for \$29.95 net. You can also get the same basic cartridge combined with a dynamically balanced, gimbal-pivoted, modernly styled tone arm. This is the unitized



TA-12 arm-cartridge which sells for \$49.95. Either way you will get the finest sound possible from your records — high fidelity sound which soothes the ear and recreates the musical delights of the original sound.

If you want literature or specifications on the Stereodyne just drop a card to Dynaco Inc., 3916 Powelton Ave., Philadelphia 4, Pa.

## BOOKS IN REVIEW

*Continued from page 16*

how many relatively minor technicalities can be left out in order not to confuse or distract from the essentials. It is hard to say who will be more delighted with this remarkable work: the novice who will find in it the first completely comprehensible and satisfactory layman's introduction to high fidelity, or the veteran audiophile who will esteem it no less highly for the simplicity with which complex principles and techniques are clarified without any of the usual distortions or ambiguous "popularization" analogies (Gernsback Library: cloth, \$5.00; paper, \$2.90).

**Hi-Fi Stereo for Your Home**, by Arthur Whitman, follows the familiar pattern of home listeners' nontechnical orientation guidebooks to the world of sound recording and reproduction, the selection of equipment and program materials, the practical problems of room acoustics, amateur trouble shooting, etc. Its dual distinctions are its up-to-dateness (with the emphasis throughout on stereo) and the engaging informality of the writing. Whitman makes no pretense of probing deeply or providing more than a convenient working familiarity with common types of home equipment, but most high-fidelity and stereo neophytes should find these pages the next best thing to conversations with a more knowledgeable fellow fan on the practical problems of choosing, setting up, and making good use of currently available home systems in various price categories. For the most part Whitman makes very good sense indeed, at least as far as he goes; I would quarrel with him only on the future prospects of recorded tapes, which he—obviously writing before the present four-track renaissance became a reality—grossly underestimates (Chilton, \$3.50).

High Fidelity, March 1960, Vol. 10, No. 3. Published monthly by The Billboard Publishing Co., publishers of The Billboard, Vend, Funspot, and The Billboard International. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations.

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

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

Subscription rates: United States, Possessions, and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15; 5 years, \$20. Elsewhere \$1.00 per year extra. Single copies 60 cents.

# "BACH IS MY BEST FRIEND"



Handsome 11" x 14" reproductions of this illustration suitable for framing are available for just \$1.00 each postpaid. Write to Harman-Kardon, Westbury, N. Y.

The short, elderly man with the round face leaned forward in his chair. A television reporter had just asked him why he selected the works of Bach for a special concert. With the honesty and dignity characteristic of him, he replied "*Bach is my best friend.*"

This simple, yet profound statement, sums up the love and joy of his life. Once during a rehearsal, he stopped the orchestra and explained that in Bach "Every note is variety — that is what gives life."

This man — this musician, has reached an understanding of Bach so intimate, so complete that it bridges the two and a half centuries between them, making the composer so alive that the musician can truly say "*Bach is my best friend.*"

The words of the musician have a very special significance for the manufacturer of stereophonic high fidelity instruments. They recall our responsibility to create components which can reproduce every nuance of a Bach performance. The brilliant engineering and the functional design of Harman-Kardon tuners and amplifiers reflect the work of people who understand and love music.

Typical of the instruments which reflect this understanding are the new **CHORALE**, Model A260 integrated stereophonic amplifier (see below) and **THE MADRIGAL**, Model ST360 AM/FM stereophonic tuner. **THE CHORALE** is a powerful 60 watt stereophonic amplifier incorporating two 30 watt power channels and dual preamplifiers. Features include: New Third Channel Speaker Selector for local or remote stereo systems. Friction-Clutch Tone Controls to adjust bass and treble separately for each channel. Tone Control Defeat Switch, Illuminated Push-Button On/Off Switch and Speaker Phasing Switch.

**THE MADRIGAL** tuner actually has everything: Separate AM and FM sections for simulcast (stereophonic) reception. MA350 Multiplex Adapter plugs into ST360 chassis to provide a completely integrated tuner for receiving multiplex broadcasts. Distortion and drift are virtually unmeasurable and sensitivity is limited only by galactic noise. **THE CHORALE** and **THE MADRIGAL** are handsomely finished in straw gold with highlights of deep brown.

The Chorale, Model A260 — \$199.95. Optional Enclosure, Model AC60 — \$12.95. The Madrigal, Model ST360 — \$199.95. Optional Enclosure, Model CX60 — \$12.50. MA350 Multiplex Adapter — \$49.95. All prices slightly higher in the West.



**harman kardon**

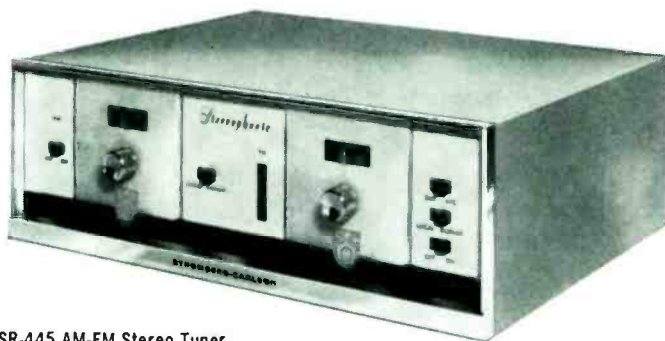
For free catalog write Harman-Kardon Inc., Dept. HIF-3, Westbury, N. Y.

ANOTHER FACTOR IN  
"INTEGRITY IN MUSIC"

does your  
tuner  
CHANGE  
the  
music?



FOR INTEGRITY IN MUSIC . . .



SR-445 AM-FM Stereo Tuner

When a tuner can accurately reflect the quality of the broadcast . . . you enjoy "Integrity in Music." Stromberg-Carlson manifests this concept in the exceptionally sensitive SR-445 stereo tuner. Its two separate and complete tuners have individual circuits—ready for any and all types of stereo.

The FM portion features balanced ratio detector, wide peak-to-peak separation (475 kc), grounded grid cascode front end, switched AFC, tuning eye, 20 to 20,000 cps response and 200 kc bandwidth.

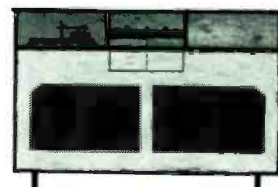
The AM portion is equally exceptional, featuring a tuned RF stage, three-gang variable tuning condenser, 20 to 7,000 cps response and 9 kc bandwidth. Both FM and AM have Local/Distant switches for additional quieting. The SR-445 is only \$129.95.\* Top cover in white, black, tan or red available.

And, the budget-minded can buy the FM or AM portions separately. The specifications correspond to those above. The FM portion, FM-443, is \$79.95.\* The AM portion is available as model AM-442, with its own power supply, at \$59.95\* or without power supply, for use with the FM-443 as model AM-441, at \$49.95.\* Same top cover colors available.

Stromberg-Carlson now offers 16 equipment cabinets in a wide variety of styles and finishes. They are designed to house complete Stromberg-Carlson stereo component systems and are factory assembled. They reproduce as faithfully as separately mounted components because of a unique mounting method that isolates the speaker systems from the other sensitive components.

See your dealer (in Yellow Pages) or write for a complete component and cabinet catalog to: 1419-03 North Goodman St., Rochester 3, New York.

\*Prices audiophile net, Zone 1, less top cover, subject to change.



"There is nothing finer than a Stromberg-Carlson"

**STROMBERG-CARLSON**  
A DIVISION OF **GENERAL DYNAMICS**

ANOTHER FACTOR IN  
"INTEGRITY IN MUSIC"

does your  
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the  
music?



FOR INTEGRITY IN MUSIC...



ASR-8-80 Stereo Amplifier

When your amplifier adds or subtracts not one nuance of sound . . . you enjoy Integrity in Music. This concept of pure, unadulterated reproduction has been manifested most recently in Stromberg-Carlson's 8-80 stereo amplifier. Its combination of features, performance and price—its control versatility and listening quality—make it the most unusual value ever offered in high fidelity.

**ASR-8-80 Specifications:** *Power:* 64 watts (2-32-watt channels); *Response:* 20-20,000 cps  $\pm 0.9$  db; *Distortion:* Harmonic: less than 0.6% at full output; *IM:* less than 1% at program level; *Hum & Noise:* down 70 db. A plus B output for center speaker system; *Price:* \$199.95, Zone 1, gold and white finish, top cover extra.

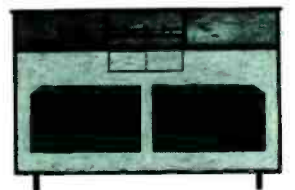
Another amplifier featuring Stromberg-Carlson integrity is the dual channel ASR-433. Each channel provides 12 watts of exceptionally clean, balanced power. The control and performance are excellent.

The deliberately conservative specifications include: frequency response 20-20,000 cps; harmonic distortion less than 1% at full output; *IM* distortion less than 1% at program level; hum and noise 63 db down. Top cover available in gold and white or black and brushed chrome. ASR-433 . . . \$129.95.\*

Stromberg-Carlson now offers 16 equipment cabinets in a wide variety of styles and finishes. They are designed to house complete Stromberg-Carlson stereo component systems and are factory assembled. They reproduce as faithfully as separately mounted components because of a unique mounting method that isolates the speaker systems from the other sensitive components.

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"There is nothing finer than a Stromberg-Carlson"

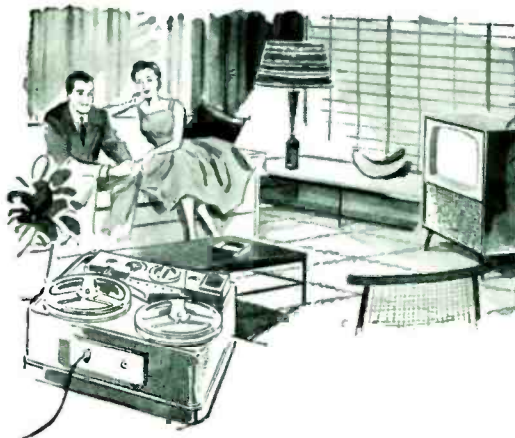
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# Exciting New Living Sound

## Revere

### STEREOPHONIC TAPE RECORDER WITH BUILT-IN PRE-AMPLIFIER

Providing true In-Line Hi-Fidelity Stereophonic Sound on tape, these magnificent instruments enable you to enjoy the true realism and depth of a full orchestra—feel the impact of percussion instruments on one side of the room in contrast to soft sounds of string and wood instruments on the other side. Using two separate In-Line sound channels, the Revere Stereophonic system enables recording and playing back monaurally on the upper channel, while the lower channel is designed to plug directly into phono input of your phonograph, radio or television receiver. No auxiliary pre-amplifier is necessary as the pre-amp is already built-in. See your authorized Revere dealer for a demonstration now! *Experience the thrill of 3D sound!*



#### T-1120—HIGH FIDELITY DUAL SPEED STEREOPHONIC TAPE RECORDER

Among the advanced features embodied in this striking model are: Dual IN LINE Stereophonic sound channels; balanced tone (loudness control); real portability with molded glass and steel case; 360° sound distribution with two self-contained speakers; single knob control; precision index counter; public address system; input switches automatically for mike or phono; instant stop button; self-adjusting disc brakes; tape speeds, 3.75 and 7.5 i.p.s. With microphone, 2 reels, tape and cords.

**\$199.50**

**GUARANTEED SPECIFICATIONS** — Frequency Response: 75-13,000 c.p.s. = 3db at 7½ i.p.s. (Both Channels); 85-7,000 c.p.s. = 3db at 3¼ i.p.s. Signal to noise ratio greater than 48db at both speeds. Wow and flutter less than 0.3% at both speeds. More than 50db isolation between stereo channels. NARTB equalization for optimum playback of pre-recorded tapes.

**T-1100 Dual-Speed Hi-Fidelity Tape Recorder**—Single knob control. Tape speeds of 3.75 and 7.5 i.p.s.; records up to three hours with new long-play tape. Durable fibre-glass case; two acoustically matched excursion speakers. With microphone, radio-TV attach. cord, 2 reels (one with tape) and case... **\$169.50**

**SK-707 Stereophonic Kit**—Converts all Revere T-11, T-1100 series and keyboard tape recorders to IN LINE High Fidelity Stereophonic playback and monaural recording. Simple installation; uses phono amplifier for record channel. Exceptional specifications... **\$34.50**



REVERE CAMERA CO. • CHICAGO 16, ILLINOIS





## Men of decision... demand precision

Captain W. A. Reedholm, American Airlines 707 jet pilot on the New York to San Francisco non-stop run, lives with precision instruments on the job. At home, his records provide him with hours of relaxation as he listens to music on his precision-built Rek-O-Kut STEREO-TABLE. Precision in a stereo music system is essential today because the demands of stereo records are more exacting. For this reason, stereo records can only be heard to their fullest advantage on a high quality instrument like Rek-O-Kut's distinctive STEREO-

*Speaker System by Audax—model CA-100, illustrated, \$139.95*

TABLE. The STEREO-TABLE is unique in its remarkable combination of design and styling. It has become the classic of high fidelity instruments—a cherished possession for the music lover. If you seek one of the keys to flawless reproduction of your monophonic and stereo records... look to Rek-O-Kut STEREO-TABLE... world's most distinguished high fidelity music equipment—9 models to choose from.

*Model N-33H shown, \$69.95. Others from \$39.95 to \$139.95. Tonearms from \$27.95.*



**REK-O-KUT**  
**STEREOTABLES**

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Send for colorful catalog and FREE STROBE DISC.

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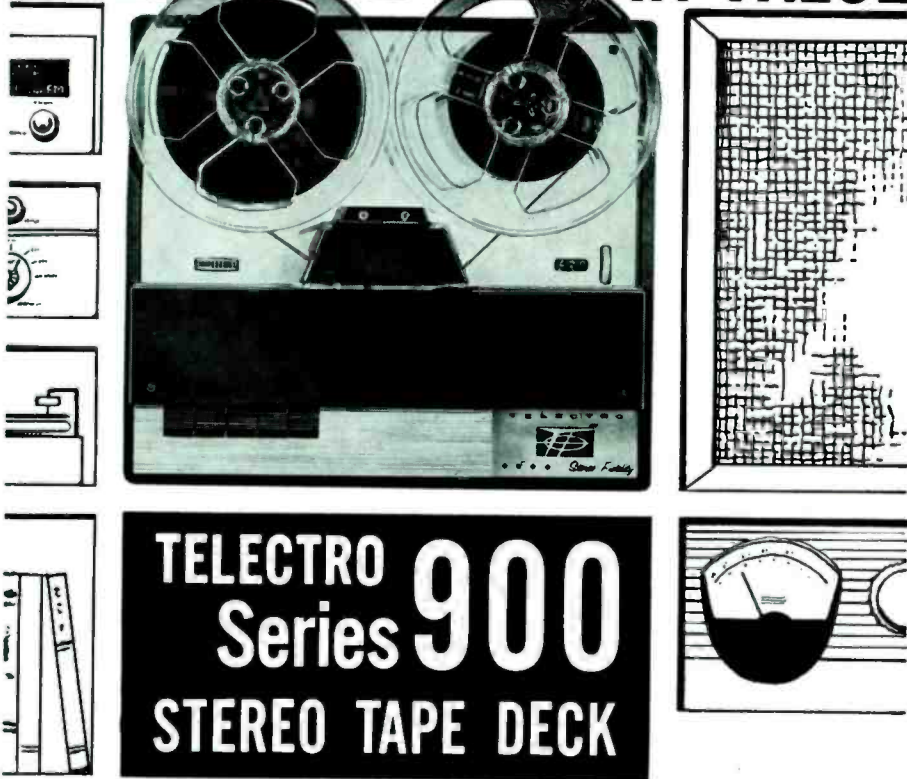
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# SWEEPS THE FIELD IN VALUE



## Notes

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M



## Abroad

**HAMBURG**—The leading classical record manufacturers here (Deutsche Grammophon, Philips, and Teldec) all reported a substantial rise in sales in 1959. Classical stereo discs account for a small but healthy 8 to 10%, and this figure is expected to double by the end of 1960.

Nice Cabinets and 45s. For the past year, all playing equipment (mostly table models or small consoles) manufactured in West Germany has been stereo-equipped, but the sound would sadly disappoint American hi-fi connoisseurs. An official at Philips confided the discouraging results of his company's promotional efforts: "The *Hausfrau* is not much interested in the quality of equipment. She wants a nice cabinet to polish. After four years of trying to educate the German public to the concept of quality sound reproduction, Philips will discontinue its large-scale advertising campaign and trust to evolution."

Incidentally, stereo has forced the big companies to delay some of their long-range artistic projects and to concentrate on re-recording the standard classical repertoire. For example, DGG's outstanding "Musica Nova" series of modern German composers, which in 1956 and 1958 brought us Hartmann, Egk, and Von Einem, will not appear in 1960. Instead, we can expect old treasures in new stereo versions, such as the complete Beethoven piano concertos from Wilhelm Kempff and the Berlin Philharmonic.

Although the popularity of the ten-inch LP is declining, the 45-rpm classical microgroove disc remains surprisingly strong in the German domestic market. The twelve-inch LP is too expensive for the average wage earner, while an SD might cost him a week's rent. The 45s are affectionately known as "the long play for the small pocket." DGG's best seller in the classical division last year was a 45 of the "Prisoners' Chorus" from Verdi's *Nabucco*, sung in German!

Continued on page 30

**At last!** You can add a stereo tape deck to your high fidelity system at the price you want to pay. The Telectro series 900 brings you all the features, all the performance, all the enjoyment you'd expect from the finest professional equipment at a fraction of the cost.

gives you professional performance, unmatched versatility, simplified operation . . . for as little as

# 89.95

**Look what you get:**

- 4-track, 3-speed *versatility* for every kind of pre-recorded tape, and for stereo and monaural home recording. Interchangeability of heads, for the later addition of stereo facilities, and for monitoring.
- Pushbutton *ease-of-operation*, like the finest professional consoles. Special brake design for easy reel rotation also eliminates spillage and breakage.
- Years of *enjoyment*. Precision construction to meet the most demanding specifications. Inaudible flutter and wow; flat, wide-range frequency response; super-accurate speeds.

Check the Telectro series 900 for features, performance and specifications against tape decks costing many dollars more.

# TELECTRO



a product of  
**TELECTROSONIC Corporation**  
35-18 - 37th Street, Long Island City 1, N. Y.

You'll find all five models on display at your high fidelity dealers along with Telectro's complete line of design-mated tape preamplifiers. For complete information on the Telectro series 900 and other Telectro products, write Dept. F 3



Verdict:

*Collaro*

stereo  
record players  
are **innocent**  
of rumble,  
wow, flutter



or any noises  
that  
interfere  
with enjoyment  
of music



The Constellation, Model TC-99—\$59.50



The Continental II, Model TSC-840—\$49.50



The Coronation II, Model TSC-740—\$42.50  
\*The Conquest II, Model TSC-640—\$38.50



Transcription Turntable, Model 4TR-200—\$49.50



Manual Player, Model TP-59—\$29.95



Every Collaro stereo record player is built with typical British attention to every detail. They are precision engineered and rigidly tested to give truly professional performance and the ultimate in operating convenience. Here are some of the more important features that make Collaro the logical choice for stereo or monophonic records. • Performance specifications exceed NARTB standards for wow, flutter and rumble — with actual performance test reports accompanying each model TC-99. • Extra-heavy, die-cast, non-magnetic turntables (weighing up to 8½ lbs.). Extra-heavy weight is carefully distributed for flywheel effect and smooth, constant rotation. • Shielded four-pole motors are precision balanced, screened with triple interleaved shields to provide extra 25 db reduction in magnetic hum pick-up. • Detachable five-terminal plug-in head shells (on TC-99, TSC-840, TSC-740, TP-59) provide two completely independent circuits, guaranteeing ultimate in noise reduction circuitry. • Transcription-type stereo tonearms are spring-damped and dynamically counterbalanced to permit the last record on a stack to be played with virtually the same low stylus pressure as the first. • All units are handsomely styled, available with optional walnut, blond and mahogany finished bases or unfinished utility base. There's a 4-speed Collaro stereo record player for every need and budget! Prices slightly higher in the West. For free catalog on the Collaro line, write to: Rockbar Corporation, Dept. HF-3 Mamaroneck, N. Y. (\*Not shown. Similar in appearance to The Coronation.)

# With DYNAKIT you know you have the BEST!

*The finest high fidelity you can buy at any price*

## DESIGNED FOR STEREO



PAS-2 \$59.95

- New stereo control preamp with complete flexibility, fastest construction, and simplest operation
- All long life components. 1% parts used in critical circuits
- 2 pre-assembled heavy duty printed circuit boards make construction simple and bug-free
- Truly unmeasurable distortion—below 0.05%. Lowest possible noise



Stereo 70 \$99.95

- Two outstanding 35 watt channels (160 watts peak) to power any speaker. Less than .5% distortion at rated power
- Unequalled transient response—excellent square wave performance
- Absolute stability with every loud-speaker without restriction of band-width
- Smooth and crystal clear sound with superb delineation of heavy passages

## STEREO IN EASY STEPS

*Start with a superb monophonic system*



PAM-1 \$34.95

- History-making "no-distortion" preamplifier which has never been equalled
- All feedback design and close tolerance parts result in lowest noise, lowest distortion and finest sound
- 6 hour assembly



Mark IV \$59.95

- Either the renowned 60 watt Mark III or its new little brother, the 40 watt Mark IV
- 3 hours to build
- A quality of performance unexcelled of any price

*Expand to matchless Stereo*



Add the DSC-1 \$12.95

- Every stereo function at your fingertips—including Dyno Blend control
- Unsurpassed flexibility
- Unitized panel or cabinet mount available as an accessory



Two Mark III's \$79.95 each

- Just add a second Mark III or Mark IV and you have the most recommended, most desired stereo amplifier ensemble
- Dynakit's provide the finest in high fidelity

*See and hear Dynakits at your local dealer*

**A post card will bring complete specifications**

**DYNACO, INC., 3916 POWELTON AVENUE, PHILA. 4, PA.**  
CABLE ADDRESS: DYNACO, PHILA.

## NOTES FROM ABROAD

*Continued from page 28*

**Imported Pressings.** DGG has announced an important change of policy in its exports to the U. S. From 1950 to 1959, American Decca made pressings of DGG masters and released them as part of its Gold Label Series. This practice was changed in the spring of 1959, and DGG's label was attached to the American pressings. Beginning this month, no more DGG releases will be pressed in the U. S. Discs will be factory-sealed in Hanover and carry the words "Imported from DGG, Hamburg."

**Forthcoming Releases.** The following German-produced recordings can be expected in the U. S. in the next few months: from Telefunken, Keilberth and the Bamberg Symphony in Mozart's Symphonies No. 40 and No. 41; Keilberth and the Berlin Philharmonic



Keilberth

in Beethoven's Seventh Symphony, and later in the year the Sixth, continuing this series; Joan Field, using Joachim's Stradivarius, in Mendelssohn and Mozart violin concertos. The

biggest Telefunken release will be the complete works of Chopin, issued in honor of that composer's 150th birthday. These will be recorded in Poland by German technicians, with Polish artists exclusively. First to come are fifteen LPs with the Warsaw Philharmonic, Halina Czerny-Stefanska, Regina Smendzianka, and other pianists. The series will be completed later with five LPs of songs, etc.

Deutsche Grammophon is proud of its new batch of recordings with pianist Sviatoslav Richter, who is confidently expected to sweep the public off its feet with his Mozart, Schumann, Rachmaninoff, and Prokofiev interpretations. DGG is excited also about the future of the Mexican mezzo Oralia Dominguez, now with La Scala and the Paris Opéra. She has already made a solo operative recital disc and later will be heard in the Mozart *Coronation* Mass just taped in Paris by Markevitch and the Lamoureux Orchestra, with Stader, Häfliger, and Roux as the other soloists. This version supersedes the older Markevitch *Coronation* Mass with Stader, Wagner, Krebs, Greindl, and the Berlin Philharmonic.

In Munich the DGG recording team has just taped Weber's *Der Freischütz*

*Continued on page 32*



## General Electric VR-22 Stereo Cartridge—Superior in the four vital areas

Stop to think for a moment of all the jobs required of a stereo cartridge: It must track, with utmost precision, in not one but two directions. It must separate the two stereo channels inscribed in a single record groove. It must perform smoothly in mid-range and at both ends of the audible frequency spectrum. And it must do all these things without producing noticeable hum or noise. Only a fantastically sensitive and precise instrument like the General Electric VR-22 can do all these jobs successfully.

General Electric's VR-22 is superior in the four vital areas of stereo cartridge performance: (1) **Compliance**—It tracks precisely, without the least trace of stiffness. (2) **Channel separation**—Up

to 28 db for maximum stereo effect. (3) **Response**—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-22-5), 20 to 17,000 cycles (VR-22-7). (4) **Freedom from hum**—The VR-22 is triple-shielded against stray currents.

**Money-back guarantee:** General Electric believes that once you hear the all-new VR-22 in the privacy of your own home, on your own equipment, you'll want this superb instrument for your very own. That's why we are making an offer virtually without precedent in the Hi-Fi field: Try the VR-22 at home for 10 days. If you don't agree that this is the stereo cartridge for you, return it to your participating General Electric dealer and the full purchase price will be cheerfully refunded.



VR-22-5 with .5 mil diamond stylus for professional quality tone arms, \$27.95\*. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, \$24.95\*. Both are excellent for monophonic records, too. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, \$29.95\*. General Electric Co., Audio Products Section, Auburn, N. Y.

\*Manufacturer's suggested resale prices.



GENERAL  ELECTRIC

**THIS IS THE  
GREATEST  
'CONTINENTAL'  
OF THEM  
ALL...**



*the* **Norelco®**  
**CONTINENTAL '400'**

*New 4-track  
stereo-record/stereo-playback  
tape recorder  
guild-crafted by  
Philips of the  
Netherlands*

*The exciting specifications on the new Norelco CONTINENTAL '400' (EL3536/54) provide only an indication of what "the greatest Continental of them all" holds in store for the music lover, studio-recording or high fidelity enthusiast who is seeking a professional quality stereo machine at a modest price.*

- ◆ **FOUR-TRACK STEREOGRAPHIC RECORDING AND PLAYBACK** ◆ **FOUR-TRACK MONOPHONIC RECORDING AND PLAYBACK** ◆ **THREE TAPE SPEEDS—1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  AND 7 $\frac{1}{2}$  IPS**
- ◆ **COMPLETELY SELF-CONTAINED, INCLUDING DUAL RECORDING AND PLAYBACK PREAMPLIFIERS, DUAL POWER AMPLIFIERS AND TWO NORELCO WIDE-RANGE LOUDSPEAKERS (SECOND IN LID)**
- ◆ **CAN ALSO BE USED AS A QUALITY STEREO HI-FI REPRODUCING SYSTEM WITH TUNER OR RECORD PLAYER** ◆ **FACILITY FOR MIXING PHONO AND MIKE INPUTS**
- ◆ **HEAD-GAP WIDTH—.00012"** ◆ **FREQUENCY RESPONSE—50 TO 18,000 CPS AT 7 $\frac{1}{2}$  IPS**
- ◆ **WOW AND FLUTTER—LESS THAN .15% AT 7 $\frac{1}{2}$  IPS** ◆ **SIGNAL-TO-NOISE RATIO—48 DB OR BETTER** ◆ **CROSSTALK—55 DB** ◆ **PORTABLE STYLED BY THE CONTINENT'S TOP DESIGNERS**
- ◆ **RUGGED**



*For a convincing demonstration of all of the features and qualities that make the Continental '400' "the greatest 'Continental' of them all," visit your favorite hi-fi center, or photo dealer, or write for complete literature to:  
North American Philips Co., Inc.  
High Fidelity Products Division  
230 Duffy Avenue,  
Hicksville, L. I., N. Y.*



*A Norelco dual element stereo-dynamic microphone is standard equipment with the CONTINENTAL '400'*

**NOTES FROM ABROAD**

*Continued from page 30*

with Seefried, Streich, Böhme, and Holm; Eugen Jochum is the conductor. Promised for later in the season are excerpts from Handel's *Julius Caesar* with Fischer-Dieskau and Seefried, conducted by Böhm; a Mozart *Jupiter* with Lorin Maazel; Brahms's First Symphony with Böhm and the Berlin Philharmonic; and from pianist Geza Anda a group of tempting new discs including Bartók's Second and Third Concertos, the Brahms Second Concerto under Fricsay, and the Beethoven Triple Concerto in combination with Schneiderhan and Fournier, again under Fricsay.

RANDALL WORTHINGTON

STOCKHOLM—The Royal Swedish Opera delivered a musical sensation during the Stockholm Festival in the spring of 1959: the world premiere of Karl-Birger Blomdahl's opera *Aniara*—a panorama of man in time and space. It met with unexpected success, the majority of the critics hailing it as a masterpiece and excited audiences packing the house at every performance. International opinion was more divided when the opera was staged by the full Stockholm company at the Edinburgh Festival some time later—one British critic went so far as to call it pure nonsense—but *Aniara* was destined to create yet another sensation: four months after its first performance American Columbia recorded it in Swedish.

The session took place in Vienna under the personal supervision of the composer and with the original Swedish soloists, including Margareta Hallin, Kierstin Dellert, Erik Saedén,



Janssen

Arne Tyrén, and Olle Sivall. The orchestra was that of the Vienna State Opera and the chorus, which plays an important part, the Volksooper's. Leading this international ensemble was the American conductor Werner Janssen.

Blomdahl's *Aniara* is based on an epic by Harry Martinson, a prominent Swedish poet who began his career as a sailor and is now a member of the Royal Swedish Academy. Set in the far-distant future, it tells of the spaceship *Aniara*, with 8,000 people on board, taking off on a routine flight from the planet Doris to Mars. Accident soon interrupts the journey. The

*Continued on page 34*



## General Electric 56-watt stereo amplifier—Superior in the four vital areas

When you select an amplifier for your stereo system, you should pay particular attention to its **power, versatility, ease of control and functional value.** These are the four areas which will chiefly determine the pleasure and satisfaction you derive from your amplifier, and these are the four areas in which the General Electric G-7700 is most outstanding.

**Power:** 56 watts (28 watts per channel) music power — more than enough to drive even low-efficiency speakers. Response is flat ( $\pm 0.5$  db) from 20 to 20,000 cycles, with less than 1% distortion. Channel separation 40 db for maximum stereo effect.

**Versatility:** Two simple multi-purpose controls let you select a variety of inputs—stereo and monophonic cartridges (both magnetic and ceramic), tape heads, tape machines and tuners. The operating mode control gives you flexible selection of different combinations of stereo or monophonic operation.

**Ease of control:** Bass and treble control are convenient dual concentric type to permit adjustment of channels together or separately for matching or different speaker systems. Contour control provides automatic bass boost at low volume. Balance control is continuously variable to "off" on either channel.

**Value:** In General Electric stereo amplifiers you get all the most-wanted features—without expensive extras which boost the price but add little to performance or enjoyment. The result is honest-to-goodness quality at sensible prices.

The G-7700 comes complete in a beige vinyl case; the G-7710 in a white vinyl case. The price is a modest **\$189.95\***, including case. (The G-7600 delivers 40 watts, 20 watts per channel, **\$139.95\***.) Other General Electric stereo amplifiers at **\$119.95\*** and **\$169.95\*** including case.



**FM-AM Tuner, Series FA-10.** Receives even weak signals with unusually low distortion, hum and noise level. Drift-free. Visual meter for pinpoint FM center channel tuning and optimum AM signal tuning. RF amplifier stage in both FM and AM increases sensitivity, FM multiplex jack for stereo adaptor. Built-in AM antenna; FM dipole included. Cases to match all G-E amplifiers. **\$129.95\*.**

General Electric Company,  
Audio Products Section, Auburn, N. Y.

\*Manufacturer's suggested resale prices.  
Slightly higher in the West.



# GENERAL ELECTRIC



## Best for built-in systems

When planning a built-in high fidelity system, it is wise to specify speakers that work best in simple, easily-constructed enclosures.

This not only saves time and money in carpentry but avoids the possibility of disappointing performance caused by unavoidable alterations to dimensions of labyrinths, folded horns, and other tricky configurations.

Bozak speakers are the ideal choice — they are designed to give optimum results from the simplest enclosure — the infinite baffle. You can listen to a Bozak in a showroom and be assured of obtaining equally fine sound from your built-in Bozak System.

Bozak speakers are available as individual units and in a variety of fully-wired, ready to install panel systems. They are the best you can buy, yet surprisingly reasonable in price. Visit a Bozak Franchised Dealer soon and discuss your requirements.

# Bozak

DARIEN, CONN.

T H E V E R Y B E S T I N M U S I C

## NOTES FROM ABROAD

Continued from page 32

*Aniara* is disabled by meteors and it rushes rudderless out of the solar system—to outer space and eventual death for all its passengers. Martinson's poem is, of course, symbolic. The voyage of the *Aniara* is intended to convey a vision of man's own journey through the emptiness of his life.

*Aniara* is a work that, by its very nature, invites controversial opinions. Musically, it is difficult to ears trained on traditional opera—in *Aniara* there are even some sequences of electronic music—but together with Berg's *Wozzeck* it might pave the way for a new epoch of operatic expression. Scenically, as produced by Goran Gentele in Stockholm, it is a magnificent spectacle. Quite probably it will be staged in the U.S.A. before too long.

FRANK HEDMAN

**BELGRADE**—In its record industry, as in many other aspects of commercial and artistic life (which in this instance are inseparable), Yugoslavia is a country that is trying to catch up with the rest of Europe and is making considerable progress towards this goal. Under the Jugoton label, recording of serious Yugoslav music has been begun, and discs will be issued with increasing frequency in the future.

Of particular interest among recordings already issued are some excerpts from the opera *Porin* by Lisinski (d. 1854), Yugoslavia's first "national" composer; the two *Rukoveti* ("Bouquets") by Mokranjac (d. 1914), choral pieces of extraordinary beauty that deserve a place in the international repertoire; and the Suite for Orchestra by Osterc, whose early death in 1941 robbed Yugoslav music of its then leading *avant-gardist*.

The initiative for this series has been taken chiefly by the Union of Yugoslav Composers, an organization which is contributing much to the active musical life of postwar Yugoslavia. The choice of works to be recorded rests with a committee of this organization. Future releases will include examples of the more modern trends in the country's contemporary music. I was told, for example, that Ljubica Marić's *Songs of Space* are on the agenda for the near future. This work for chorus and orchestra achieves a fine synthesis of folk elements with a thoroughly contemporary style. Compositions of this kind should help dispel the widely held but now outdated notion that serious Yugoslav music is a romantic rehash of folkloristic elements à la Smetana. It has ceased to be this, and the fact should be more generally known.

EVERETT HELM

HIGH FIDELITY MAGAZINE



# New Stereo Amplifiers

*MORE OF THE BEST FROM  
THE LEADER . . .*

Heathkit, first in performance, quality and dependability, proudly presents a host of new, outstanding do-it-yourself projects designed, as always, to bring you the finest in kit-form electronics.

*FOR THE FINEST IN STEREO . . .*

## 14/14-WATT STEREO AMPLIFIER KIT (SA-2)

A complete dual channel amplifier/preamplifier combination, the new Heathkit SA-2, in one compact, handsomely styled unit provides every modern feature required for superb stereo reproduction . . . yet is priced well within your budget.

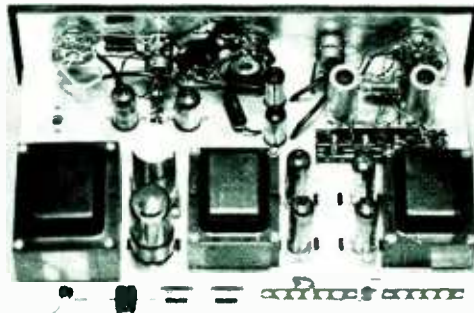
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either preamp; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

**SPECIFICATIONS—Power output:** 14 watts per channel, "hi-fi"; 12 watt per channel, "professional"; 16 watts per channel, "utility". **Power response:**  $\pm 1$  db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watt output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Controls:** dual clutched volume; tuned bass, narrow treble; 4-position selector; speaker phasing switch. **AC receptacle:** 1 switched. **Inputs:** 4: 1 rca or 8 monophonic. **Outputs:** 4, 8 and 16 ohms. **Dimensions:** 4 $\frac{1}{2}$ " H. x 15" W. x 8" D. **Power requirements:** 117 volts 50/60 cycle, AC, 150 watts (fused).



HEATHKIT SA-2  
**\$52<sup>95</sup>**



## STEREO PERFORMANCE AT MINIMUM COST

### ECONOMY STEREO AMPLIFIER KIT (SA-3)

The amazing SA-3 delivers more than enough power for pure undistorted room-filling stereophonic sound at the lowest price anywhere. Delivers 3 watts per channel stereo—or 6 watts monophonic. The built-in high level preamplifier has two separate inputs for each channel, designed for use with ceramic or crystal cartridge record players, tuners, tape recorders, etc. Ganged tone controls provide convenient bass "boost" and treble "cut" action, while a dual concentric clutched volume control makes possible precise channel balancing. A channel reversing position is provided on the function switch and a speaker phasing switch on the back panel allows optimum performance with any speaker system. Tastefully styled in black with gold trim. Shpg. Wt. 13 lbs.

**SPECIFICATIONS—Power output:** 3 watts per channel. **Power response:**  $\pm 1$  db from 50 cps, 20 kc at 3 watts out. **Total harmonic distortion:** less than 3%; 60 cps, 20 kc. **Intermodulation distortion:** less than 2% @ 3 watts output using 60 cycle & 6 kc signal mixed 4:1. **Hum and noise:** 65 db below full output. **Controls:** dual clutched volume; tuned bass, narrow treble; 7-position selector; speaker phasing switch; on-off switch. **Inputs (each channel):** tuner, crystal or ceramic phono. **Outputs (each channel):** 4, 8, 16 ohms. **Finish:** black with gold trim. **Dimensions:** 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{2}$ " D. x 3 $\frac{1}{2}$ " H.

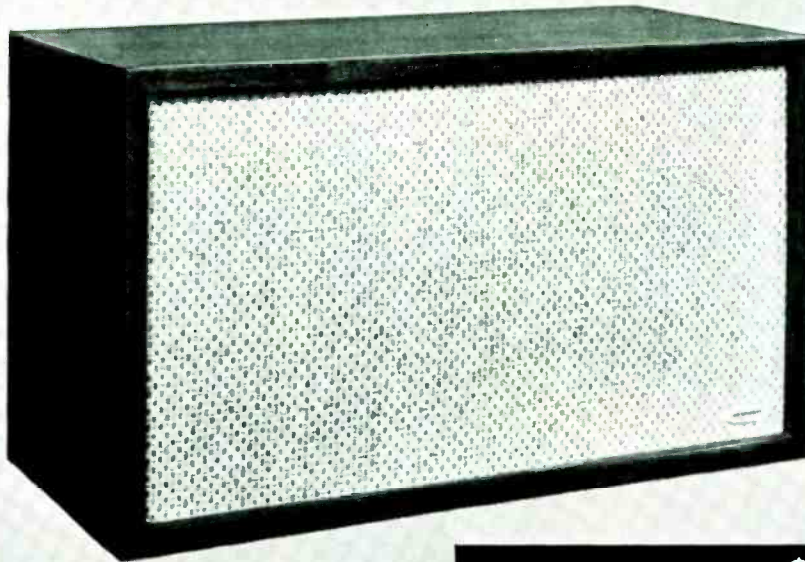


HEATHKIT SA-3  
**\$29<sup>95</sup>**

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

**NEW**



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preassembled and prefinished cabinets

**HEATHKIT AS-2U (unfinished) \$69.95**  
 \$7.00 DN., \$7.00 MO.  
**HEATHKIT AS-2M (mahogany) \$79.95**  
**HEATHKIT AS-2B (birch) \$79.95**  
 \$8.00 DN., \$8.00 MO.

## New "Acoustic Suspension" Speaker System

*NOW—FOR THE FIRST TIME IN KIT FORM  
... EXCLUSIVELY FROM HEATH*

"Best we've ever heard" . . . "cleanest bass response I have ever heard" . . . "achieves the seemingly impossible" . . . "an outstanding speaker because of its small size, not in spite of it" . . . such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low frequency response, establishing the new standards; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markedly low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

### RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

**SPECIFICATIONS—Frequency response (at 10 watts input\*):** ±5 db, 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. **Harmonic distortion:** below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. **Impedance:** 8 ohms. **Suggested damping factor:** high (5:1 or greater). **Efficiency:** about 2%. **Distribution angle:** 90° in horizontal plane. **Dimensions:** 24" W. x 13½" H. x 11¾" D.  
\*Power input level required for average listening level will not exceed 10 watts.

**NEW**

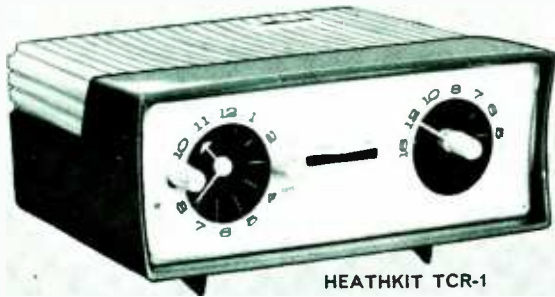
**HEATHKIT US-3  
\$19.95**



### NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet) and a 3" PM "tweeter" (1.47 oz. magnet); crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.

# More New Hobby Kits from



HEATHKIT TCR-1  
**\$45<sup>95</sup>**

## "YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry . . . then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time, automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six penlight-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary penlight cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 93-3 (2 lbs.) **\$4.95**



HEATHKIT XI-1  
**\$27<sup>95</sup>** (master)  
HEATHKIT XIR-1 **\$6.95**  
Shpg. Wt. 4 lbs. (remote)

## TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight ordinary, inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

## AC POWER SUPPLY (XP-1)

A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) **\$9.95**



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

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## HEATH COMPANY / BENTON HARBOR 8, MICH.

a subsidiary of Daystrom, Inc.

Please send the latest Free Heathkit catalog.

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Enclosed find \$ .....  
Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE

# Yes, there is a difference in Stereo Components\*

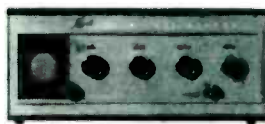


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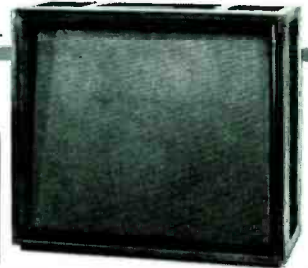
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## Venturers' Day, Once Again

NO LONGER being editor of this publication, I no longer have to make believe that (through some mysterious intuitive faculty) I know what its readers' musical tastes are beyond any doubt. The fact is, I don't. However, I've got my opinions, and one of them is that most HIGH FIDELITY readers are what we call, for lack of a less clumsy term, serious listeners. This means that they are more interested in the *Four Seasons* than the Three Suns.

And to a subdivision of these readers, whereof I am a member, even the *Four Seasons* isn't exactly a novelty. Wasn't Vivaldi also an innovator at instrumentation; did he not write some chamber concertos for guitar and strings? Wouldn't it be a joy to try them on discs? Where are they? And, granted that Schubert wrote a pretty good Eighth Symphony, did he not also compose a miraculous Fantasy for piano four-hands? Were not some memorable hymns and Revolutionary tunes written by one William Billings, a Boston tanner who feared God but not George III? Would not these treasures beguile us, especially in stereo? And will we hear them?

The answer is yes, they would beguile us, and no, we are not likely to hear them until something else happens. I'll take the negative aspect first, but don't lose hope; read on. The record industry is, because of or in spite of stereo, enjoying a great if irregular prosperity. The dollar returns are high. Pops are succeeding on LP as never before. (Just hundreds of thousands of people are buying *Chet Atkins' Teensville*, no doubt largely because children now get \$5.00 allowances.) Even classical records are climbing, although they've undoubtedly been held back by the fact that their buyers are eggheads, stubbornly determined to wait until stereo gear is more or less perfected. This is why dealers are wailing that they can't sell classicals, but the major companies have found another avenue, their mail order clubs, which are a success.

A club can sell fifty thousand *Moonlight Sonatas*, but it won't touch Opus 31, No. 1 with a barge pole, though it's a better work. And it can sell Haydn's ten *London Symphonies* (considering itself pretty daring to try), but who ever heard of No. 39—except for us few, who love it? The club buyers are basic buyers, to whom the Dvořák Fourth is a startling novelty. So why in the world try to offer them Beethoven's trio variations on "*Ich bin der Schneider Kakadu*,"

or Mendelssohn's *Walpurgisnacht*? That's a sensible question, with only one practical answer, which leaves us, the frustrate few, rather high and dry, as mariners say.

The lack seems obvious to me. What was it we had in the early, golden Fifties that latterly we've been short of? Response: small companies, willing to make records mainly because the entrepreneurs themselves want to hear them.

Well, now, the good news. With the broaching of the stereo era, the impulse to start new small record companies has come alive again. Roland Gelatt in the "Music Makers" column for January made a report on two such. One was the Library of Recorded Masterpieces, the creation of Max Goberman, musical director of *West Side Story* and veteran quartet player, who plans no fewer than 127 Vivaldi recordings, all to be sold with scores. Another is Eleanor Steber, whose plans so far are to produce Eleanor Steber in music she likes—some Bach, some Mozart, some Alban Berg.

In California the legendary character Vernon Duke is well into his project called the Society for Forgotten Music. I haven't heard much of his produce, but he certainly dug up one Michael Haydn quintet well worth hearing. Down east in Connecticut, Benny Goodman is still struggling with the first Benny Goodman label disc—not jazz, but the Brahms and Weber clarinet quintets, made with the Berkshire Quartet and very likely to be the best in the catalogues, if the preliminary tapes are any evidence. In Manhattan, a fur buyer and music lover named Harry Goldman has begun importing Pathé and Scandinavian Odéon recordings, including the postwar Aksel Schiøtz songs and arias that RCA Victor passed up. He's just going to call the company Goldman.

On a peninsula in a pond in western Massachusetts lives Richard Dyer-Bennet, who has been producing himself in folk song (and one Beethoven collection) for three years now. He's planning to venture out of this limited field, with an initial project almost as monumental as Mr. Goberman's. Since I am involved in this endeavor, I cannot with propriety say much about it here. Come the right time, we will put our hands in our pockets and buy some advertising space.

This I can say, from (so to speak) inside the business. None of us expects to make fortunes. We want to make music. It's more fun.

JOHN M. CONLY

**AS THE EDITORS SEE IT**



by JOSEPH RODDY



# Steinways and Steinwayism

*Few machines ever invented have so easily made men their servants as the modern concert grand piano*

THE MODERN grand piano—twelve thousand pieces of wire, wood, cotton, felt, and tusk wrapped around a cast-iron plate and fitted into a mahogany case—may be said to yield music only by flagrantly remote control. To wrest a Chopin phrase from its mechanism a pianist's fingers strike keys which swing hammers to strike strings which emit sound. Although a lot of earnest piano players take their pleasure at it, a good many contemplative musicians feel that ideas and emotions are antisepticized by its machinery. It has even been maintained that as a device for communication between a composer and his listeners, the piano is about as efficacious as a telephone switchboard for conveying the delight of a kiss. Nevertheless, the piano thrives, pianists multiply, and Steinway continues to be the instrument preferred by most of the best of them.

But which particular Steinway? That is indeed a question. The combination of inadequacies and uniformities built into the grand piano might be thought enough to persuade any reasonable man who has played one of them that he has played them all. The concert circuits, however, are cluttered with pianists convinced that they can play some one piano—even from out of a group of the best—measurably better than they can play any other. And most top professionals consider high among the best the fifteen Steinway concert grands stabled in the basement of the building at 109 West 57th

Street in New York City, where the Steinway company has its offices. Jammed in there like a herd of great three-legged black beasts with flat backs and too many teeth, they amount to the world's most valued concentration of concert grands. They are the pianos most pianists play in their New York appearances, and the artists who can afford the cartage fees even take them on tour. If the basement premises these pianos inhabit were struck by fire or flood, many of the most renowned pianists would cancel their New York performances and some of them would retire altogether for the season. Until Steinway could produce a set of matching substitutes, dozens of other performers would consider themselves professionally devitalized.

At the source of all this silence would be the artist's real or imagined need to pair off that leaves almost every pianist in the monogamous clutch of one concert grand whenever he performs within trucking range of the Steinway basement. (By a convenient extension of the war between the sexes, lady pianists regard the instrument as male and men think of it as female. "He's in need of a tuning," Myra Hess says, but "She won't play Bach" is the sort of complaint Eugene Istomin would make.) While they last, these attachments are intense. But pianists are an inconstant bunch, given to loving and leaving; divorces do occur; and a little promiscuity happens too, of course, when a pianist, sensing that he is

not altogether pleased with the way things are going, often spends a trial night or two with a prospective favorite before breaking up the old alliance. But bigamous attachments to two or more pianos at the same time are, for the most part, deplored, and only a few very affluent performers believe that a multiplicity of instruments is the answer to a pianist's problems.

To most pianists the factory of Steinway and Sons in Long Island City has the status that the workshops of Stradivari e Filii in Cremona had three hundred years ago. Stradivari made instruments for Vivaldi, Corelli, and Locatelli, and since their day Strads have been the preponderant choice of the highest-priced violinists from Paganini and Ysaÿe to Kreisler and Heifetz. Steinway has provided concert grands for the Rubinsteins (Anton and Artur), for Josef Hofmann, Paderewski, and Horowitz, for Van Cliburn and Emil Gilels. But once past that point of identity, the fiddle-making and piano-manufacturing dynasties diverge.

One conspicuous difference is that the Stradivari family sold their wares on a cash-and-carry basis, while the Steinways are passing out their seven-thousand-dollar grand pianos free to performers who would otherwise have to buy them or to play Baldwins. This giveaway is, of course, a canny stratagem well tuned to the economics of the piano business and resounding with perfectly voiced public relations. Most pianists avail themselves of the Steinway handout if it is offered, and the company regards all those who accept as "Steinway Artists." In providing pianos for piano players, the announced policy of the company is to regard all artists on its roster as equals. Students of Steinwayism have observed, however, that in practice some artists are more equal than others. All of them—from Rubinstein to the humblest—pay a \$75 fee for trucking and final tuning, but here equality ends. Some Steinway artists are given medium or small grand pianos on permanent loan to practice on at home. Others have to get along with what they can afford to buy or rent from dealers. What a personnel director would unhesitatingly call an artist's potential separates the elect with their permanent loans from the supplicants with hope in their hearts.

Although the number of the company's endorsers having instruments on loan at home remains a carefully kept corporate secret, the Steinways hold that they pass out more pianos on this basis than they

can afford to, but not nearly as many as they would like to. Van Cliburn had a permanent loan long before he was lionized in Russia, Gary Graffman landed one in the fall of 1949 when he entered the Rachmaninoff Contest finals, and Malcolm Frager was fitted with his a few weeks after he won the 1959 Leventritt Award. Claude Frank, who had played with some of the world's most honored orchestras, still did not have a Steinway loan until a few months before he married Lillian Kallir, another excellent young pianist on the Steinway list who was also without permanent loan. To the company, the plight of two Steinway artists married to one another but with only one piano to come home to was too much to bear, and Miss Kallir was recently put on the loan list too. This bit of corporate largesse left the newlyweds with little room for much else in what is certainly the only five-room apartment in New York with borrowed "His" and "Hers" Steinways.

The rival Baldwin Piano Company—which tops Steinway's offer by providing free, to artists who play them in public, not only concert grand pianos but even trucking and tuning services—has almost as many endorsers for its instruments as Steinway has, but the endorsers have far less calculable prestige among pianists. It has the Iturbis, Claudio Arrau, Jorge Bolet, Benno Moise-witsch, part-time pianist Leonard Bernstein—and a lot of performers a lot of piano fanciers never heard of. It has, its stockholders know, a far larger volume of sales than Steinway, but this is a modest consolation to the firm's public relations directors, who cannot help suffering over the fact that Baldwin relates to Steinway about the way General Motors does to Rolls Royce.

Ticket buyers who attend a piano recital approach it either as a musical rite because of the substance of the



*Fifteen three-legged black beasts, the world's most valued concentration of concert grands, occupy the Steinway basement. Here pianist Eugene Istomin tries one out.*



*Steinway and Sons' first New York City factory.*

program or as an athletic spectacle because of the virtuosity of the performer. To piano manufacturers a piano recital is something else again. To the Steinways, provided the recitalist is a Steinway artist, the event is regarded primarily as a public demonstration of their product's quality—the time and place for a kind of subliminal sales pitch which captive prospects pay to hear made by a captive salesman who gets no commission. Some 175 recognized pianists, assorted conductors, and singers and instrumentalists who need accompanists have publicly testified in this way that the Steinway plays good like a concert grand should.

In return, the company has dispersed about six hundred pianos around the country in such a way that wherever a Steinway artist finds an audience to play for he will not have to look for a Steinway to play on. Stenciled in black on the plate of each of these pianos are the letters CD (for Concert Department) followed by a number. There are four CD Steinways in Los Angeles, five in Chicago, two in Washington, D. C. (not counting the one waiting in the White House for any Steinway artist who may be invited to drop in and dazzle the Chief Executive). In the New York area there are twenty-five instruments, ranging from one in the Metropolitan Museum to four in constant duty at Carnegie Hall. The company's case histories for each piano show that the CDs assigned to Tulsa are as healthy specimens as those settled in Seattle, and New York-based Steinways are no better for being near the Long Island City factory where they were made. Some well-traveled pianists, however, believe this is true only in the sense that restaurants in eastern Arkansas are as good as those on mid-Manhattan's East Side because both serve food fit to eat. The twenty-five instruments scattered about New York City are generally regarded as being a cut above the national average, though not nearly the match of the particular marvels in the basement.

The idea of picking a piano and more or less sticking with it infects every pianist at the time of his New York debut. Without even bothering to take a few exploratory whacks, a pianist preparing his first Carnegie Hall

performance assumes that none of the four Steinways housed there is right for the occasion. With that settled, he walks a few hundred yards east on 57th Street to select one of the concert grands from the fifteen in the basement, principally because it is the thing to do. When he has made his choice—and if the instrument chosen has not already been preempted by another Steinway artist playing in the area—he arranges to have it shipped across the street on the day of his recital. If, by chance, the chosen instrument has been previously reserved, a somewhat chafing conflict rises. Its resolution depends on which pianist the company values less—or honors more. The vice-president ordinarily in charge of such protocol is Frederick (Fritz) Steinway, a thirty-eight-year-old Harvard grad who can sit down and knock out the *Beer Barrel Polka* any time the spirit moves him. Handing out his fifteen basement pianos at the peak of the music season is a running exercise in tact and temerity about comparable to that of the headwaiter at El Morocco in handing out tables when the Duchess of Windsor, the monarch of Monaco, and unreconcilable oil interests are all doing the town on the same night.

Regardless of when he reserves it, any piano Horowitz wants Horowitz gets—a *droit de seigneur* he shares with Rubinstein alone. And if both Rubinstein and Horowitz should ever want the same piano at the same time, the living Steinways will invoke the shades of their ancestors for help. Even without such eventualities, the two titans can cause a lot of unintentional trouble around the basement. Any piano either of them has favored, Fritz Steinway has noticed, is immediately coveted by pianists who cannot shake the suspicion that some of the old spellbinders' virtuosity has rubbed off on the instrument itself. It becomes the new girl in town, and a lot of young men call at once to make dates.

In Horowitz's case, cast-off pianos have been few. The 55-year-old wizard almost always used the same two concert grands for seventeen years—one for recitals, another for concerts with orchestras. During that time few other pianists played them in public. Because the Horowitz specialties were often triple-forte fireworks displays given a punishing trip-hammer touch swung



*Rubinstein's piano—in transit by air to South America.*



from the wrists, this prolonged liaison between a pianist and his two pianos is one of Steinway's best proofs for the staying power of its product. No two technicians on the premises can nail down in language the characteristics of the Horowitz pianos, but the belief is that they are qualities Horowitz battered into them rather than ones the Steinway factory put there. As CD 347 (for recitals) and CD 18 (for concerto playing) they traveled with him everywhere until he gave up touring and then concertizing altogether seven years ago. When he emerged recently to make recordings, he decided to

change pianos, and selected not one, but three Steinway grands from the basement pool on 57th Street for shipment across the way for use in Carnegie Hall.

Rubinstein also knows precisely what he wants in pianos, but he seldom wants the same thing for many years in succession. A few seasons ago he kept two of them leap-frogging across the country as he alternated instruments, playing one concert grand one night and another the next. "Pianos are like women," he told Fritz Steinway back in New York. "You like women and I like women, but we do not like all women the same." In Switzerland, Rubinstein found one small grand built in the Steinway branch factory in Hamburg so congenial that he asked to take her home. He paid the full price to the company cashier, the same as any other customer would, and became thereby one of the relatively few Steinway artists to own a Steinway.

The fickleness pianists sometimes show represents, in many cases, a refinement in taste moving from rich- to lean-sounding Steinways. And for recording sessions, some pianists have used two different instruments in playing the same concerto—a big-sounding Steinway for the first and third movements, and a piano with a more reined-in tone for the soulful melodies of the slow movement. Such distinctions among pianos are sometimes so subtle that they elude even the pianists. To satisfy himself that some of this picking and choosing is partly posturing, Fritz Steinway has found that quite a few pianists coming in to New York happily reserve there a piano which had previously earned their ire when it had been encountered out of town. Van Cliburn's favorite CD 6, on which he performed and recorded the Tchaikovsky and Rachmaninoff concertos in Carnegie Hall last spring, languished unloved in the Midwest for ten years and picked up the usual quota of complaints from touring Steinway artists who could find nothing better in the area. Recalled to New York about the time Cliburn returned from Russia, CD 6 has since then been in as heavy demand as the Texan who played it.



*Vice-president Frederick (Fritz) Steinway, master of protocol.*

Ever since the Steinways constructed a custom-tailored instrument to fit the undersized hands of Josef Hofmann, the pianists who play Steinways have been quick to suggest a lot of improvements. The manufacturers would be more responsive to these recommendations if the characteristic one pianist wanted intensified was not so regularly the feature another pianist wanted removed altogether. Hofmann, who understood the mechanical intricacies of the piano better than any pianist the Steinways served, wanted an instrument more sensitive and responsive to his touch than the 1932 model

Steinway. The company's engineers went to work and in a few years came up with Patent No. 1826848, under which the keys were balanced on small, curved fulcrums and neither collapsed in descent nor bounced on the way back up, thus giving the pianist a new measure of control. (The Steinways have since called this "Accelerated Action.") About this time, one of the newest Steinway artists was Artur Schnabel, previously a proponent of German-made Bechsteins, who complained that the New York instrument was already too fast for his taste. "These steeds are of the Paderewski breed," he said, "and not made to canter in my paddock." As a result, while some technicians were speeding up Steinways for Hofmann and others were putting governors on them for Schnabel, a lot of lesser pianists learned that the company could adjust its instruments to individual preferences. Ever since then Steinway has been steadily tightening and loosening piano actions in its basement, where—according to one pianist who is so unfashionably well adjusted that he finds any Steinway perfectly satisfactory—it has some instruments whose keys go down if he gives them a hard look and others that he has to jump on to produce any sound at all.

Where all this catering to taste will stop bothers some of the Steinways. "We don't tell pianists how to play pianos," Fritz Steinway says with a combative smile, "so we don't want them to tell us how to build them." In fact, what pianists want to tell the Steinways is not how to build pianos but how to listen to them. For all their interest in ravishing the ears of audiences (and that urge is far less intense now than it was with grand-mannered virtuosos fifty years ago), professionals regard the piano stool as the best listening post from which to assess the instrument. The Steinways are more concerned about how their pianos sound sixty feet back, or at about twelfth row center in Carnegie Hall. If the piano acts and sounds good to the pianist playing it, he assumes (sometimes wrongly) that the audience hears it his way. But if it sounds poor

*Continued on page 126*



**An exclusive interview  
with Dr. Peter Goldmark on the  
home music system of 1970**

# The Coming Break- Through in Tape

by RALPH FREAS

"CAN YOU describe the home music system of 1970?" HIGH FIDELITY put that question to Dr. Peter Goldmark, Director of CBS Laboratories and the man who is probably more responsible than any other single person for the present flourishing status of music in the home. Dr. Goldmark, a trim graying fifty-three, developed the modern microgroove record a dozen years ago. The first color telecast in the U. S. also took place under his aegis. More significant to the question of the moment, it has been widely reported in the business press that CBS Labs. have been developing a radically new tape-playing system under his direction. Work on this system, which uses a tape magazine or cartridge, was commis-

sioned by Minnesota Mining and Manufacturing (3M, for short) Company, biggest tape producer in the country.

Dr. Goldmark smiled at our question.

"Well," he said, "I think 1970's home music system will be a revolutionary new tape system."

"Do you mean a cartridge player?"

"Yes. To my mind, a designer reaches a point beyond which it is impossible to go. This is true whether one designs a music system or a bicycle. The design of the bicycle, you will notice, hasn't changed much over a long period of years. There is little one can do to a bicycle that will improve it substantially.

"This is not true of home music systems. Here, we have not yet reached the ultimate. To be sure, many advances have been made in the past fifteen years—the long-playing record, stereophonic sound, and subtler improvements understood mostly by the engineer and, to a degree, by the high-fidelity enthusiast. Frequency response has been broadened and, at the same time, distortion has been reduced.

"Still, quite a number of advances over existing home music systems are possible. The system of the future can be made more compact, easier to handle. The recordings themselves can be made more durable, less susceptible to damage. I do not mean to say, however, that existing systems do not have some of these attractions. I am saying that the average user has to exercise some care in order to give his recordings an extended life. A tape cartridge system in this context would be a definite advance over present disc-playing systems."

### **The Speed Factor**

The amount of tape needed for a given length of play is, of course, determined by the speed at which it moves past the playback heads. In the future system, the speed will be held down to  $1\frac{1}{8}$  inches per second. The customary speed for high-fidelity reproduction is  $7\frac{1}{2}$  ips, which has long been standard for reel-to-reel quarter-inch-wide tapes. Since sound quality deteriorates in direct proportion to the speed of the tape, most recorded-tape producers have shied away from speeds lower than  $7\frac{1}{2}$  ips. As a matter of fact, recording sessions are customarily taped at double that speed, or 15 ips, for top quality.

How, we wanted to know, is it possible to reproduce high-fidelity sound at  $1\frac{1}{8}$  ips? This is the key question that will be posed repeatedly when the cartridge system eventually becomes available. Naturally, Dr. Goldmark had an answer ready.

"In A-B comparison tests between a  $1\frac{1}{8}$ -ips cartridge and 15-ips open-reel tapes," said Dr. Goldmark, "difference in quality must be indistinguishable.

"To get such high quality at slow speeds, it is necessary to accomplish three things. First, one needs new recording techniques, embracing certain engineering refinements. Second, one also needs an improved recording tape."

At this point, we interrupted Dr. Goldmark to ask, "Then there will be a definite break-through in tape manufacture?"

"You could say that," he affirmed, "but I repeat that three things are needed to get high quality at slow speeds.

"The third ingredient is a new type of playback system itself. Here one must incorporate engineering advances that take increased density of impulses off the tape without loss of quality.

"Stated another way, a new recording method must allow for higher loading of the tape—that is to say, more recorded information per square inch. The new tapes must be able to accept high signals. And, in the playback system, the tape heads must be finer and permit better contact than heretofore to take the information off the tape."

### **The Ultimate Objective**

In Dr. Goldmark's opinion, the intention of any record company and its engineering staff should be to reproduce music as the composer intended it to be played.

"I would rather not get too embroiled in the details of wide frequency range and reduction of distortion," he said. "These are naturally necessary requirements. I prefer to ask whether today's sound has met the ultimate objective. I do not think it has."

Warming to his subject, Dr. Goldmark maintained that present-day systems fall far short of approximating the reality of live music. One step towards the ideal was taken with the use of multiple speakers. Stereophonic reproduction, he believes, was another forward step. But there is still some distance to go.

Goldmark, a musician himself and a grandnephew of the composer Karl Goldmark, does not believe that the reality of which he speaks depends on distortionless wide frequency range or stereophonic reproduction. Rather, he looks to the time when the listener can say to himself, "I am there."

"The composer of chamber music," said Goldmark, "meant his music to be played in a small chamberlike listening area. We haven't much opportunity to hear it played that way today. But we could enjoy that opportunity through records that aim at *true* realism. Similarly symphonies and opera were written to be heard in a large hall or auditorium. When listening to them in the home, we should have the sense of being in a large hall. This is the kind of realism that should be our goal."

### **The Challenge of Tape**

Dr. Goldmark believes that his ideal will be achieved within the next ten years. And of another thing he is almost certain. Ten years from now, music will not be sold on flat discs only—but an appreciable proportion will be on tape.

Tape—allied to a good cartridge-playing system—may, Goldmark believes, eclipse *Continued on page 122*



**Russia's biggest brass, in the regard of Americans, is not Nikita Khrushchev, or anyone else alive now, but a shy symphonist six decades dead, whom it has been unfashionable to love until lately. His name was Tchaikovsky.**

*a fanfare for* **PIOTR ILYICH**

**by RUSSELL SMITH**

**T**HE SUBJECT of Tchaikovsky and his music always prompts me to reflections on the whole question of musical taste—why one composer is in favor today, and relegated to outer darkness tomorrow. Even in this musically enlightened age, if one utters the name “Tchaikovsky,” such terms as “bombastic” and “overemotionalized” are apt to come bouncing back from concertgoers who like to distinguish themselves from the general listening public. This harsh view has been somewhat softened since the late Twenties, when Igor Stravinsky let it be known that he admired Tchaikovsky, and demonstrated his feeling by drawing upon the earlier Russian’s music for his own *Baiser de la fée*. Some areas of opinion began to come around to the idea that there might be something more than the most obvious box-office values in Tchaikovsky’s work, but it took the word of a contemporary master to bring it about. Today Tchaikovsky does have his intelligent admirers, but one still hears rather few appreciations of him which do justice to his true merits.

It seems to me that this situation, at least in part, reflects the dominating influence of a particular variety of opinion, which holds, quite rightly, that the Viennese

classicists were the greatest and most universal of all composers (sometimes Bach is included)—but which then goes on to trace the familiar succession down through the romantics to Wagner and Mahler (and in contemporary terms, on through Schoenberg to today's followers of Webern). Anything outside this tradition is considered beyond the pale, and in Tchaikovsky's time the not always tacit assumption was made that French composers were merely superficial, Italians trashy, and Russians barbarous. This curious point of view failed to grasp that *Carmen*, *Traviata*, and the *Pathétique* are simply *different* ways of achieving a convincing musical expression—different, and frequently more successful ways than those of the composers of Vienna and Leipzig.

This is not to take pot shots at the German symphonic tradition (or, as a composer myself, to attack the twelve-tone method, which has produced some of the most beautiful and distinguished music of our time). It is simply that the "genealogical" approach does not appear to have much meaning or relevance. It would be as much to the point to trace the musical ancestry of Bizet, for example, back through such composers as Gounod, Méhul and Grétry to the *style galant* and to Rameau, and evaluate these composers simply on the basis of their relationship to each other and their common nationality. Beyond this, to imply that anything outside a given tradition is somehow not quite the true art, appears rigid, to say the least. Finally, as far as Tchaikovsky is concerned, this attitude ignores the very fact that having no established tradition of a national music behind him, he had to substitute a different quantity for it: his famous and justly praised cosmopolitanism.

The eclectic, international character of Tchaikovsky's music is one of its most distinctive and refreshing qualities. The late nineteenth century interested itself largely in more or less nationalistic music expressions; its composers wrote out of strong ethnic traditions, frequently in an almost chauvinistic way, or else consciously tried to create a tradition, as was particularly the case with the Slavic composers. Tchaikovsky maintained his independence of this trend with more success than any other composer of his century, possibly excepting Chopin and Liszt. He fused different national elements into a single unified and highly personal style. This can be somewhat negatively underlined by critical responses to his works, which in France were frequently found too German, in Germany too French, and in Russia, of course, not Russian enough.

Actually, Tchaikovsky's cosmopolitanism resembles that of some of the very greatest composers. Mozart and Bach, for example, drew many national threads together into homogeneous musical speech. Earlier masters did the same thing. I think, in particular, of Guillaume Dufay, the great Burgundian composer of the fifteenth century, who added contemporary English and Italian elements to the style of his own school. The comparison, of course, cannot go further; it is simply that

this "international synthesis" is one of the beauties of Tchaikovsky's music. Frequently unobserved, it was a considerable personal achievement for a nineteenth-century Russian composer. As we know, Tchaikovsky had to stand off critical pressures from the nationalistic "Five" (Balakirev, Mussorgsky, Borodin, Rimsky-Korsakov, Cui) and at the same time to avoid becoming mired in the meaningless conservatism of such compatriots as Anton Rubinstein, who spent a career otherwise musically distinguished grinding out imitation Mendelssohn. Tchaikovsky remained individual to the core, taking whatever he wished from whatever source and welding it into his own unique style.

The area of musical opinion which acknowledges Tchaikovsky's stature as a composer usually shows a decided preference for the ballets and such works as the Third Suite and the Serenade—the "lighter" pieces, in which his classicistic instincts are most obvious (and which Stravinsky has endorsed the most emphatically). This bias is an illustration of our continuing contemporary taste for the restrained, for music of compactness and economy of means. There are plenty of exceptions to this general mid-twentieth-century aesthetic, to be sure: certain critics' enthusiasm for the music of Mahler, for example. And from certain quarters there are demands on American composers for more broadly "emotional" statements. Nonetheless, it seems to me that the greater part of musical opinion still gravitates towards the understated—or at least towards what might be called the "architectural."

In any case, those who prefer Tchaikovsky's lighter-textured music—at the expense of such a work as the *Pathétique*—fail to recognize that the admired characteristics of clarity, balance, and form are equally present in his more expansive and eloquent pieces. That these qualities should be passed over is understandable; his large works *are* highly emotional, and they *do* speak with the kind of persuasive voice that might be stigmatized by an unfriendly taste as "crowd thrilling." But the point is that craft is still there.

This craftsmanship of Tchaikovsky's is of a quite individual sort. I can think of no one of his contemporaries or predecessors, possibly excepting Berlioz, who shared his approach to musical organization. What it amounts to is this: while in Tchaikovsky's music there is frequently a good deal of interesting motivic work, thematic development, and so on—and the good counterpoint upon which this kind of musical poesis depends—architectural procedure is not what accounts for the progress and ultimate effect of a Tchaikovsky work, as it is, say, in the case of Brahms. The real thing is the infallibly accurate design made of large, simple contrasts, the placement of all musical elements at exactly the right points. This operates in all sorts of different ways: the location of climaxes, the entrance of a particular type of theme after just the right degree and variety of preparation, the composer's

*Continued on page 123*



Photographs by Kevork K. Fags

*Two tuners tuning  
Four woofers woofing  
Eight tweeters tweeting  
Six fans revolving....*

by RUSSELL CLANCY

# *And a Cartridge in a Pear Tree*

**The chronicle of a home sound system which the owner clearly hoped would be second to none**

**Y**OU SOMETIMES JUST DON'T KNOW where you're going when you set out to give yourself a little music around the house.

Or at least I didn't—a little over seven years ago when I innocently bought myself something called a "Hi-Fi." (It never occurred to me that what went by the name of high fidelity wasn't necessarily it.) My proud acquisition was the slickest piece of veneer cabinetry available, with *two* loudspeakers. And I knew they were there—they were plainly visible through the wide-open back!

But there was one unadvertised feature that came with this package: a bug. I caught it.

I caught it so bad that this dubious beginning eventually led me to put together a four-way stereophonic phono-tape-tuner system sporting eighteen speakers driven by six amplifiers; to tear down a wall in my apartment to make one big room out of two little ones; to install a special heavy-duty AC power line to support the extra load. This, in spite of the fact that I had never held a soldering iron, was totally inept with hammer and saw and, if my life depended on it, couldn't explain the difference between an amp and an ohm.

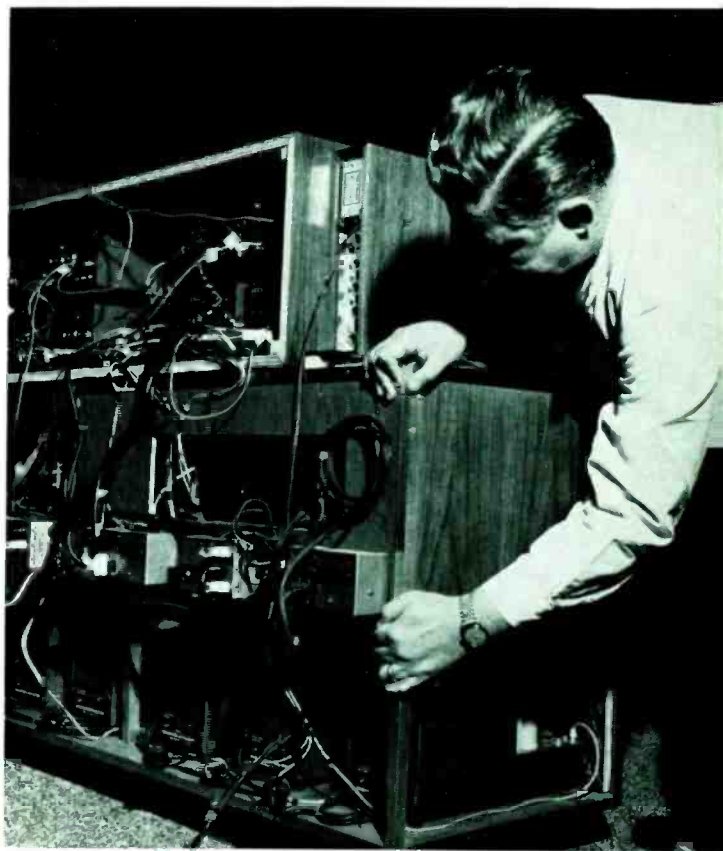
But I was pretty content for most of the first year in my boomy but chic little world of music until I read

somewhere that it was impossible to have true high fidelity without a diamond stylus. Osmium, a word which had always had a fine technical ring, now had been exposed as trifling and inadequate—and my cartridge had it. At about this time, intelligence of the world of components had started to reach me, and I found my way to Harvey's in New York. There I heard sounds that were to haunt me for the next five years.

Something was done real fast about that diamond stylus; but first let me tell you about the anatomy and operation of the end result and later trace its evolution.

Five cabinets and four speaker enclosures, which I designed and built, are involved in the production of the breath-taking sound that now belongs to the Clancy family. Unaccountably, I developed skills in wiring and cabinetry sufficient to put these together, in my own apartment (mostly on the living-room floor), with wood cut to specifications in a shop. Two cabinets contain 800-plus monophonic discs and 300-odd stereo records. Three cabinets house equipment. A medium-sized one contains the phono and tape instruments. I felt that the cartridge, the point at which everything starts, was the most important and critical single component in the system. And I finally settled on the new Grado Master. This cartridge rides in Grado's new balanced arm, and the four ground connections help to eliminate all traces of audible hum. The other arm is a 16-inch Rek-O-Kut which engages the record out front. There is a switching arrangement between the two cartridges—one of which no one plays but Papa. The other is for the family. The turntable is a Rek-O-Kut B12H. Next to it is the recorder, an Ampex 960 with stereo record and playback.

The smallest box was especially designed to hold the Marantz front end controls: two audio consolettes, four electronic crossovers (which act *before* the amplifiers), and a stereo adapter. Under a brass angle molding are twenty 1.5-volt pilot lamps which reflect down on the instruments. The two Triplet illuminated 420 VU



*The Clancys feel no need to camouflage their equipment. The facing page shows their listening room, with four speaker enclosures against a window wall and three equipment cabinets along the right-hand side. Above, the largest cabinet (here pulled out from the wall on convenient casters), which houses amplifiers, power switches, work lights, and cooling fans; below, same from the front: with bottom grille removed, all six Marantz amplifiers are in full view.*



meters ride gain on the midrange amplifier outputs and, frankly, even though they do help with balancing they are chiefly window dressing.

In the largest cabinet are six Marantz amplifiers, each of which is asked to do only a limited job. (And what a job they do!) Above them, in the center and under four AC shielded dash lamps, is a homemade control panel. It consists of a specially cut brass plate, mounted in front with Marantz knobs and, in the rear, with step attenuators for each of the midrange and high frequency amplifier outputs, plus a row of rotary switches. Four of these switch the two tuners either to the main system or away from it directly to the Ampex, while making and breaking the Ampex connection to the preamps accordingly. This device enables me to record off radio or television, while actually listening to a different program source through the main system. Also, by means of an Intermatic T1101 clock timer, I can record broadcast programs *in absentia* or in complete silence.

This cabinet also houses the power switches, controlling the various panel and other lights, four permanent inside AC work lights, and the six 3-inch fans which provide overhead cooling to the main amplifier tubes.

The tuners are the Knight-Allied 110 with its excellent TV audio tuner, which provides high-fidelity sound without the use of the TV set itself, and the McIntosh MR 55 AM-FM tuner. The ground is attached to an eight-foot pipe sunk into the earth five stories below, and on the roof above are FM and AM antennae.

Also in the act are separate AC switches for each amplifier, two speaker-phasing switches, and a switch which connects the FM antenna either to tuner A or tuner B.

The entire center control section is mounted on hinges to an interior cradle which rides out on four phono

slides and then folds out horizontally on its hinges for servicing of tuners and connections, etc. Perched atop the main equipment cabinet is a Fisher multiplex adapter—just waiting, waiting, waiting.

Housing the eighteen speakers are two small and two large infinite-baffle enclosures. Their center points are about eight feet apart along a narrow end of the thirty-four by fifteen-foot living room. In each of the big ten-cubic-foot boxes are two 12-inch Bozak B199 woofers and one 10-inch Wharfedale W10FSB (used for low midrange). The wood is one and a half inches thick, secured all around by cleats and supported in the center by an upright two-by-four. The damping, two inches thick, is the new Tufflex cellucotton recommended by Bozak. In each of the small boxes on top of the large enclosures are four Wharfedale Super 3 tweeters on the front panel and two Bozak B209 6½-inch midrange speakers.

All of the cabinets are mounted on attractive casters and can be pulled out from the walls for quick access. The connecting cables are all unpluggable.

Now, here in a nutshell, is how it works:

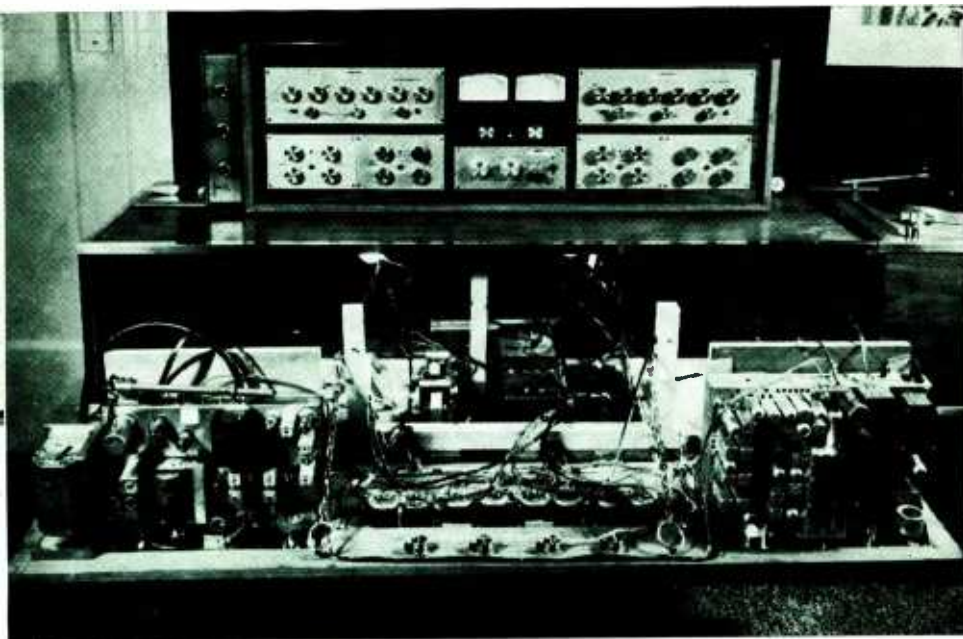
The AC is delivered on three separate lines: one to the amplifiers; one to the turntable; and the other to everything else. Therefore, three on-off switches start the warm-up ("count-down," someone has suggested).

In the more conventional multispeaker system only one amplifier is used and its signal is divided into ranges appropriate for each speaker by acoustical crossover networks *after* the signal leaves the amplifier. In this installation the Marantz electronic crossovers (employing three 12AX7 tubes) uniquely divide the sound *before* it gets back to the basic amplifiers.

The full-range signal from the preamp connects to one of these electronic crossovers, where it is split at 3,500 cps. The high end of this new signal goes direct to one amplifier and the low end to a second electronic crossover for a second bisection, this time at the 350-cycle point. The lower end, of course, is the bass range and the upper end (to 3,500 cps) is the midrange. Each of these restricted signals goes to a separate amplifier.

This means that we have made specialists of the three basic amplifiers. The one which drives the bass speakers handles the range below 350 cycles. The midrange speakers are fed by an amplifier limited essentially to the 350 cps to 3,500 cps frequencies, and the tweeters' amplifier loafs on its job of handling 3,500 cps and up.

The midrange signal under-



Center control section is mounted to an interior cradle that folds out horizontally.



goes one more amoebic operation before it becomes music. It is split by a Wharfedale acoustical crossover at 1,000 cps. The Wharfedale 10-incher then receives the 350- to 1,000-cps signal and the two Bozak mid-rangers take the 1,000- to 3,500-cps range.

Mallory step-attenuators are connected to the treble and midrange speakers, but the electronic crossovers have level controls and I have found it best to let them perform the principal matching of the bass, midrange, and treble signals. The settings of these controls are fairly permanent, achieved after weeks of puttering and listening, to obtain maximum realism under existing acoustical conditions. Since the quality of records (and other program sources) varies, I can manipulate here and there to compensate for deficiencies. But when this system is fed the real article, all level controls and attenuators are set at zero and we run flat.

### How It Grew

But . . . back to that wretched osmium stylus. In those days, of course, I was helpless and, to make any modifications, I required Help. I was lucky enough to find an excellent, patient, but expensive, craftsman and technician who worked with me on and off during the first few months, and from whom I learned much about audio and electronics. I owe the remainder of my still limited education to reading journals such as this and to talking with every available audiophile and audio salesman.

Well, I learned fast that if I planned to own a diamond stylus I should have also a magnetic cartridge and a pre-amplifier. A major circuit revision was called for. The next step, taken quite a bit later on, was to take everything out of the original cabinet and replace the lightweight speakers with a Bozak B207A woofer-tweeter. We lined the  $4\frac{1}{2}$  cubic-foot box with Fiberglas and closed the back. I made my first pass at woodworking by converting a small living-room cabinet into an equipment cabinet, installing a new, improved changer on slides. I was, at last, on the threshold of high fidelity. Then the old, unpedigreed amplifier gave way to a new 25-watter, and an inexpensive tuner was added to the collection of components. The performance of the tuner merely served to point up the distortion in my phono cartridge and cost me the price of a new one.

A few months later, I suddenly became aware of the midrange and added a speaker and crossover network. But perfection really started to come when I replaced my control unit with the Marantz Audio Consolette; from this point things began to happen in rapid succession. I built my first kit, an amplifier, in the spring of 1956 and started to learn enough about what I was doing to wean myself away from my costly helper. Out went the changer in favor of a Rek-O-Kut (B12) turntable and arm. I converted another piece of furniture into a smaller, second speaker enclosure and installed a 10-inch extended range speaker in it. Although this



*Behind turntable is device for switching between cartridges.*

gave me much fuller and more realistic sound, it was not enough, and later I fabricated two larger enclosures. These then contained (in one) two woofers and a midrange, and (in the other) one woofer and a midrange. I was a fool for lots of speakers.

Shortly after, I built a second amplifier kit, picked up my first Marantz electronic crossover, and then I had bi-amplification—another dramatic improvement, especially in the distortion department. But I like to hear my highs really clear and silky, so I tried adding a pair of horn-driven super tweeters and got what I thought I was looking for.

By now we had ourselves a lot of sound, and things were getting crowded in our living room. We considered moving to an apartment with a larger living room but vetoed the idea when we took stock of what we had. Our building was built about thirty years ago when they were really making them, and it is solid and thick-walled. We are on the top floor of an arm of the house with open air on three sides and on top. There is no apartment on the fourth side. Good construction (or admirable tolerance on the neighbors' part) keeps the sound from provoking protests from below.

There was, consequently, only one thing to do. We had the wall between the living and dining rooms removed and wound up with our thirty-four foot length.

The next step was to add a third, matching amplifier and a second Marantz electronic crossover, which produced tri-amplification. But then, came the ultimate: stereo.

We jumped into it the moment the first cartridges and records were on the market, again with temporary equipment, later replaced by the layout described above.

Unlike so many people who try to camouflage their speaker enclosures and equipment cabinets in built-in affairs that look like china closets, hope chests, or some such, we are not ashamed *Continued on page 130*



by EDWARD DOWNES

*Portrait of the Met's  
Mozart-Strauss-Wagner  
specialist . . . .*

## Karl Böhm: A Beginning Made Good

THE HOTTEST TICKETS ON Broadway this season, according to reliable barometers of show business, were for the Metropolitan Opera's new production of a show written 101 years ago: Richard Wagner's *Tristan und Isolde*. Opera buffs will tell you that the explanation is the Metropolitan's sensational new *Isolde*, Birgit Nilsson, whose high Bs and Cs make the rafters ring.

But there is another potent, though less publicized force behind the new *Tristan*: its conductor, Karl Böhm. In the European opera world Böhm is a celebrated figure. Americans are not used to thinking of conductors as opera stars. Not even the idolized Arturo Toscanini, who conducted at the Metropolitan for seven years, was able to establish the preeminence of the conductor in American opera production. Toscanini's tenure at the Metropolitan overlapped with that of Gustav Mahler, one of the greatest German conductors of the century. This was perhaps the most brilliant epoch the Metropolitan has had. There were great singers then, of course, from the *bassi profondi* of Feodor Chaliapin and Pol Plançon to the dizzy coloratura heights of Marcella

Sembrich and Luisa Tetrazzini. But it was the integrating passion of these two great conductors, their vision of the work as a whole, their fanatical devotion to details of ensemble, that raised the Metropolitan as an institution to an artistic level unsurpassed and possibly unequaled anywhere else in that golden age of opera.

In the three seasons since Karl Böhm has joined the Metropolitan roster, it has escaped no one who follows operatic affairs that three of the Met's most exciting new productions have been his.

Böhm's 1957 debut in a new production of Mozart's *Don Giovanni* won him enthusiastic praise, not only for the polish and style of his personal contribution, but for the authority and ease with which he integrated the forces of pit and stage into an eloquent unity. "The Met at its best adorned Mozart at his greatest," wrote Howard Taubman of the *New York Times*. And his colleagues agreed.

The sensation of the next Metropolitan season was the Met premiere of Alban Berg's harrowing masterpiece, *Wozzeck*, this too under Böhm's baton. There were

musicians who considered this Rudolf Bing's most distinguished achievement during the first nine years of his reign as general manager of the Metropolitan. And to everyone's surprise, this contemporary work proved a whopping box-office success. After the premiere, every performance was sold out.

Karl Böhm has been conducting opera for forty years. He was barely twenty-five when he was appointed a conductor of the opera in the Austrian provincial capital of Graz, where he had been born in 1894. Here a turning point in his career came with his production of *Lohengrin*. Böhm threw himself into his work with fanatical ambition. The Graz Opera had only a tiny chorus. But the young maestro, determined to make a grand effect in the big choral scenes of *Lohengrin*, persuaded the local Männergesangverein and Frauengesangverein to contribute their services.

For months beforehand they rehearsed three times a week and, as the date of the first performance neared, oftener still. Böhm himself was so active in rehearsals—singing all the parts, from bass to soprano—that he finally got suppurated vocal chords. He still recalls with amusement that, when the actual performance came, his nonoperatic choristers did not act very much. But the musical impact of the great ensembles was tremendous.

In the audience was Karl Muck, the famous former conductor of the Boston Symphony Orchestra and guardian of Wagner tradition at the Bayreuth Festivals, generally acknowledged one of the greatest living conductors. Muck was recuperating at the Graz Sanatorium from his wartime imprisonment as an enemy alien in the United States. After the performance, he sent for the fledgling conductor to come to his box. Böhm stood for a moment, transfixed by the famous hypnotic stare of the older man. Then Muck clapped him on the shoulder and exclaimed: "Young man, even though you did conduct the bridal procession like a polka, you have so much talent that I am going to give you a little instruction in Wagner. Come to see me at the Sanatorium tomorrow."

Böhm did not wait to be invited twice. Eventually Muck took him through Wagner's entire *Ring*, *Tristan und Isolde*, *Meistersinger*, and *Parsifal*, which was Muck's specialty and which he conducted for the Bayreuth Festivals from 1901 through 1930.

Muck had a strongly personal style which must have influenced Böhm profoundly. The older conductor's emotional peaks had a glowing, almost burning intensity, yet he also exercised a steely control of his orchestra and of himself. Whereas some conductors shower and change their clothes at intermission, and most are forced to by the end of a concert, Muck had the reputation of being able to conduct an entire Wagner opera without needing to change his collar.

Before he was twenty-seven, Böhm conducted *Tristan und Isolde*, still under the watchful eye of Muck.

"When you conduct your first *Tristan*," says Böhm with a smile, "you are dissolved."

When Muck came backstage to visit at the end of the first act, young Böhm was dripping. Muck approached him wordlessly, pinched the tab of his wet collar, and growled one word: "Beginner."

Twenty-five years ago I heard Böhm conduct *Tristan und Isolde* at the Munich State Opera. Muck influence had told. This *Tristan* was no sweaty, hysterical affair. The sparring of the lovers in Act I was taut and grim. There was no emotional wallowing in the love duet of Act II, and even Tristan's madness in Act III seemed under cool control.

Today at the Metropolitan, it is clear that Böhm's *Tristan* has continued to grow. It has lost none of the sense of control and proportion that were so prominent twenty-five years ago, but it has gained in flexibility, warmth, and sensitivity. On the one hand Böhm seems more relaxed. On the other, he allows himself to be carried away by the music more often. The intimate, lyric moments of the score are particularly affecting.

From Graz, Böhm's rise was rapid. His next post was Munich, where Bruno Walter was the benevolent Generalmusikdirektor. Walter's Mozart performances in the famous little rococo Residenztheater (now rechristened Cuvilliés-Theater) were the foundation for Böhm's lifelong adoration of Mozart.

At the age of thirty-three, Böhm found himself Generalmusikdirektor of the small Darmstadt Opera. Four years later he was called to the same position at Hamburg, one of the leading opera houses of Germany. Then followed nine years as director of the Dresden Opera and, in 1943, the directorship of the Vienna Opera. In the world of Central European opera there was no higher place to go.

After Muck and Bruno Walter, the third great influence on Böhm has been his friendship with Richard Strauss. This began in 1933, when Strauss visited Hamburg to help Böhm prepare the local premiere of *Arabella*. From then until Strauss's death in 1949, deepening ties of sympathy and artistic interest drew the two men together. Böhm conducted most of Strauss's major operas and orchestral works in the composer's presence and discussed them with him. Böhm, in turn, heard Strauss conduct most of his own works.

Since Strauss was one of the greatest Mozart conductors of this century, and since both men idolized Mozart, their talks often turned to him. It was Strauss who put the finishing touches on Böhm's Mozart education. No detail, Böhm recalls, was too small for Strauss's enthusiasm. Strauss was not given to talking down his own works—but he once declared in a burst of enthusiasm that he would give all of his own operas just to have composed two measures of transition music in the first act of *Don Giovanni*. These are the measures which link the end of the off-stage Minuet to the following prayer, "*Protegga il giusto cielo*," sung by the three masked principals before they enter Don Giovanni's palace. Outwardly these two measures *Continued on page 128*

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by Roland Gelatt

## Music Makers

MUSICIANS who played under Arturo Toscanini tell us that the Maestro's public performances, exciting and incandescent though they were, seldom reached the heights that had previously been attained in rehearsal. They say that the dedicated give-and-take between conductor and orchestra in the empty auditorium generated the most intensely communicative music making they ever experienced — or ever expect to experience again.

The rest of us have had to take these claims pretty much on faith. But now a record has at last been compiled that provides a really well-rounded view of Toscanini at work. The record is a private pressing put out by Walter Toscanini as a memorial tribute to his father, and it sustains all the praise that musicians have lavished on the Maestro's rehearsals.

It contains rehearsal excerpts of the *Magic Flute* Overture (November 5, 1947), the last movement of Beethoven's Ninth (March 27, 1952), and Acts I and II of *La Traviata* (November 28 and 30, 1946), interspersed with commentary by Marcia Davenport. The latter is no intrusion. Mrs. Davenport says only enough to set the scene for each excerpt and to explain Toscanini's verbal directions when — either because of his telegraphic speech or because he momentarily lapsed into Italian — some explanation is needed. Otherwise it is an unadorned recapitulation of hitherto private sessions between Toscanini and the men of the NBC Symphony.

The *Magic Flute* rehearsal establishes the genial — or at least unexplosive — mood that prevails throughout the record. At first the Maestro is not getting what he wants; but instead of admonishing the men with a violent tongue-lashing, he makes a joke and we hear the musicians laugh. Then we go on to the

Ninth Symphony, to the opening section of the last movement, where Beethoven recalls themes from the preceding movements before launching into the great choral melody. Here Toscanini rehearses only the double basses and the cellos. The other parts he sings himself, with a keen sense of their timbre and accentuation. Each measure is honed with immense care: this is the painstaking, grueling erection of an interpretative edifice for which Arturo Toscanini was renowned.

Excerpts from the *Traviata* rehearsals follow. They occupy more than half the record. Here Toscanini rehearses the full orchestra and sings all the vocal parts. We hear the Brindisi, "*Sempre libera.*" "*De' miei bollenti spiriti.*" and the entire scene between Germont and Violetta. The Maestro's voice was foggy and limited in compass, but he phrased with such distinction, showed such marvelous feeling for the correct tone of a note (even when he could not manage to sustain it for more than an instant), and lavished on each scene such conviction and fervor that you forget the cracked old voice and hear only the supreme musical intelligence behind it. "I know," says Marcia Davenport, "that I have never heard a performance of *Traviata* so fraught with passionate sincerity as Maestro at work in this rehearsal." It is an opinion we second emphatically. This is incomparable music making. In contrast to it, other performances of *Traviata* seem pallid and superficial.

The quality of sound throughout is astonishingly vivid. There is an immediacy, an electrifying sparkle to the sound of these rehearsals that is not to be found in the published Toscanini versions of either *Traviata* or the Ninth Symphony. Walter Toscanini ascribes this improvement to the electronic necromancy of John Corbett, an engineer who has been

working in Riverdale for many years on the recorded Toscanini archives.

ALTHOUGH this record is not for sale, it can be obtained by sending a contribution to a worthy cause. Walter Toscanini has donated a limited edition of the rehearsal record to the Musicians Foundation, an organization established in 1914 by "The Bohemians" (a musicians' club in New York) for the purpose of providing financial assistance to professional musicians and their families in time of need.

A contribution of \$25 or more to Musicians Foundation, Inc., care of Clyde Burrows, Secretary and Treasurer, 131 Riverside Drive, New York 24, N. Y., will yield a copy of the Toscanini rehearsal record by return mail. Contributions are deductible for income tax purposes. It is our considered judgment that even if the proceeds were to go for the support of ex-King Farouk, the record itself would be well worth the money.

ONLY A TINY FRACTION of the Riverdale riches are contained on this record. Walter Toscanini and John Corbett have amassed on tape every performance broadcast by Toscanini and the NBC Symphony, together with most of the rehearsals for these performances. They also have on tape things we thought had been irretrievably lost: for example, the 1937 Salzburg performances of *Meistersinger*, *Falstaff*, and *Magic Flute* (all recorded complete on Selenophon optical tape); the 1939 London performance of the *Missa Solemnis*; many off-the-air recordings of the New York Philharmonic and even (remember?) of the General Motors Symphony. All this resides in the billiard room of the Villa Pauline in Riverdale. Walter Toscanini agrees that a way must be found to make these unique recordings available.

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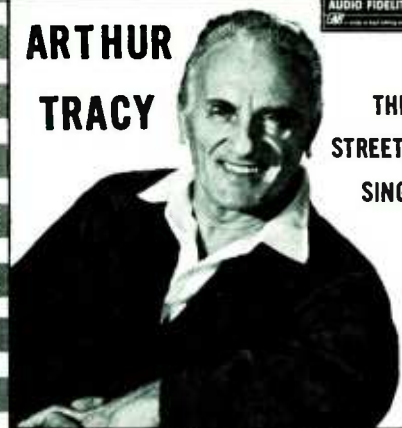
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## Records in Review



by Alfred Frankenstein



*Claire Watson and Peter Pears.*

## *Peter Grimes*, Recorded Complete— With the Composer in Command



*Composer Britten conducts.*

NOT LONG before these lines were written, the Ford Foundation announced its program for the commissioning and production of American operas by the Metropolitan, New York City, Chicago, and San Francisco opera companies. No such program could have been imagined even so recently as ten years ago, and it is not, I suspect, excessive to trace its remote beginnings to an event of fifteen years ago—the first performance of Benjamin Britten's *Peter Grimes*.

*Peter Grimes* is, to be sure, an English rather than an American opera, although it has strong links with this country: it was commissioned by an American foundation

(the Koussevitzky), and was performed at the Berkshire Music Center, the Metropolitan, and elsewhere in the United States very shortly after its London premiere. In the immediately postwar atmosphere of return to the arts and fresh beginnings therein, this work proved that successful and significant opera could be expected to emerge from the English-speaking world. Such proof had long been wanting. And so from the first performance of *Peter Grimes* to the Ford Foundation's majestic announcement, the historic line seems clear.

"Historic" is an odd word to use in connection with a piece so recently composed, but *Peter Grimes* does belong to the historic

rather than the contemporary repertoire. It was, to all intents and purposes, Britten's first opera, and his numerous later operas have drawn attention away from it. After its first round of performances, it was very largely put aside. Now it is revived by its first complete recording, made by a group of singers at Covent Garden under the composer's direction.

To revive a century-old opera is easy; to revive a fifteen-year-old opera can often be embarrassing. But *Peter Grimes* stands the test of resurrection far more successfully than I, at least, ever dreamed it would.

One reason is that the work has never had so fine a performance in this country

as the one now on discs—at least not at the Berkshire Music Center or the Metropolitan, where I had the pleasure of hearing it. There was some resentment when, after the Berkshire performance, Britten publicly stated that his score had not been fully realized; but he was right, if impolitic. You have not heard this opera at all until you have heard its principal roles sung by Peter Pears and Claire Watson, as they are in this recording, with the composer himself in command.

To be sure, *Peter Grimes* is far from a perfect opera, partly because Montagu Slater's libretto contains some awkward situations, some prosaic and occasionally ludicrous phraseology, and a few embarrassing unintentional reminiscences of W. S. Gilbert. The composer also made his mistakes, prolonging certain incidents unduly and at times failing to match climactic happenings in the play with music of equivalent force. But *Peter Grimes* is not the kind of opera wherein all the real musical expression takes place in meditative, lyrical, or atmospheric passages. There is action in the score as well as on the stage. *Peter Grimes* is a musical drama.

The story, in case you have forgotten, is derived from George Crabbe's *The Borough*, a kind of nineteenth-century English *Spoon River Anthology*. Its hero, Peter Grimes, is a fisherman who lives by himself, goes his own way, plays no part in the convivialities of village life, and is brutally heedless of everything except his desire to make enough money to marry Ellen Orford, the

village schoolteacher. Peter's apprentice-boy dies, and Peter is suspected of having caused his death. He takes another apprentice, and Ellen is the first to see signs of physical mistreatment on this lad's body. Rumors fly about the village, and a committee goes to Grimes's hut to investigate the state of affairs. Peter and the boy elude these people, but in escaping from the committee the boy accidentally falls and is killed. Now there is no way out for Grimes but to take the advice of his one male friend, the sea captain, Balstrode: he sails away in his boat and scuttles it far off shore.

Such, in briefest synopsis, is the plot, but what counts is what lies over and under the plot. The dour, violent, half-mad hero, whose tragedy actually stems not from accident or circumstance but from the deep flaws of his character; the gentle, intuitive, perceptive Ellen; and the large gallery of village gossips, trollops, lawyers, preachers, storekeepers, fisherfolk, and so on—all are beautifully realized. The conflict of the one man against the many is grandly managed, and the all-pervading atmosphere of a chill and perilous coast is superbly painted. The first scene of the second act, where against a background of Sunday-morning hymn singing in the village church Ellen discovers Peter's mistreatment of the boy, is surely one of the most ironic and moving in modern opera.

As has already been indicated, the recorded performance is magnificent. Pears has, of course, been closely associated with

Britten practically throughout the composer's career, and the name part of this opera was written for him as surely as was the solo line in the *Serenade*. As one who knows Pears's work only on records, I found the volume, size, weight, and depth of his vocalism here quite unexpected; the role was obviously conceived in terms of vocal resources which Britten's songs do not explore. Pears's interpretation also has a strange, obsessed quality about it which sets Peter Grimes apart from the people of the village and which the American interpreters of the role all failed to understand. Miss Watson's Ellen is brilliant, strong, and immensely sympathetic. The rest are all minor roles, very skillfully performed. The sound is extremely fine, especially that of the solo voices and the vividly handled orchestra; at times the sound of the chorus gets in its own way and comes out more muffled than it ought to be.

#### BRITTEN: *Peter Grimes*

Claire Watson (s), Ellen Orford; Marion Studholme (s), First Niece; Iris Kells (s), Second Niece; Lauris Elms (ms), Mrs. Sedley; Jean Watson (c), Auntie; Peter Pears (t), Grimes; Raymond Nilsson (t), Bob Boles; John Lanigan (t), Rector; Geraint Evans (b), Ned Keene; James Pease (bs-b), Capt. Balstrode; Owen Brannigan (bs), Swallow; David Kelly (bs), Hobson. Chorus and Orchestra of the Royal Opera House (Covent Garden), Benjamin Britten, cond.

● ● LONDON OS 25055/57. Three SD. \$17.94.

Harold Lawrence



Joseph Szigeti

by Harris Goldsmith

## The Brahms Violin Concerto:

## Kreisler Reissued, Szigeti Anew

"MAX BRUCH has written a concerto for the violin; Brahms has written a concerto against the violin!" Thus spoke Hans von Bülow soon after Brahms's Opus 77 received its initial performance on New Year's Day, 1879. In writing his concerto, Brahms had sought the opinion of Joseph Joachim, the leading violinist of his day and also a composer. Strangely enough, however, Brahms accepted Joachim's advice regarding the composition of the piece but cavalierly ignored the violinist's instrumental revisions. Consequently, its violinistic awkwardness caused the concerto to be avoided for a

long time by most violinists. Even Joachim had great difficulty in mastering its technical complexities. One of the first artists really to popularize the Brahms Concerto was Fritz Kreisler; today, of course, its interpreters are legion.

The Concerto's present esteem is reflected in its discography, a virtual "who's who" of violinists. Kreisler, Heifetz, David Oistrakh, and Menuhin have all recorded it twice, and the present concurrent releases restore to the catalogue two venerable names. The second version Kreisler made has now been transferred from 78s in Angel's "Great Re-

cordings of the Century" series, and Mercury has just issued Szigeti's new—and third—recorded performance.

Fritz Kreisler, with his glorious tone and poetic style, is a true romantic who revels in the rich Brahmsian sonorities and whose playing has a soaring line and surging warmth. Here he is at his best in the slow movement, which has nostalgic tenderness and fine continuity, and there is no denying the grandeur and sweep throughout most of the third movement. There are imperfections—for instance, his phrase divisions are apt to be arbitrary and sometimes differ



markedly from Brahms's printed instructions—but I feel that it would do this great artist's playing an injustice to scrutinize it too objectively. Kreisler was always an impulsive performer, and his playing aimed at spontaneous emotional communication.

Unfortunately, Barbirolli's contribution is routine. He sometimes fails to stay with his soloist (the entrance after the cadenza is an embarrassing case in point); and despite some fine orchestral solo playing, there is an "every man for himself" impression which I find most disturbing. For all its grand design, the Brahms is very much a classical concerto. Its structure is identical with the concerto essays of Beethoven and Mozart, and in such works the conductor's role is very important. Barbirolli's failure to maintain the formal balance necessary is a serious liability. The engineers have successfully rejuvenated the twenty-four-year-old recording, and the informative accompanying booklet is an attractive bonus.

Joseph Szigeti, though still active, has been before the public nearly as long as Kreisler was. It is a great pleasure to report that this new record presents vintage Szigeti and authentic Brahms. Here is the Concerto with boldness and nobility. Following the performance with the score will reveal countless musical points overlooked by most interpreters. For example, Szigeti is the only player I have ever heard who correctly divides the descending phrases starting at bar 343 in the first movement. Moreover, his playing strikes a perfect balance between mind and heart. He tosses off difficult double stops with great aplomb, vigorously addresses other technical difficulties, and plays cantabile passages with wonderful breadth. This violinist has always possessed a highly unorthodox style, and there are, to be sure, a few squeezed notes in this performance, but perhaps no other player can penetrate to the heart of this music as Szigeti does.

Herbert Menges is a most sympathetic collaborator. He is scrupulously attentive to detail and perfectly gauges his orchestral sonorities to Szigeti's style. Yet he is no mere accompanist, for the orchestral tutti have ample distinction and vitality. The sound from my stereo test pressing had fine instrumental separation, and the solo-orchestral balance was exemplary.

The splendid Szeryng-Monteux version, now seems to me slightly outclassed by the new Szigeti. Szeryng plays with sterling musicianship, but Szigeti adds to this his own innate musicality and unique individuality. Even though Monteux's conducting is a bit more profound and majestic than Menges', it cannot shift the balance.

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

Fritz Kreisler, violin; London Philharmonic Orchestra, Sir John Barbirolli, cond.

● ANGEL COL.11 35. L.P. \$5.98.

Joseph Szigeti, violin; London Symphony Orchestra, Herbert Menges, cond.

● MERCURY MG 50225. L.P. \$3.98.

● ● MERCURY SR 90225. S.D. \$5.95.



*The Maestro with the NBC Symphony.*

## Toscanini's Last *Eroica*, the Right Way Found

by Robert C. Marsh

TOSCANINI played the *Eroica* more frequently than any other symphony. Indeed, it received about thirty per cent more performances than any of its near rivals for this conductor's interest, including even such Toscanini specialties as the Beethoven *Pastoral* and Seventh or the Brahms Second. Yet the Toscanini *Eroica* was never a static thing, a fixed "reading," calculated, dead, and mechanically reconstructed as the occasion demanded. To the end, Toscanini gave the impression that he was searching for the one right way to express every great thing in this score.

Record collectors have had available to them a 1939 performance, made in Studio 8-H during the Maestro's first Beethoven cycle with the NBC Symphony, and a Carnegie Hall recording of a decade later. Both were interesting performances, but neither was all it might have been either in engineering or, one suspected, in documentation of what Toscanini was capable of achieving with this music. This new release—dating from December 6, 1953, the midpoint of the Maestro's final season—preserves his twenty-third and last performance of the work with the NBC orchestra and proves in every way worthy of his unique powers.

It was the original intention of RCA Victor to insert this new version without publicity in its complete album of the Beethoven symphonies from the Maestro's hand. Then it was decided to issue the record separately in February of 1957 as a memorial, a plan the Toscanini family rejected as a seemingly commercial exploitation of the public interest following the Maestro's death. For three years since then it has awaited release, which now comes without fuss and fanfare.

Yet both are in order, for this is not merely one of the great *Eroicas* given us in the approximately three decades of electrical recording, but it is the most successful realization of the score I ever heard from Toscanini. It is impossible for me to remain detached about this performance. I was present in Carnegie Hall for the broadcast at which the

tape was made, and I have heard it since, played for me in the Maestro's Riverdale (N. Y.) home by his son, Mr. Walter Toscanini—who, wonderful thought, also possesses a full set of tapes of the rehearsals that brought this miracle into being.

It is, of course, the performance that is of first importance here, but the quality of the recorded sound far surpasses both the earlier Toscanini *Eroicas* and, indeed, meets every reasonable demand for both high fidelity and technical finesse. True, there are some audience noises and miscellaneous (non-musical) orchestra sounds, but if your attention is where it belongs, these asides are not going to cause you to lose anything of importance. As a matter of fact, I like them. They create an atmosphere and remind me, pleasantly, of the feel of the event. Heard over the six speakers I use these days for stereo, the effect is not much different from being in the rear of Carnegie Hall. And the lack of stereo ought not to bother those whose love is for music.

The difficulty every conductor faces in the *Eroica* is finding a set of tempos that give unity and continuity to the score while still bringing out the strikingly different ways in which Beethoven makes use of his thematic materials. There is, to take the most obvious case, the problem of managing the contrapuntal episodes such as that between bars 65-85 in the opening movement. In 1939 Toscanini tended to race through this section, only to provide an unconvincing adjustment to a slower pace at its close. By 1949 he had softened this contrast by adopting a pace that could be relaxed or quickened as the material demanded. In 1953 this process had been further refined, and one has the sense of a firm and regular pulse that adjusts itself to the needs of the themes as effortlessly as a great singer's breathing provides a foundation for the phrases of his song. If you play this new recording of the opening *Allegro con brio* against its two predecessors, you will sense, I think, Toscanini's evident delight in finding, at last, the way it should go. It is a search that few

conductors have carried on with greater diligence or completed with greater success.

In rehearsing the *Marcia funebre* of this 1953 version, Toscanini asked his players if, in the past, he had told them to place the grace notes on the beat or before it. On the beat, they told him, to which he replied, "Ah, I was stupid. They must go before." In this respect, therefore, the pattern of rhythmic stress in the 1953 performance is different from that of the earlier readings. My own feeling is that the 1939 version, if properly equalized from the old 78s, cleaned

up with filters, and carefully rejoined together on tape, offers as powerful a statement of this movement, and one that is slower by a whole minute than the 1953 one. But even so treated, the 1939 recorded sound is dismal and detail is lost. If 1953 must stand as the Toscanini achievement with this music, his reputation is safe, for here is a glorious performance, probing the drama of this noble procession to a much greater depth than the 1949 set.

As for the final movements, one need only say that they are in every way on the level

of the two that preface them, while benefiting somewhat more than the opening portion of the score from the clarity and added detail possible in the newer recording.

In short, here is a disc that you ought to have and will come to value out of all proportion to its cost.

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

NBC Symphony Orchestra, Arturo Toscanini, cond.

● RCA VICTOR LM 2387. LP. \$4.98.

Bettmann



Louis Spohr

THANKS to the lively adventurousness of some of the record companies, and especially to the monumental Archive series of the Deutsche Grammophon Gesellschaft, the Grand Canyon of musical history—those thousand years or so up to about 1720—is being nicely filled in, though much remains to be done. But the period from 1800 to our day has its own little chasms. One of these is the first quarter of the nineteenth century, which has been so much the property of Beethoven and Schubert that people have not noticed it was also the time when musical romanticism was beginning to pop up, like crocuses, all over the place.

The present set omits Beethoven himself—as its distinguished editor, Gerald Abraham, says, "it would have been foolish" to devote any space "to a master already recorded so copiously"—and offers only a single, not very impressive, song by Schubert. Instead it gives us excerpts from operas by Cherubini, Méhul, Spontini, Spohr, Weber, and Rossini; songs by Zumsteg and Loewe; movements from chamber compositions by Prince Louis Ferdinand, Spohr, and John Field; and piano pieces by Tomášek, Dussek, Clementi, and Hummel.

## From the "History of Music in Sound," The Age of Beethoven Excludes the Master To Give Us Unfamiliar Masterpieces

by Nathan Broder

Especially interesting are the operatic excerpts. Cherubini is represented by the duet "Me séparer de mon époux?" from *Les deux journées* or *The Water-Carrier*. This opera, a success in Paris when it was first performed in 1800, seems to have made a profound impression on Beethoven when he heard it in Vienna a couple of years later. The duet is warm and sweeping music. Of Méhul there is a scene from his most famous work, *Joseph*. Here in music of intensity and pathos Simeon describes the torture he suffers from the guilt of having sold his brother into slavery, and the other brothers try to comfort him. The Spontini number is the aria for soprano "Impitoyables dieux" from that composer's masterwork, *La Vestale*. Julia, the character who sings this aria, was regarded by Chorley as Jenny Lind's "best tragic character," and some readers may remember that it was one of Rosa Ponselle's great roles. Rita Gorr, who sings it here, is far from a Ponselle, but an idea of the power of this music is conveyed. All three of these excerpts in French have a high seriousness, a noble breadth that stems from Gluck, together with the new intensity of feeling which suffuses the better music of this time.

The German and Italian stage works are, to me, even more striking. Spohr's *Jessonda*, a resounding success in the 1820s and later, has long disappeared from the boards. The poetic lyricism of the passage presented here, from the finale of the first act, causes one to wonder whether the rest of the work is on the same high level. From Weber's *Eury-anthe* we have the dramatic scena and aria for bass "Wo berg' ich?," which points directly to the early operas of Wagner. This opera, of which only the overture is performed nowadays, was revived at the Met as recently as 1915, by Toscanini. Finally in this group there are the "Song of the Gondolier" and "Willow Song" from Rossini's *Otello*. The last act of this opera is one of the three works by Rossini that the composer himself thought would survive (the others are the second act of *William Tell* and all of *The Barber of Seville*). We need not go as far as Hanslick, who considered that Verdi's "Willow Song" was "definitely inferior" to Rossini's, to appreciate the latter as an affecting example of the noblest Italian cantilena. The great Malibran, whose Desdemona was one of her finest roles, is said to have caused people to weep uncontrollably

and even to faint when she sang the "Willow Song." Nan Merriman, who does it here (with Elizabeth Fretwell as Emilia and the London Symphony Orchestra under Walter Susskind), did not produce quite that effect on one hard-boiled listener, but she sings it very beautifully just the same.

In the short section devoted to the solo song, two settings of *Nachtgesang*, by Zumsteeg and Schubert, are followed by the famous ballad *Edward* by Karl Loewe, very well sung by Michael Langdon, bass, with Hubert Greenslade at the piano. The chamber music section contains some surprises: a wistful, and highly professional, movement from a piano quartet by Prince Louis Fer-

dinand of Prussia; and a charming set of variations and a rondo, both from a *Diversissement* in A for piano quintet by John Field, along with two fine movements from the Octet, Op. 32, by Spohr. Outstanding among the piano solo pieces are a poetic and expressive Adagio from the Sonata in F minor, Op. 77, by Dussek and a wide-ranging, episodic Allegro from Hummel's Sonata in F sharp minor, Op. 81. This latter has trenchant ideas and is very idiomatically written for the instrument. Together with the two Clementi pieces (Largo and Allegro from Sonata in B minor, Op. 40, No. 2; *Monferrina*, Op. 49, No. 1), these works are ably played by Robert Collet on what

sounds like an early- or mid-nineteenth-century piano.

The oldest of these works was written shortly before 1800, the youngest in 1823. There is about all of them a springlike freshness and fragrance, foreshadowing the riotous colors and heady perfumes of Schumann and Chopin, of the young Liszt and Wagner and Verdi.

**THE HISTORY OF MUSIC IN SOUND: Vol. VIII, The Age of Beethoven**

● RCA VICTOR LM 6146. Three LP. \$14.94.

**CLASSICAL**

**AMIROV: Azerbaijan Mugam (Kyurdi Ovshari)**—See Scriabin: *Poème d'ex-tase*, Op. 54.

**AVSHALOMOV: Sinfonietta**—See Diamond: *Symphony No. 4*.

**BACH: Cantatas: No. 53, Schlage doch, gewünschte Stunde; No. 54, Widerstehe doch der Sünde; No. 200, Bekennen will ich seinen Namen. St. Matthew Passion: Erbarme dich, mein Gott**

Helen Watts, contralto; Philomusica of London, Thurston Dart, cond.  
● ● LONDON SOL 60003. SD. \$4.98.

Helen Watts displays here a voice of attractive quality, accurate in pitch, capable of spinning out long phrases and even of that rare thing among singers today, a real trill. I happen to prefer the more sensuously beautiful color of Hilde Rössl-Majdan's contralto in Cantatas Nos. 53 and 54 (on Westminster XWN 18392), but in the single aria that is called Cantata No. 200 Miss Watts has no competition worth mentioning. The recording is very good. N.B.

**BACH: Chromatic Fantasia and Fugue, in D minor, S. 903; Toccata and Fugue in D minor, S. 913 (arr. Tausig)**—See Beethoven: *Sonata for Piano, No. 2, in A, Op. 2, No. 2*.

**BACH: Concertos for Organ After Various Composers, S. 592-595, 597**

Hans Heintze, organ.  
● ARCHIVE ARC 3118. LP. \$5.98.

S. 593 and 594, which are transcriptions of concertos by Vivaldi, are otherwise available on microgroove, but the other three apparently are not. S. 592 and 595, the latter a one-movement affair, are based on works by Prince Johann Ernst of Saxe-Weimar, who died at the

age of nineteen. The original of S. 597 is unknown, and the transcription is thought likely not to be by Bach. As an organ piece it is one of the most attractive of the group. Heintze plays them on two organs, dating from the middle of the eighteenth century, in the church at Ottoheuren. Except for a choice of registration that occasionally renders a line not audible enough—the top voice in S. 595, the lower manual on the Choir in the *grave* of S. 592, the pedal in the Gigue of S. 597—they are well performed and recorded. N.B.

**BARTOK: Six Rumanian Dances**—See Mozart: *Concerto for Piano and Orchestra, in A, K. 414*.

**BEETHOVEN: Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37**

Claudio Arrau, piano; Philharmonia Orchestra, Alceo Galliera, cond.  
● ANGEL 35724. LP. \$4.98.

Attractive as this performance is, it cannot match in verve and delicacy London's Backhaus version, available only in stereo. Arrau's playing is firm, with its phrases boldly drawn, and there is comparable strength in the recorded sound of the Philharmonia. The disc is certainly a major addition to the current monophonic listings—where it is sonically unexcelled. But play the final Rondo, and Arrau's clean, but somewhat heavy, articulation of phrases cannot surpass the grace of Backhaus and his Viennese collaborators. R.C.M.

**BEETHOVEN: Concerto for Violin and Orchestra, in D, Op. 61**

Isaac Stern, violin; New York Philharmonic, Leonard Bernstein, cond.  
● COLUMBIA ML 5415. LP. \$4.98.  
● ● COLUMBIA MS 6093. SD. \$5.98.

Contrasted with its only real stereo rival, the Heifetz-Munch edition, this new set reveals a solidity in registration and sense of presence that testifies to the rapid advancement in stereo engineering techniques. In terms of performance, the older recording is not one to be dismissed lightly, for manifestly it is Heifetz

and, moreover, Heifetz in top form. Stern is, however, one of the few younger violinists who can challenge the older masters without asking for quarter. Played against each other, the two recordings both are plainly the work of superb musicians, but I found myself, in the end, more sympathetic to the Stern point of view and the Bernstein accompaniment—the excellence of which should not be left unacknowledged. Monophonically, the Stern rates among the best, although the Szeryng and Kogan sets are particularly strong rivals. R.C.M.

**BEETHOVEN: Sonata for Piano, No. 2, in A, Op. 2, No. 2**

†Bach: *Chromatic Fantasia and Fugue in D minor, S. 903; Toccata and Fugue in D minor, S. 913 (arr. Tausig)*

Gina Bachauer, piano.  
● CAPITOL G 7177. LP. \$4.98.  
● ● CAPITOL SG 7177. SD. \$5.98.

Whether you select this version of the Op. 2, No. 2 sonata over Gieseking's depends primarily on your choice in the coupling and whether or not you want stereo. Both performances are fine ones. The Gieseking offers the Op. 2, No. 3 sonata on the second side, but for the non-Beethoven collector, Bachauer's splendid performance of the Bach Fantasia could well prove more desirable. Indeed, it is justification itself for buying this disc. As for the question of LP or SD, if your system is a good one you will hear an added richness in the stereo version; and when the recording is as excellent as the present one, it's worth another dollar to have it.

In the Toccata and Fugue, Bachauer nearly succeeds in convincing us that this is piano rather than organ music; but it takes a pianist of her strength, recorded as well as she is here, to carry the *tour de force* so well. R.C.M.

**BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93**

Bavarian Radio Symphony (in No. 1), Berlin Philharmonic Orchestra (in No. 8), Eugen Jochum, cond.  
● DEUTSCHE GRAMMOPHON DGM 12025. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON DGS  
712025. SD. \$5.98.

Neither of these performances is particularly intense, and those whose orientation towards these scores is that of Toscanini or Klemperer will probably find Jochum wanting. On the positive side, however, the playing here is notable for a tonal warmth and hearty, good-natured lyricism that yet reveals an attractive variety of nuances and tonal colorings. The First has its touch of romance; the Eighth

is not afraid to dance and, with the first movement repeat intact, treads its full measure.

Monophonically, the engineering is very good. The stereo First suffers from a tendency to rattle in heavily modulated passages, and tests with three of the better stereo pickups available today did not remove the flaw. Elsewhere all was well, and the wider-spread two-channel version appealing if played with a middle speaker to assist in filling out the ensemble quality. R.C.M.

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

NBC Symphony Orchestra, Arturo Toscanini, cond.

• RCA VICTOR LM 2387. LP. \$4.98.

For a feature review of this recording, see page 61.

BERLIOZ: *Symphonie funèbre et triomphale, Op. 15*

Chorale Populaire de Paris; Musique des Gardiens de la Paix de Paris, Désiré Dondeyne, cond.

• WESTMINSTER XWN 18865. LP. \$4.98.

• • WESTMINSTER WST 14066. SD. \$5.98.

In July 1840, the French Government celebrated the tenth anniversary of the Revolution of 1830 by reintering its victims in a monument at the Place de la Bastille in Paris. Berlioz was asked to compose appropriate music for this solemn occasion, and responded with the *Symphonie funèbre et triomphale*. The rehearsal, attended by a large audience, was a huge success; the outdoor performance itself, involving a procession to the Place de la Bastille, was just as huge a fiasco, because most of the music was drowned out by the general confusion and by the fifes and drums of another band.

The performance by the Paris police band is remarkably polished. The work is a true symphony for band, and it is in this vein that it is treated here. Most rewarding is the opening movement, a most majestic funeral cortege, accented by the roll of muffled drums. The middle movement is a recitative and aria for solo trombone, and the finale is a triumphal march ending with a chorus.

Both monophonic and stereo versions reproduce the brasses and drums most strikingly, but the stereo gives the illusion of much greater spaciousness, and yet without too much reverberation or loss of presence. Only in the more rapid finale does the hall echo tend to cloud the sound, and here, too, the chorus is too distant to permit clarity of diction. All in all, this is an excellent recording that just misses achieving the highest distinction. P.A.

BIZET: *Carmen*

Consuelo Rubio (s), Carmen; Pierrette Alarie (s), Micaëla; Maria Lopez (s), Frasquita; Francine Arrauzau (ms), Mercédès; Léopold Simoneau (t), Don José; José Serrano (t), Dancaire; Heinz Reh-fuss (b), Escamillo; Bernard Delacroix (b), Morales; Pierre Louvier (b), Remerdado; Pablo Ferme (bs), Zuniga. Children's Choir of St. Nicholas; Chorus and Orchestra of "Concerts de Paris," Pierre-Michel Le Conte, cond.

• EPIC SC 6035. Three LP. \$14.94.

• • EPIC BSC 106. Three SD. \$17.94.

The second *Carmen* to be released this year is a lightweight performance. Un-

Continued on page 66

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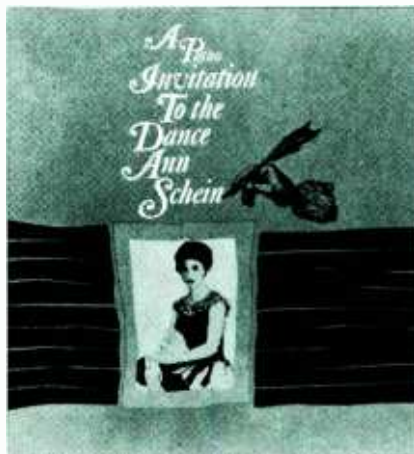
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"A promising new pianist in Ann Schein . . . skill and insight." *Sunday News-Douglas Watt*

"Unflinching Ease" *New York Times-Harold Schonberg*

#### MILAN - "Crystal"

"Ann Schein presented herself as a sensitive artist . . . crystal clear and rapid technique." *La Notte*

fortunately, its strengths and weaknesses roughly parallel those of Beecham's Capitol set—on a rather lower plane. With a soprano Carmen, a pronouncedly lyric José, and a French ensemble, it seems to me that Epic would have been well advised to bend every effort towards a careful *opéra-comique* rendition, substituting the original dialogue for the recitatives and striving for the atmosphere of a live production. Instead, Epic has chosen to record a traditional grand opera version, without benefit of grand opera forces. Le Conte leads a routine, well-ordered performance that falls far short of Beecham's intensity and precision, and fails to equal either Reiner's drive or Cluytens' clarity and lightness of texture. The sound of the horns lends pith to the most scurrilous remarks concerning Gallie horn tone, and the chorus is thin, even sloppy from time to time.

The Spanish soprano Consuelo Rubio has a solid voice, but one of no distinctive characteristics. She shows signs of getting beneath the skin of the role in the Seguidilla scene with José and in the Card Scene, but much of the time she just goes through the motions, as with the Habanera and the *Danse Bohème*. Simoneau, a superb musician with a supple, bland voice that serves well in Mozart or the *chanson d'art*, makes a brave endeavor at José, and there are moments when it seems that his sense of proportion and appreciation of dramatic emphasis will carry him through, but they do not quite make a stirring José of an impeccable Ottavio. Alarie, the Micaëla, comes closest to fulfilling the demands of her role; she handles her airy soprano nicely, and assumes the attitudes standard for her stereotyped part. Rehffuss' dark voice is not inappropriate to Escamillo; however, he experiences serious difficulty with any tone above E flat, and this limitation nullifies his best efforts. The José/Escamillo duet before their Act III knife contest is cut—perhaps because of Rehffuss' inability to cope with the tessitura. The smaller roles are not well taken, except for a fine Morales by Bernard Delacroix, and little attempt is made to foster any dramatic illusion. Thumbs down, I fear. C.L.O.

**BIZET: *Symphony in C***  
 †Gounod: *Symphony No. 1, in D*

New York City Ballet Orchestra, Robert Irving, cond.

- KAPP KCL 9039. LP. \$3.98.
- • KAPP KC 9039S. SD. \$4.98.

There are two important "firsts" here: the first recording anywhere of the recently revived Gounod Symphony No. 1 and the first stereo recording of the Bizet Symphony. Almost as interesting as the music itself, however, is the jacket annotation by Howard Shanet. It seems that in preparing some notes on the Bizet symphony, he sought to find out why such a charming work, composed when Bizet was only seventeen, had been suppressed by the composer and not performed in public until 1935, eighty years after it was written. His research led him to the Gounod symphony, written the same year as the Bizet. Noting the



Robert Irving: "all is grace and fluency."

fact that Gounod was Bizet's teacher at the time, he compared the two works and found remarkable likenesses between them, most conspicuously in the use by both composers of a fugal development section in the second movement. Other resemblances indicate that Bizet used Gounod's symphony as a model for his own, and it was he who made the four-hand piano transcription for publication. When the Gounod symphony was a success, Bizet was reluctant to bring out his "copy." Bizet's work is, of course, much more than a copy of the Gounod. Its themes are more striking and the treatment of them is more interesting.

The New York City Ballet Orchestra has performed these symphonies as musical backgrounds for George Balanchine's classical ballets, but here Irving and his men treat them strictly as concert music. Surely no dancer could keep up with the whirlwind tempos in the last movement of the Bizet. Only in the slow movement of this symphony does one feel that the tempo and phrasing become balletically rigid. Elsewhere, in both the Bizet and the Gounod, all is grace and fluency, the orchestral playing crisp and clear.

Recorded in an acoustically live studio, the performances have a concert hall sound, with just the right amount of reverberation. Stereo adds solidity and direction to the sound, but the monophonic version is first-rate except for rather high surface noise, not present on the stereo disc. P.A.

**BOCCHERINI: *Overture in D; Symphony in C minor***—See Haydn: *Symphony No. 94, in G ("Surprise")*.

**BORODIN: *Symphony No. 2, in B minor***  
 †Rimsky-Korsakov: *Capriccio espagnol, Op. 34; Tsar Saltan: March*

London Symphony Orchestra, Jean Martinon, cond.

- RCA VICTOR LM 2298. LP. \$4.98.
- • RCA VICTOR LSC 2298. SD. \$5.98.

In some recent orchestral discs I have found Jean Martinon's readings rather superficial, but his performance of the

Borodin symphony here deserves to rank among the best on discs. Furthermore, his *Capriccio* is properly brilliant, while his treatment of the *Tsar Saltan* March, intentionally a bit slow, is unusually sensitive and light-textured.

In both monophonic and stereo versions, the recording seems to favor the brasses, though not to the detriment of over-all balance. The single-channel edition is full and clear but would have benefited from a little more brightness on the high end. Its stereo counterpart is well distributed, especially in the two Rimsky-Korsakov works, and it is also a bit brighter than the monophonic version. P.A.

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

Fritz Kreisler, violin; London Philharmonic Orchestra, Sir John Barbirolli, cond.

- ANGEL COLH 35. LP. \$5.98.

Joseph Szigeti, violin; London Symphony Orchestra, Herbert Menges, cond.

- MERCURY MC 50225. LP. \$3.98.
- • MERCURY SR 90225. SD. \$5.95.

For a feature review of these recordings, see page 60.

**BRITTEN: *Peter Grimes***

Claire Watson (s), Ellen Orford; Marion Studholme (s), First Niece; Iris Kells (s), Second Niece; Lauris Elms (ms), Mrs. Sedley; Jean Watson (c), Auntie; Peter Pears (t), Grimes; Raymond Nilsson (t), Bob Boles; John Lanigan (t), Rector; Geraint Evans (b), Ned Keene; James Pease (bs-b), Capt. Balstrode; Owen Brannigan (bs), Swallow; David Kelly (bs), Hobson. Chorus and Orchestra of the Royal Opera House (Covent Garden). Benjamin Britten, cond.

- • LONDON OS 25055/57. Three SD. \$17.94.

For a feature review of this album, see page 59.

**BUXTEHUDE: *Organ Works (9)***

Hans Heintze, organ.

- ARCHIVE ARC 3115. LP. \$5.98.

Among the pieces in this excellent collection are the Prelude and Fugue in F sharp minor, which requires, and receives, some nimble pedaling; the fine fantasy on *Wie schön leuchtet der Morgenstern* and *Magnificat primi toni*; the Passacaglia in D minor; the big Toccata and Fugue in F major; and the *Trauermusik* in memory of Buxtehude's father, which is in two sections, the first an ingenious contrapuntal treatment of a chorale and the second a song of mourning, well sung here by Lisa Schwarzweller, soprano. Heintze's tempos are in general livelier and his registrations even more attractive than Alf Linder's in the Westminster Buxtehude series, and he plays on a splendid—if somewhat astringent-sounding at the full—instrument at Stein-

Continued on page 68

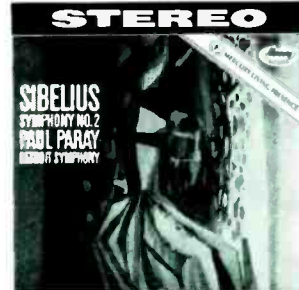
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BACH Prelude and Fugue in D Major; Prelude and Fugue in A minor; Prelude and Fugue in E minor. Dupré, Church of St. Sulpice Pipe Organ. SR90227/MG50227



ROSSINI Overtures. Minneapolis Symphony, Dorati. SR90139/MG50139



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SR indicates the stereo album number;



MG, the monaural album number.

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**CHOPIN: Mazurkas: Op. 56, Nos. 2-3; Op. 59, Nos. 1-3; Op. 63, Nos. 1-3; Op. 67, Nos. 1-4; Op. 68, Nos. 1-4; in A minor ("à Emile Gaillard"); in A minor ("Notre Temps")**

Ryszard Bakst, piano.

• WESTMINSTER XWN 18878. LP. \$4.98.

This disc is part of Westminster's 150th Anniversary Complete Edition of the composer's works, for which all the performers are Polish prize winners of the Chopin International Competitions. Ryszard Bakst, like most of his compatriots, treats Chopin's music with a faithfulness that gives his interpretations a welcome purity of style. Here the stress is on making all the notes count, on moderate tempos, and on a rhythmic steadiness. Mr. Bakst eschews strong, dancelike accents, and his playing is most evocative in the slower, quiet mazurkas, such as that in F minor, Op. 68, No. 4. The pianist has a good tone, which is recorded with naturalness, but he is inclined towards more pedaling than he needs. In any case, there is a superior recording of these works by another Polish pianist, a somewhat more mature artist—Artur Rubinstein. R.E.

**CHOPIN: Sonatas for Piano: No. 1, in C minor, Op. 4; No. 2, in B flat minor, Op. 35; No. 3, in B minor, Op. 58**

Wladyslaw Kedra, piano.

• WESTMINSTER XWN 18882. LP. \$4.98.

**CHOPIN: Sonatas for Piano: No. 2, in B flat minor, Op. 35; No. 3, in B minor, Op. 58**

Wladyslaw Kedra, piano.

• WESTMINSTER WST 14072. SD. \$5.98.

Chopin's first Sonata, a student work published posthumously, has two movements—a charming Minuet and a slow movement in an unusual 5/4 rhythm—that are more than just curiosities. Otherwise cur-



Diamond: power in the conservative vein.

rently unavailable on records, its inclusion in the monophonic version of Mr. Kedra's sonata disc makes this a valuable document. The work is by no means easy, but Mr. Kedra gives it a light, deft, Weber-ish performance that seems stylistically right.

In the other two sonatas, the playing has a similarly clean, musicianly quality. In these heroic, dramatic works, this can result in dry, unimaginative passages; but it also can make for very lovely, clear-textured, almost delicate playing. But, since artists like Novaes, Kapell, Rachmaninoff, and Lipatti find more to express in this music, Mr. Kedra's efforts seem, on the whole, rather bland. The piano tone is always pure in the monophonic disc, but of variable quality in stereo, ranging from dull and strained to round and big. R.E.

**COUPERIN: Concert dans le goût théâtral—See Rameau: Les Indes galantes: Symphonies et danses.**

**DIAMOND: Symphony No. 4**

†Avshalomov: Sinfonietta

New York Philharmonic, Leonard Bernstein, cond. (in the Diamond); Columbia Symphony Orchestra, Jacob Avshalomov, cond. (in the Avshalomov).

• COLUMBIA ML 5412. LP. \$4.98.

• COLUMBIA MS 6089. SD. \$5.98.

Now that Vaughan Williams is dead, David Diamond may take over. His Fourth Symphony is strangely Vaughan Williams-like in the ruminative, meditative qualities of its first two movements and the corruscating brilliance of its scherzo-finale. Above everything, Diamond resembles the late British composer in proving that a profoundly creative spirit is not incompatible with a relatively conservative idiom. The creative forces are almost always controlled by the *avant-garde* in any period, and for a composer of traditionalist tendencies to match the leaders of experimental movements in power and profundity is extremely rare. Diamond is such a one, and his Fourth Symphony is one of the most eloquent and moving expressions of his genius.

The Sinfonietta of Jacob Avshalomov won the Naumburg Recording Award four years ago. As chairman of the jury for that prize, I recall that this work appealed to us as a notably gracious, lyrical, and high-spirited piece, and as fine an example of the use of a chamber orchestra as one will find in American music.

The performances are both first-class, and so are the recordings, but the Avshalomov takes a little special fiddling with volume and tone controls because of its chamberlike orchestration. Unless the controls are properly set, a small orchestra can sound on records like a big orchestra thinly recorded, and that is completely wrong. A.F.

**FRANCK: Quintet for Piano and Strings, in F minor**

Sviatoslav Richter, piano; Quartet of the Bolshoi Theatre Orchestra.

• MONITOR MC 2036. LP. \$4.98.

These Russian artists present an interestingly different view of the Franck Quintet. The introduction to the first movement is very slow and quite solemn. The main portion of the movement is almost too fast and sometimes borders on the perfunctory; but it builds to a big, passionate climax near the end. Again, the middle movement is quite slow, the finale moderately paced yet amply forceful. The whole approach here points up more than any I have ever encountered the mystical qualities of the music. From every standpoint the Soviet artists perform in excellent fashion, and the reproduction is quite satisfactory. P.A.

**GERSHWIN: Rhapsody in Blue; An American in Paris**

Leonard Bernstein, piano (in *An American in Paris*); Columbia Symphony Orchestra (in *An American in Paris*); New York Philharmonic (in the *Rhapsody*), Leonard Bernstein, cond.

• COLUMBIA ML 5413. LP. \$4.98.

In his notes on this release, Charles Burr reminds us that the *Rhapsody in Blue* was composed for a Paul Whiteman concert of 1924 at which the question "What is American music?" was to be decided by a committee consisting of Sergei Rachmaninoff, Jascha Heifetz, Efrem Zimbalist, and Alma Gluck. It would seem that no more hopelessly unqualified jury could have been empaneled to discuss this question, but it had one important virtue: everybody on it was a Name. Well, the years have rolled on, and now Our Mr. Bernstein is a Name, too. Since he plays piano very well and conducts a famous orchestra, we needs must have a twenty-ninth *Rhapsody in Blue* added to the current record lists, and a twenty-first *American in Paris*. None of the present conductor's twenty-eight predecessors can possibly have taken so many liberties with tempos and dynamics as he does in the *Rhapsody*, but his liberties there are as nothing compared to what goes on overside; the modest, lighthearted *American in Paris* is simply beaten to death. The recording in both cases is gorgeous. A.F.

**GOUNOD: Symphony No. 1, in D—See Bizet: Symphony in C.**

**GRIEG: Concerto for Piano and Orchestra, in A minor, Op. 16**

†Schumann: Concerto for Piano and Orchestra, in A minor, Op. 54

Solomon, piano; Philharmonia Orchestra, Herbert Menges, cond.

• CAPITOL G 7191. LP. \$4.98.

• CAPITOL SG 7191. SD. \$5.98.

One of the unfortunate events in recent music history was the stroke that removed Solomon from the concert platform a few years ago. This delayed release of his performances of the Grieg and Schumann concertos, recorded prior to his illness, is a reminder of the loss suffered by his absence. The English pianist's style had an element of understatement,

Continued on page 70

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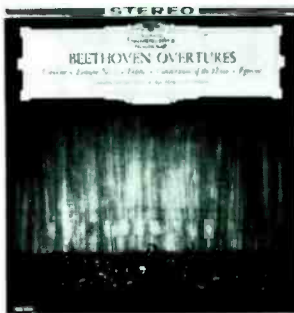
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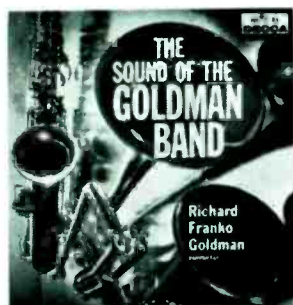
**Rachmaninoff: Piano Concerto No. 2; Six Preludes from Op. 23 & 32.** Sviatoslav Richter, piano. Wislocki; Warsaw Philharmonic. † DGM 12036 DGS 712036\*



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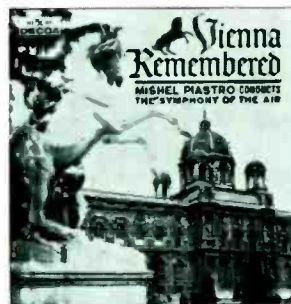


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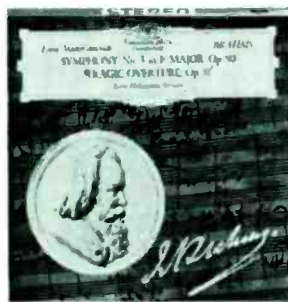


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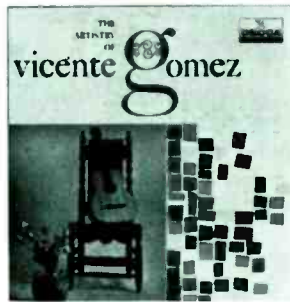
\*Stereo number †Recorded in Europe by Deutsche Grammophon



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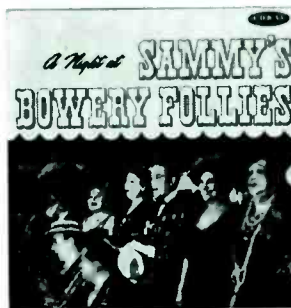
**Brahms: Symphony No. 3 in F Major, Op. 90; Tragic Overture.** The Berlin Philharmonic Orchestra; Lorin Maazel, conductor. † DGM 12010 DGS 712010\*



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Solomon: restrained and elegant pianism.

to the point where it occasionally sounded perfunctory, but it also had great delicacy, purity, and sensitivity. These were coupled with a beautifully limpid tone and a superbly balanced touch. All qualities are in evidence in the present recording. In two such heavily Romantic scores as these, more warmth of sentiment, a more passionate expression, would make the playing ideal; at the same time, in this music too much with us, the very elegance and restraint of the interpretations are welcome. I find them both refreshing in conception and tonally ravishing.

The sound on the monophonic disc, quite satisfactory though it is, has not the extreme precision and clarity that is expected of current recordings. Somehow Capitol has managed to freshen and focus the sound for the stereo disc, so that the full beauty of Solomon's playing blossoms out, and the orchestra sounds richer and more transparent. R.E.

#### HANDEL: *Israel in Egypt*

Miriam Burton, soprano; Betty Allen, contralto; Leslie Chabay, tenor; Dessoff Choirs; Symphony of the Air, Paul Boepple, cond.

• Vox PL 11642. Two LP. \$4.98.

Unlike the Angel and Westminster recordings of *Israel in Egypt*, this one is complete. It is also perhaps the most imaginatively directed of the three performances. Boepple takes pains—by the choice of tempo, by the strictness or flexibility of his rhythm, by the employment of few or many instruments—to bring out the special character of each movement. There is no trace of the routine here, no air of “let’s see if we can’t get through this all together.” Unfortunately, these fine qualities are gravely impaired by faulty balances. Throughout the work the altos are weak, at times to the point of inaudibility. Even where they are supposed to come forth strongly, they seldom do, leaving big holes in the texture. The basses too are anemic. When their part is doubled by instruments, as it is much of the time, the voices can hardly be heard at all. Finally, practically all of the choruses are streaked with what sounds like tape hiss, slight but perceptible enough to be annoying. N.B.

HANDEL: *Water Music: Suite* (arr. Harty)—See Haydn: *Symphony No. 94, in G* (“*Surprise*”).

HAYDN: *Symphony No. 94, in G* (“*Surprise*”)

† Boccherini: *Overture in D; Symphony in C minor*

Philharmonia Orchestra, Carlo Maria Giulini, cond.

• ANGEL 35712. LP. \$4.98.

• • ANGEL S 35712. SD. \$5.98.

HAYDN: *Symphony No. 94, in G* (“*Surprise*”)

† Handel: *Water Music: Suite* (arr. Harty)

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• CAPITOL P 8495. LP. \$4.98.

• • CAPITOL SP 8495. SD. \$5.98.

Both these releases are welcome enough, although the Giulini is markedly the more attractive of the two. Its statement of the Haydn is characterized by the sparkle and drive that mark the southern European temperament, making Steinberg's forceful performance by contrast seem needlessly heavy (and in the case of the minuet, slow-moving).

The Angel disc also has considerable appeal in the Boccherini, which is new not only to the stereo list but to the catalogue historically considered. If you are fond of the Haydn, you most certainly will want to have the Boccherini Overture and Symphony. Steinberg's beefy performance of the *Water Music* suite is less attractive than Van Beinum's edition of the complete score.

The engineering is acceptable for both the Capitol and Angel releases in both their stereo and monophonic forms, with the Giulini stereo the most satisfying of the alternatives. R.C.M.

HINDEMITH: *Five Pieces for String Orchestra, Op. 44, No. 4*—See Mozart: *Concerto for Piano and Orchestra, No. 12, in A, K. 414*.

KAY: *Stars and Stripes; Western Symphony*

New York City Ballet Orchestra, Robert Irving, cond.

• KAPP KCL 9036. LP. \$3.98.

• • KAPP KC 9036 S. SD. \$4.98.

*Stars and Stripes* is a ballet based on marches by John Philip Sousa. Hershey Kay has recomposed them, changed their rhythms and harmonies, added counterpoints, and generally schmaltzed them up to make the whole sound as much as possible like a conventional ballet score based on polkas and waltzes by Johann Strauss. Maybe this is all right in the theatre, but it makes little sense as concert music; if any composer ever achieved perfection within the framework of a given form, it was Sousa, and to rewrite his marches is like rewriting the string quartets of Mozart.

Mr. Kay's *Western Symphony*, I am glad to say, is a better work. It also is a ballet score and is based on Western folk

tunes. In the general framework of musical comedy it achieves what Aaron Copland achieved with greater stature in *Rodeo* and *Billy the Kid*. Performances are not bad. As much cannot be said for the recordings. A.F.

MAGNE: *Le Rendezvous Manqué*

Orchestra, Michel Magne, cond.

• PATHE DTX 272. LP. \$5.95.

*Le Rendezvous Manqué* is a ballet by Françoise Sagan with an incredibly trite plot for which Michel Magne has provided a slick, superficial score, including a good deal of Parisian jazz. The recording is superb. A.F.

MOZART: *Concerto for Piano and Orchestra, No. 12, in A, K. 414*

† Bartók: *Six Rumanian Dances*

† Hindemith: *Five Pieces for String Orchestra, Op. 44, No. 4*

Margrit Weber, piano; Lucerne Festival Strings.

• DEUTSCHE GRAMMOPHON 12016. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON 712016. SD. \$5.98.

The Lucerne Festival Strings, a chamber orchestra of fourteen players founded by Wolfgang Schneiderhan at the Lucerne School of Music and led by its concertmaster Rudolf Baumgartner, here makes its debut on records, at least so far as the American market is concerned. The recording is not especially clear or brilliant in either version, and the interpretation of the little pieces by Bartók is dry, but the interpretations of the Mozart and Hindemith are very good indeed. Weber's crisp, deft performance of the Mozart is a joy to hear, and the Hindemith is given so dramatic, sweeping, and eloquent a reading that one forgets all about its self-imposed limitations. The *Five Pieces* are all in the first position and were intended for school orchestras, but as presented here they sound like a major symphonic effort. A.F.

MOZART: *Le Nozze di Figaro*

Teresa Stich-Randall (s), the Countess; Rita Streich (s), Susanna; Pilar Lorenagar (s), Cherubino; Christiane Gayraud (ms), Marcellina; Rolando Pancraí (b), Figaro; Heinz Rehfuß (bs), the Count. Orchestre de la Société des Concerts du Conservatoire de Paris, Hans Rosbaud, cond.

• PATHE DTX 206/08. Three LP. \$18.85.

This recording was taken “live” from performances at the 1955 Festival in Aix-en-Provence. One hears what sounds like spontaneous applause after some numbers, as well as the sounds made by the characters as they move about the stage. In several passages voices fade and grow stronger as the singers depart from or approach a microphone. The impression of an actual performance thus created in this LP is as definite as in the

Continued on page 72

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recent RCA Victor stereo set, if less "realistic." Under the circumstances, and in view of the fact that the performances recorded were given in the open air, the results are remarkably good.

As in the *Don Giovanni* recording of the 1956 Festival, reviewed here in October, most of the performers are of high quality. Panerai, the Figaro, has a pleasant baritone which sometimes sounds a little dry. It also lacks variety of color here; there is, for example, hardly a trace of slyness or threat in his "Se vuol ballare." The Susanna, Rita Streich, sings beautifully throughout. No matter how widely her part ranges she maintains a lovely quality of tone. Stich-Randall as the Countess does both of her arias very nicely, but in the trio of Act II she muffs a prominent legato line, improving when it is repeated. Another attractive voice is that of Heinz Rehfuss, who handles the role of the Count very capably, though he avoids the high F sharp at the end of "Vedro, mentr'io sospiro" and sings D instead. The Cherubino, Pilar Lorengar, is acceptable, and the smaller roles are all sung well enough.

There are two important weaknesses, it seems to me. One is a too businesslike approach. The recitatives are a little too fast; they lead into arias or concerted numbers without a pause; everything is shipshape, bing-bang, next number. The music is hardly given a chance to breathe, there is little repose. The other weakness is the general sound of the orchestra. Mozart's orchestra must sparkle. This one, perhaps because it was out-of-doors, sounds rather harsh, and lacking in finesse. There is a sour note in the bassoon in "Dove sono"—a trivial thing in an actual performance, a sore thumb in a recording.

The handsomely printed booklet gives the libretto in Italian and French. For those who attended the Festival in Aix, this album could be a precious souvenir. For the rest of us, there are more satisfying *Figaros* to be had in the London and RCA Victor sets. N.B.

**MOZART: Sonatas for Piano: No. 10, in C, K. 330; No. 4, in E flat, K. 282. Rondo in D, K. 485**

Leon Fleisher, piano.  
• Epic LC 3584. LP. \$4.98.

The andante cantabile of K. 330 really sings here. Throughout all three works Mozart's lines are articulated naturally and flexibly because Fleisher scrupulously follows the composer's phrasing. In some places dynamic contrasts are flattened out, and the finale of K. 330 seems a little hurried, not so much because of the tempo chosen as because of the way short turns and other brief, rapid figures are swallowed up. But on the whole this fine young artist provides some satisfying Mozart-playing on this well-recorded disc. N.B.

**MOZART: Symphonies: No. 36, in C, K. 425 ("Linz"); No. 29, in A, K. 201**

Columbia Symphony Orchestra, Bruno Walter, cond.  
• COLUMBIA ML 5375. LP. \$4.98.

As fine a pair of Mozart performances as has come my way in a long time. Walter's way with Mozart has, of course, been admired for many years. In the present recording we hear it at its best. The soaring singing, the subtle choosing among many gradations of weight for the various notes of a phrase while keeping the phrase on one general dynamic level, are qualities evident throughout both readings. The fast movements are brisk and clean; there is no fuzz on attacks and releases. Nor does Walter, as he sometimes used to do, slow up for the second themes. In the slow movements the sentiment is pure, without any trace of sentimentality. Even the trills are played correctly. The only matter of interpretation I would question is the tempo of the Minuet in K. 425, which to me seems a bit sleepy.

There are any number of nuances of the kind one hears only when the conductor has penetrated to the heart of the music and can make an orchestra do anything he wants. For example, near the beginning of the Adagio of K. 425 the rhythmic pulse is supplied by pizzicato basses in the first half of the measure and timpani in the second. Ordinarily these sound like two separate things, tending to split the measure in two. Here the drum rounds off the pizzicato figure so neatly that we hear only one phrase. A tiny point, but it is of many such points that great performances are made.

The sound is lovely throughout, the balances perfect. N.B.

**MOZART: Symphonies: No. 38, in D, K. 504 ("Prague"); No. 39, in E flat, K. 543**

Philharmonia Orchestra, Herbert von Karajan, cond.  
• ANGEL 35739. LP. \$4.98.

To the several first-class recorded performances of the E flat Symphony (by Klemperer, Böhm, Jochum) must now be added another. Karajan gives an especially eloquent reading of the slow movement. His tempo for the finale, not as fast as some, is completely convincing, and he is careful to point up the important role that the wind instruments play in this movement. The performance of the *Prague* Symphony seems less penetrating. Here, as in a performance of the *Jupiter* I heard Karajan conduct in New York, he takes special pains to keep the music flowing, to keep the melodic curve rounded. It is not that he ignores rests; it is that at breathing spots he takes a shallow breath or none at all. The result is singing phrasing and long-breathed melody, but Karajan does not seem always able to maintain the flow and at the same time bring in a group of instruments exactly together. In rhythmic sections, however, everything is as precise as it needs to be.

The sound is very fine in both works, but in the first movement of K. 504 the balances are not always ideal—bassoons are too faint in some passages where they are important, and the whole woodwind choir is drowned out in a couple of climactic measures near the end. N.B.

**MUSSORGSKY: Pictures from an Exhibition (trans. Ravel); Khovanshchina: Prelude; Dance of the Persian Slaves**

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• MERCURY MG 50217. LP. \$3.98.  
• • MERCURY SR 90217. SD. \$5.95.

Dorati is very much at home in Mussorgsky's picture gallery. He has captured the spirit of each movement and is careful to bring out all the important details, yet nothing is dragged or made ponderous, as was the case in Bernstein's recent recording. The orchestral playing, especially in the winds, is excellent, and the stereo sound, particularly in the big climaxes of *The Great Gate at Kiev*, is impressively broad and transparent, with every stroke of the percussion instruments coming clearly through the tonal mass. The monophonic edition is also good, though it hasn't the spread or the grandeur of the stereo version.

I prefer a little more poetry and relaxation in the *Khovanshchina* Prelude than Dorati reveals, though his interpretation is in line with the readings most conductors give it. These qualities do appear, however, in his account of the *Dance of the Persian Slaves*. P.A.

**PUCCINI: Manon Lescaut**

Maria Meneghini Callas (s), Manon Lescaut; Fiorenza Cossotto (ms), Un Musico; Giuseppe di Stefano (t), Chevalier des Grieux; Dino Formichini (t), Edmondo; Vito Tattoni (t), Il Maestro di Ballo; Franco Ricciardi (t), Un Lampionai; Giulio Fioravanti (b), Lescaut; Franco Calabrese (bs), Geronte; Carlo Forti (bs), L'Oste; Giuseppe Morresi (bs), Un Sergente; Franco Ventriglia (bs), Un Comandante. Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.

• ANGEL 3564 C/L. Three LP. \$15.94.

This recording brings to three the number of versions of *Manon Lescaut* on the market—four if we include Cetra's, which is not widely available and which is hardly in the running from the standpoint of performance or sound. A treasured acquaintance of mine, who had known Puccini and who gave me my first instruction in Italian, once tried to define the difference between his feeling towards Massenet's *Manon* and his feeling about Puccini's: "I love them both," he said, "but the Massenet is like a dry champagne, and the Puccini is like a dark, glowing Italian wine." I am tempted to agree with him, not only as to the difference in bouquet and coloring, but the difference in quality as well, for I regard Massenet's as a vastly superior opera, although a much more difficult one to cast, both onstage and in the pit. Still, it would be silly to deny the effectiveness of Puccini's treatment, which is sharply dramatic and heartfelt, and a third recorded version of it is by no means out of place.

This recording gives us a pleasant

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**YOUR  
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**BEETHOVEN:** Symphony No. 5 in C Minor; Symphony No. 8 in F Major—Orchestre des Concerts Lamoureux, Igor Markevitch, Conductor.  
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**BEETHOVEN:** Symphony No. 2 in D Major; Prometheus Overture—The Leipzig Gewandhaus Orchestra, Franz Konwitschny, Conductor.  
LC 3634 BC 1052 (Stereorama)

**BEETHOVEN:** Symphony No. 7 in A Major—The Cleveland Orchestra, George Szell, Conductor.  
LC 3658 BC 1066 (Stereorama)

**BEETHOVEN:** Symphony No. 9 in D Minor; Symphony No. 1 in C Major—Wenglor, Zollenkopf, Rotzch, Adam, the Leipzig Broadcasting Chorus, the Leipzig Gewandhaus Orchestra, Franz Konwitschny, Conductor.  
SC 6036 BSC 107 (Stereorama)

**CHOPIN:** Piano Concerto No. 1 in E Minor—Adam Harasiewicz, Pianist, with the Vienna Symphony Orchestra, Heinrich Hollreiser, Conductor.  
LC 3643 BC 1060 (Stereorama)

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memento of Di Stefano's Des Grieux as it was three years ago when this *Manon Lescaut* was taped. There are, to be sure, moments when his wide-open, flattened-out attack sounds strained—largely in the second act—but most of his singing here is smooth and unforced, and the high voice possesses a good measure of the ring that has been so sadly absent from the tenor's more recent efforts. I do not rank his Des Grieux with Bjoerling's, but it is certainly preferable to Del Monaco's, and a thoroughly creditable job.

Mme. Callas, on the other hand, is disappointing. In her defense, one can catalogue her familiar virtues: her handling of the text, especially during the *Levée*, is, as usual, almost uncanny, and her wonderful gift for conveying an insinuation of pathos is of service in "In

*quelle trine morbide*" and the Act III duet. The tone is wiry in many parts of the range, however, and the top tones are consistently painful. Unfortunately, many of the role's important moments call for B flat, B natural, or C, and more than one passage is disfigured for the listener by the memory of the last harsh stab or by apprehension over the one coming up. London's Tebaldi misses some of the girliness of the first act, but it must be said that Callas' sophistication goes wide of the mark here, too, and Tebaldi's vocalism throughout is far superior to Callas'.

One of the big attractions of the Angel set is the *Lescaut* of Giulio Fioravanti. His voice is not very prepossessing, though it is pleasant enough and easily produced, but he is most successful at building the character through clever

use of his instrument, and he brings *Lescaut*, who can be a nonentity, to delightful life. Calabrese is a subtle Geronte; the others fill in capably. Serafin turns in a full-blooded, powerful reading, and the chorus does its work to perfection.

Though neither of the leading singers is equal to the best of the competition (who, regrettably, are on separate recordings, Tebaldi on London, Bjoerling on RCA Victor), this performance is well balanced and alive every step of the way, and I should say it is the pick of the three. C.L.O.

**PURCELL: Songs from "The Tempest"; Sonata for Trumpet; Three Pieces from "The Virtuoso Wife"; Dioclesian: What shall I do? Chacony in G minor**

Jennifer Vyvyan, soprano; William Herbert, tenor; Hervey Alan, bass; Dennis Egan, trumpet; Philomusica of London, Anthony Lewis, cond.

• • LONDON SOL 60002. SD. \$4.98.

A most enjoyable disc, showing two aspects of Purcell at his best. The songs are extremely attractive, being either sturdy affairs with long roudades on words like "stormy" and "trembling" and elaborate instrumental ritornels, or, like *Halcyon Days*, exquisitely lovely. The recently discovered Trumpet Sonata seems less interesting than the other instrumental pieces, which have that special expressive power characteristic of this master. All of this music is presented with considerable skill by the singers and with vitality by the conductor and his men. I have only one small criticism: for continuous listening the air from *Dioclesian* should not have been placed where it is; it is in the same key, meter, and tempo as the piece immediately before it. Excellent recording. N.B.

**RAMEAU: Les Indes galantes: Symphonies et danses**

†Couperin: *Concert dans le goût théâtral*

Association des Concerts de Chambre de Paris, Fernand Oubradous, cond.

• PATHE DTX 146. LP. \$5.95.

Mr. Oubradous, excellent bassoonist and able conductor, has made a suite out of ten orchestral excerpts from Rameau's grand opera-ballet. It begins with a fine overture, goes on through dances and ritornels of various sorts, and finishes with the splendid Chaconne that ends the opera. There is nothing here, perhaps, for those who require Significance in their music and who regard as wasted any time not spent Plumbing the Depths; but anyone who delights in observing a lively and distinguished mind playing with many sorts of melodic and rhythmic patterns and dressing them in varied harmonic and instrumental colors should find much pleasure. The same is true, though to a considerably lesser degree, of the Couperin suite, which seems to me somewhat overorchestrated by the conductor. Performance and recording first-class. N.B.

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*In seventy-six the sky was red, thunder rolling overhead,  
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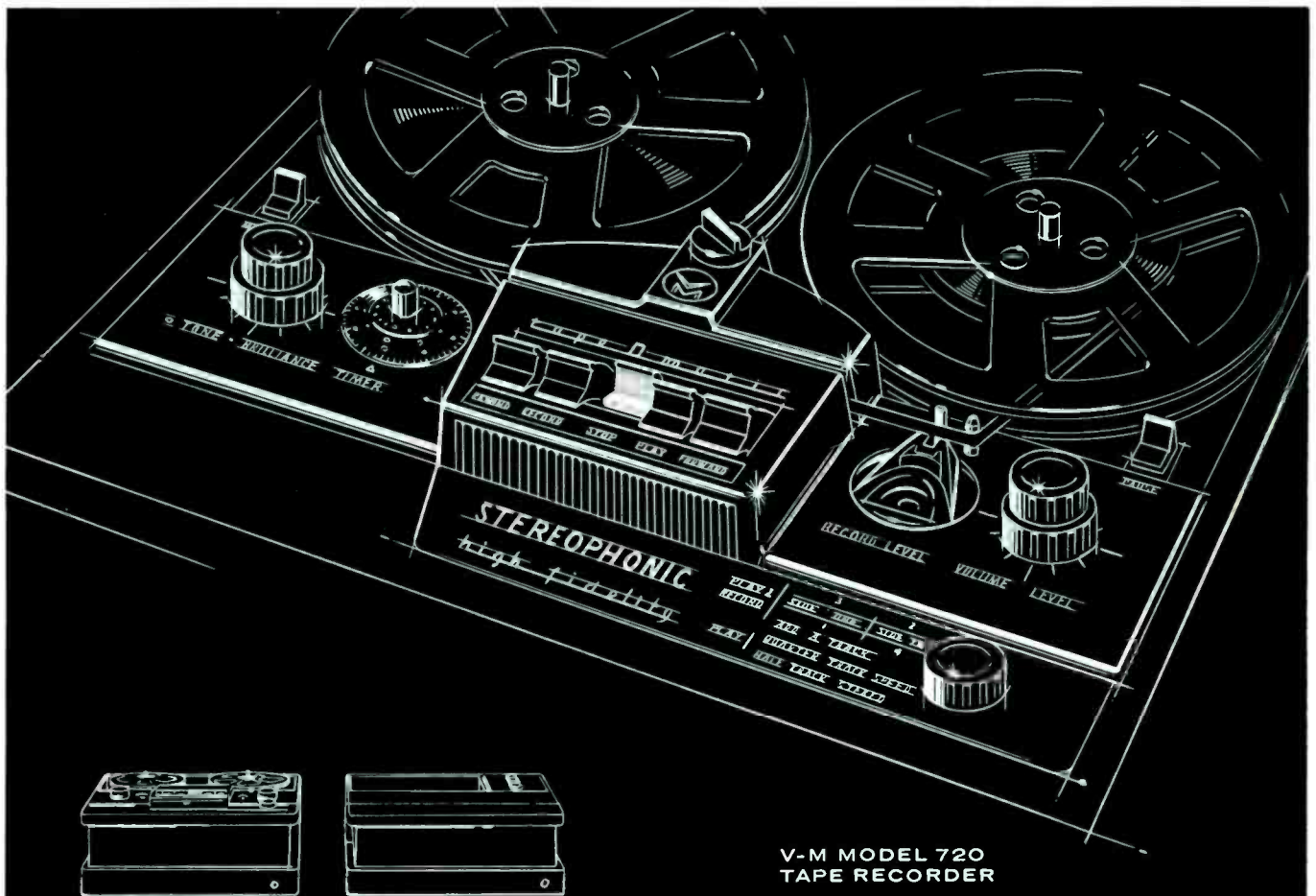
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**RIMSKY-KORSAKOV:** *Capriccio espagnol, Op. 34; Tsar Saltan: March*—See Borodin: *Symphony No. 2, in B minor.*

**ROSSINI: *Il Barbiere di Siviglia***

Liliane Berton (s), Rosine; Fredla Betti (ms), Marceline; Jean Giraudeau (t), Le Comte Almaviva; Michel Dens (b), Figaro; Jacques Pruvost (b), Pedrille; Lucien Lovano (bs), Bartholo; Xavier Depraz (bs), Basile. Chorus and Orchestra Théâtre National de l'Opéra-Comique, Jules Gressier, cond.

• PATHE DTX 185/87. Three LP. \$18.85.

While this album will appeal only to a specialized sort of listener, there is

enough about it of interest to warrant some comment. This *Barber* is "in the tradition of the Opéra-Comique," which means that it is sung in French and divided into four acts. It also means that all the secco recitatives become dialogue and that the characters assume relationships to one another which generally go by the boards in the midst of the traditional Italian buffoonery. The whole spirit of the performance is closer to that of a Comédie-Française presentation of Beaumarchais than to an Italian rendering of Rossini, and though when it comes to acting, these singers would not all qualify as Sociétaires of the Comédie, they are successful in creating definite characters.

Outstanding among them is Liliane

Berton, the Rosine, whose characterization is delectable. Her attractive, easily produced soprano has just the right touch of acidity for the role. Xavier Depraz does full vocal justice to *La Calomnie*, and the frequently dropped repeat of this aria is included. Lucien Lovano, a competent buffo singer with a timbre closer to baritone than bass, plays Bartholo for every last apoplectic penny's worth. I think he oversteps the mark here and there, but he has moments that will bring a chuckle. Dens is not the robust, wide-open Figaro of more Italianate performances; and while I respect his ability to navigate the music with his basically second-line instrument, I am not stirred by his performance. Giraudeau's Almaviva is an outright failure. He has a rather ugly little voice, and can't begin to run off the florid passages acceptably. (His second serenade, incidentally, is cut.)

Jules Gressier's reading contains some unusual accents, but is lively and well balanced in the numerous ensembles. Pathe's sound leaves nothing to be desired within the monophonic framework; there is a handsome, informative accompanying booklet, written in French, but unfortunately no libretto. The records are in manual sequence. C.L.O.

**SAINT-SAENS: *Concertos for Piano and Orchestra: No. 1, in D, Op. 17; No. 3, in E flat, Op. 29***

Jeanne-Marie Darré, piano; Orchestre National de la Radiodiffusion Française, Louis Fourester, cond.

• PATHE DTX 222. LP. \$5.95.

With this disc, Miss Darré finishes recording the five piano concertos of Saint-Saëns and fills two gaps in the catalogue. Both works are musically slight, but they have their pleasant moments, and for many pianists they hold considerable interest. The First Concerto was written in 1858, when Saint-Saëns was only twenty-three, the Third in 1869. Each was first performed in Leipzig, with the composer as soloist, in 1865 and 1869, respectively. According to the record notes, the gentle melancholy little slow movement of the Third Concerto caused "a scandal at the Gewandhaus" because of Saint-Saëns's unorthodox treatment of a chromatic phrase. Both works owe too much to Liszt, and both are overburdened with the composer's predilection for scales and arpeggios in the solo part. (The opening of the Third goes on for eight pages this way, inspired by mountain torrents seen by Saint-Saëns during a trip in Savoy.)

Miss Darré makes the most of these devices with her coolly glittering cascades of tone and aristocracy of phrasing. With the expert assistance of the orchestra and Mr. Fourester, she can temporarily seduce one into enjoying the concertos' sensuous charm, although the composer spoils it quickly enough with intrusive trite ideas. The engineering lacks the ultimate in brilliance and clarity, but is satisfactory. R.E.

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Continued on page 78

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For complete catalog, write Westminster, Dept. HF-360 275 7th Ave., N. Y.



**SCHUBERT: *Symphony No. 9, in C***

Royal Philharmonic Orchestra, Rafael Kubelik, cond.

- CAPITOL G 7195. LP. \$4.95.
- • CAPITOL SG 7195. SD. \$5.95.

Kubelik gives a warm, lively, unsentimental reading, best in its dance-like treatment of the second theme of the first movement and of the scherzo. The sound is admirably transparent and spread out in the stereo version (but a pre-echo afflicts the last movement) and comparably good in the monophonic edition. But this is not a recording that will stand up against the titanic drive of Toscanini's, the solid physical and intellectual vigor of Szell's, or the rich varied drama of Krips's. The last not only is a beautifully rounded, eloquent interpretation, but London's engineering is superior in tonal depth, spaciousness, and cohesion. R.E.

**SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54*—See Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16.***

**SCRIABIN: *Poème d'extase, Op. 54***

†Amirov: *Azerbaijan Mugam (Kyurdi Ovshari)*

Houston Symphony Orchestra, Leopold Stokowski, cond.

- • EVEREST SDBR 3032. SD. \$4.40.

If, like the writer of these lines, you had begun to forget that a composer named Alexander Scriabin ever existed, this reminder will be a rather fascinating experience. The *Poem of Ecstasy* is, of course, Scriabin's most celebrated orchestral work, although it is no longer performed as frequently as it used to be, and I, for one, have not heard it in at least twenty years. In the old days I hated it, largely, I suspect, because of its pompous, rhetorical "program." Returning to it after two decades, and without concern for its "program," I am struck by the fine-drawn elaboration of its harmonic texture and, above all, by the fact that it must have made an enormous impression on the young Stravinsky; it sounds fantastically like *The Fire Bird*, and you expect it to burst into the *Infernal Dance of King Kastchei* at every climax.

Fikret Amirov is one of the five Soviet composers who recently toured this country, and his *Azerbaijan Mugam (Kyurdi Ovshari)* was widely played by the Boston Symphony Orchestra at that time. Its title may be roughly translated as *Folk Tunes of Azerbaijan*. It sounds like the work of a terribly earnest twelve-year-old who had never studied composition but had found a book of folk melodies somewhere and had strung them together at relentless length, dutifully assigning one tune to the clarinet, another to the trumpet, and so on.

Everest's stereo recordings are as fine as they come, and this one is no exception to the rule. The performance of the Scriabin is urgent and warm, if a bit ragged. In the case of the Amirov, performance scarcely counts. A.F.

**SHOSTAKOVICH: *Symphony No. 5, Op. 47***

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5445. LP. \$4.98.

This is a kind of official souvenir of the triumphantly successful tour of Russia which Bernstein and the New York Philharmonic undertook last year. The front of the jacket is adorned with a photograph of Shostakovich shaking hands with Bernstein before the orchestra in the Great Hall of the Moscow Conservatory, and the back is taken up with an account of the tour and excerpts from the Russian reviews. What is most important, however, is the fact that the recording of the symphony found in this slip case is, of the seven versions now available in this country, one of the warmest and most dramatic so far as interpretation is concerned and one of the most brilliant from the point of view of registration. A.F.

**TCHAIKOVSKY: *Manfred, Op. 58* ("Symphony")**

London Symphony Orchestra, Sir Eugene Goossens, cond.

- • EVEREST SDBR 3035. SD. \$4.40.

For this work's first appearance on a stereo disc, Everest has given Tchaikovsky's *Manfred* "Symphony" the best possible sound. Using 35 mm. magnetic film in its recording processes, the engineers have been able to give full dimension to the high coloration of the score, with its proclamative brass, its intricate string and woodwind figurations, its use of full organ at the close. Everything is made to sound clearly and boldly, but never at the expense of another instrumental choir. Sir Eugene's reading of the typically brooding Tchaikovsky score, which has, however, a magical Scherzo, is somewhat beefy—conscientious, sober, on the prosaic side. How much sweeter the third movement can sound is illustrated by the Rakhlin performance for Westminster. Cuts are made in all movements but the Scherzo, to the music's good, but those in the first movement are none too smoothly bridged. The or-



Max Goberman: entrepreneur for Vivaldi.

chestral playing is unexceptionable, however; this, with the extraordinary quality of the stereo sound, makes the disc one to be recommended. R.E.

**TCHAIKOVSKY: *Trio in A minor, Op. 50***

Gordon Staples, violin; Paul Olefsky, cello; Ruth Meckler, piano.

- RECITAL RR 1001. LP. \$4.98.

Tchaikovsky's only trio, dedicated "To the memory of a great artist," was composed in 1882 as a memorial to Nicolas Rubinstein, noted Russian pianist and director of the Moscow Conservatory. Its mood is elegiac and its material is well handled. The three young artists who perform it here are all prominent in Detroit music circles (Staples is associate concertmaster and Olefsky is principal cellist of the Detroit Symphony). They play the trio with reverence but also with a great deal of vitality and fine ensemble integration. Recital Records, advertises "concert performance sound" on the jacket, and the clean, live, rather close-to miking lives up to the slogan. P.A.

**VAUGHAN WILLIAMS: *Symphony No. 8; Partita for Double String Orchestra***

London Philharmonic Orchestra, Sir Adrian Boult, cond.

- • LONDON CS 6078. SD. \$4.98.

This is a stereo reconversion of a disc discussed here at some length when it appeared in its monophonic edition. The main reason for mentioning it again is that the Partita for Double String Orchestra comes off especially well in stereo; Vaughan Williams loved spatial effects with strings, as witness his famous *Fantasia on a Theme by Thomas Tallis*, and these effects are elaborately exploited in the Partita, along with even more elaborate effects of rhythm. From the rhythmic point of view, in fact, this is one of Vaughan Williams' most complex and vivid works, and it is not for nothing that its third movement is dedicated to Henry Hall, leader of an English dance band.

The symphony, too, benefits greatly from stereo, since it is a study in the various resources of the symphony orchestra. Each of its movements is scored in a different way—the first for the full, normal ensemble; the second (scherzo) for wind instruments alone; the third (cavatina) for strings alone; and the fourth (toccata) for full orchestra plus a large, brilliant battery of tuned percussion. The grand carillonlike finale was made to order for stereo, and both Boult and London Records take full advantage of its possibilities. A.F.

**VIVALDI: *Concertos: in F, P. 273; in A, P. 231; in G minor, P. 342* ("La Notte"); in E flat, P. 433**

New York Sinfonietta, Max Goberman, cond.

LIBRARY OF RECORDED MASTERPIECES Vol. 1, No. 1. LP or SD. \$8.50 (on subscription, including scores).

Continued on page 80

this is the new **BOGEN SRB40**



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With this disc Mr. Goberman inaugurates one of the boldest recording adventures ever planned—the recording of the complete works of Vivaldi. Since there are 454 concertos alone, according to Pincherle, it will be seen that this is no picayune project. And there is much vocal music as well. An excellent beginning has been made. All four of these works are first-class Vivaldi, and only two of them (P. 273, 342), as far as I can tell, are otherwise available on discs. The soloists all play extremely well; even the difficult horn parts of P. 273 are smoothly done, with only an instant or two of uncertain pitch, and a special word of commendation is due Julius Baker, the flutist in P. 342, and Frank Schwartz, the bassoonist in P. 433. The

conductor is in complete command of his forces at every moment, eliciting a considerable variety of pace and dynamics as well as perfect precision. A little more warmth and flexibility would be welcome and will no doubt be forthcoming as the series proceeds. The balances are good except in P. 342, where the flute is too far forward, and the sound in general is a bit sharp-edged.

One important advantage of this release over all other Vivaldi recordings is the inclusion of the Ricordi scores, bound into the album. A minor suggestion: it is to be hoped that some way will be found of reducing the spine width of future albums. When the present one stands on a shelf it occupies as much space as an ordinary four-disc album. N.B.

## RECITALS AND MISCELLANY

### KIM BORG: *Lieder Recital*

Kim Borg, bass; Erik Werba, piano.

• DEUTSCHE GRAMMOPHON DMG 12023. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON DGS 712023. SD. \$5.98.

For me, at least, this program must stand or fall on the performance of Brahms's *Vier ernste Gesänge*, for I do not think that the *Wilhelm Meister* songs are top-drawer Schubert (except, possibly, for the final one), and *Alles endet, was entstehet* is the only one of the *Michelangelo Lieder* that has much hold over me. Borg's voice is a bit leathery and thick-sounding, though decidedly of major proportions and capable of firm legato line. Most artists who undertake the Brahms cycle are criticized for having achieved only an intellectual insight into the songs, but it seems to me that the very nature of the material demands that the singer place himself above the intense, rather inward point of view which serves so well for the great majority of German art songs. One must simply sing the music, as straightforwardly and majestically as possible. I have heard only two versions which I think go a little beyond such a rendition in evoking atmosphere, those of Kipnis and Fischer-Dieskau. Borg does not reach these heights, but he turns in a straightforward, imposing performance.

The music on the reverse side is well sung and those who admire these songs will be well satisfied. Werba's accompaniments are forceful, but the left hand seems to blur. This may be partly due to the engineering; in this regard, I strongly recommend purchase of the stereo version, which is clearer, rounder, and in better perspective than the monophonic. Texts and translations are included. C.L.O.

### FASTES ET DIVERTISSEMENTS DE VERSAILLES: Vol. II, *La Musique et l'église*

Soloists; Marie-Louise Girod, organ and harpsichord; Vocal Ensemble Roger Blanchard; Maurice Hewitt Chamber Orchestra, Maurice Hewitt, cond.

• Epic LC 3515. LP. \$4.98.

One interesting aspect of this disc is that it presents music either not easily available or not available at all in published form. Another is that it offers a sampling of the kind of religious music that was written for the court at Versailles from the early part of the seventeenth century to the middle of the eighteenth. While there is nothing here to compare with the best sacred pieces of Lully, or Charpentier, or Delalande, the five works offered are well constructed and all are tasteful treatments of the texts.

I found especially attractive the work by Henry Thiers Du Mont (1610-1684), a noble and melodious setting that makes

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no attempt at word painting, and the *Ploravi* section of the motet by André Lefèvre (first performed in 1758), a plaint whose expressiveness derives from operatic devices. The *Cantique* by Marchand (1669-1732) adds a third to the two settings of poems by Racine already recorded on Westminster; the Magnificat attributed to Antoine Boësset (1585-1643) is the only choral work in the group; and in the "Elevation" ("O *triumphantis Jerusalem*") by Nicolas Bernier (1664-1734) two cheerful sections enclose two serious ones. Performances and recording seem quite acceptable. No texts are supplied in the notes. N.B.

**VIRGIL FOX: "The Virtuoso Organ"**

Bach: *Chorale Prelude on "Wir glauben all an einen Gott"* (S. 680). Daquin: *Noël*. Vienne: *Second Symphony: Allegro*. Vaughan Williams: *The Old Hundredth*. Middleschulte: *Perpetuum Mobile*. Guilmant: *Marche Religieuse*. Franck: *Three Pieces for Organ: Cantabile*. Bossi: *Giga*. Böllmann: *Suite Gothique: Toccata*.

Virgil Fox, organ.

- CAPITOL PAR 8499. LP. \$4.98.
- • CAPITOL SPAR 8499. SD. \$5.98.

This accurately named album provides an exciting exhibition of Mr. Fox's truly phenomenal technique; of the rich resources of the Aeolian-Skinner organ at the Riverside Church in New York City, where this recording was made; and of the value of stereo in capturing the effect of an organ spread out through the building. Particularly in the Daquin *Noël*, where the organist switches rapidly from one instrumental division to another, do you get a stunning echo effect in stereo—and a quite admirable effect in the monophonic edition. The Middleschulte piece, played with lightning speed on pedals alone, intimates that Mr. Fox has four feet; his performance is a rare *tour de force*. Similarly, the flitting *Giga* of Bossi, the fire of the Böllmann *Toccata*, and the soft sweetness of the Franck *Cantabile* are perfectly conveyed. The organ is a rich and varied one, usually beautifully balanced, but sometimes sounding too thick in the middle, sometimes too stridently reedy at the top. Capitol has supplied the album with a longer, better-than-average booklet of comment and pictures. R.E.

**LE GROUPE DES INSTRUMENTS ANCIENS DE PARIS**

Le Groupe des Instruments Anciens de Paris, Roger Cotte, dir.

- PATHE DTX 248. LP. \$5.95.

A few years ago it was suggested in these pages that a recording of Marin Marais's piece depicting a gallstone operation might be fun. Well, this disc includes the piece, and it *is* fun, in a way. The rubrics describing the various stages of the operation are solemnly declaimed by Maurice Jacquemont, and the musical description is no less vivid for being simple—like the high sustained tone in the gamba when the surgical instrument is in-



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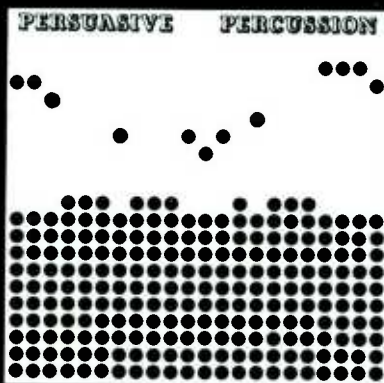
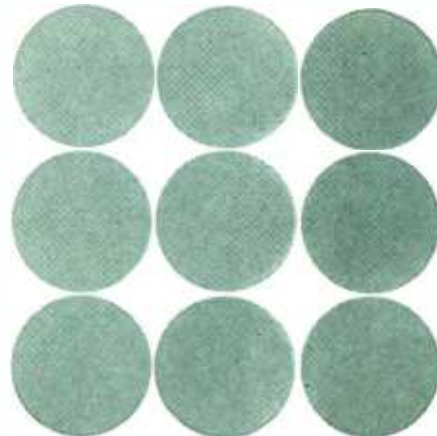
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roduced into the unfortunate, and un-  
anesthetized, patient. M. Jacquemont also  
recites in the *Divertissement pour clave-  
cin*, subtitled (in French) "Victory Won  
by a Frigate in a Naval Battle with a  
Fleet of Several Pirates" by Michel Cor-  
rette (1709-1795). Here the harpsichord  
pictures the conflict, very much as the  
piano was to do for silent films; after the  
battle the music is largely self-sufficient.  
The variations for three recorders by  
Faber (died about 1735) are not espe-  
cially outstanding, nor is the well-made  
sonata by Pepusch. Telemann's Trio has  
somewhat more substance, as well as an  
elaborate part for the recorder. The *Trois  
Pièces* from *La Noce champêtre* of  
Jean Hotteterre (died 1720) is interest-  
ing mostly for the sound of the musette,  
as used here a woodwind instrument simi-  
lar to the oboe. Performances and re-  
cording satisfactory. N.B.

**THE HISTORY OF MUSIC IN SOUND:  
Vol. VIII, The Age of Beethoven**

• RCA VICTOR LM 6146. Three LP. \$14.94.

For a feature review of this album, see  
page 62.

**LILIAN NORDICA and OLIVE FREM-  
STAD: Recital**

Lilian Nordica, soprano; Olive Fremstad,  
soprano.  
• Rococo R 21. LP. \$5.95.

W. R. Moran's informative jacket notes  
candidly tell us that these recordings are  
"presented as historical documents for the  
occasional glimpses they give us of two  
exceedingly distinguished careers. They  
claim no more." The warning is apposite  
with regard to Nordica's side of the rec-  
ord, for these bands are dim and disfig-  
ured by interference. One can draw  
some conclusions about the singer's tech-  
nique, which must have been astounding,  
but none at all as to vocal quality or  
strength. The Fremstad side, however, is  
magnificent. The sound is relatively clean  
and clear, and transmits a real sense of  
presence. Fremstad's voice is round and  
rich, her stylistic sense very secure, and  
her temperament exciting. Serious collec-  
tors of vocal music will surely want this  
record for its documentation of her sing-  
ing. As usual with Rococo, everything  
about the production, from the transfers  
themselves to the liner notes, bespeaks  
painstaking care and integrity. C.L.O.

**PAUL PARAY: "Bouquet de Paray"**

Rossini: *Guillaume Tell: Overture*. Saint-  
Saëns: *Danse macabre*. Weber: *Invita-  
tion to the Dance* (trans. Berlioz). Liszt:  
*Mephisto Waltz*.

Detroit Symphony Orchestra, Paul Paray,  
cond.

• MERCURY MG 50203. LP. \$3.98.

There is nothing very flowery about this  
bouquet. Paray's readings are full of  
strength and dramatic intensity, yet every  
note is clear, crisp, and correct. Sound of  
matching clarity and definition contributes  
to the forcefulness with which these war-

horses are presented. In fact, as per-  
formed by Paray and his superb orches-  
tra, they don't sound like warhorses at  
all. This should be a whopper in stereo.  
P.A.

**LEONTYNE PRICE: "A Program of  
Song"**

Fauré: *Clair de lune; Notre amour; Au  
cimetière; Au bord de l'eau; Mandoline*.  
Poulenc: *Main dominée par le coeur; Je  
nommerai ton front; Tu vois le feu du  
soir; Ce doux petit visage*. Richard  
Strauss: *Allerseelen; Schlagende Herzen;  
Freundliche Vision; Wie sollten wir ge-  
heim*. Wolf: *Der Gärtner; Lebe wohl;  
Morgentau; Geh', Geliebter, geh' jetzt*.

Leontyne Price, soprano; David Garvey,  
piano.

• RCA VICTOR LM 2279. LP. \$4.98.  
• • RCA VICTOR LSC 2279. SD. \$5.98.

Miss Price's voice is one of real stature—  
steady, effulgent, and controlled, and  
we can be grateful that in her first  
Victor recital she brings it to bear on re-  
latively fresh material. Her French articu-  
lation has room for improvement, for  
some of the vowels are neutral, others  
too openly sung, and both vowels and  
consonants insufficiently pointed for max-  
imum effect. She is no worse in this  
respect than most American recitalists,  
however, and her voice is able to make  
a good effect in most of the Fauré and  
Poulenc songs; I think her best work on  
this side is in *Au cimetière* and *Tu vois  
le feu du soir* (which seems to me the  
best song in the interesting Poulenc  
group).

She is quite fluent-sounding in many  
of the Lieder on the reverse side, espe-  
cially those which move fast enough to  
force a measure of spontaneity from her  
—she is not yet very involved with most  
of the material. Thus, *Schlagende Her-  
zen, Wie sollten wir geheim*, and *Der  
Gärtner* come off beautifully, and the  
thought is raised that Miss Price, whose  
vocal timbre is almost perfectly suited  
for the big Strauss roles and the lighter  
Wagnerian ones, may soon become an  
exemplary performer in this repertory.  
Meanwhile, her singing here is most en-  
joyable, and she is well served by David  
Garvey's crisp, lucid work at the piano.  
The sound on the stereo version is satis-  
factory, but the monophonic recording  
inclines toward tinniness, and surfaces of  
the review copy were in bad shape.  
C.L.O.

**GEORGES THILL: Recital**

Georges Thill, tenor; orchestra.  
• PATHE PAM 28005. 10-in. LP. \$4.98.

An LP recital by this splendid tenor is  
most welcome, since his voice was both  
well finished and strong. This is the best  
tenor rendition of "*Pourquoi me réveiller*"  
from Massenet's *Werther* I know of  
(though still hardly as good as the Ital-  
ian version by Battistini, using the bari-  
tone transcription prepared for him by  
the composer), and one of the best  
"Flower Songs." Moreover, the *Lakmé*,

Mireille, and Fortunio arias, unfamiliar to the LP catalogue, are all of interest in themselves. Unhappily, Pathé's sound is wretched on several of these cuts; taking down the treble helps some, but a good amount of distortion cannot be eliminated. C.L.O.

**RICHARD TUCKER: Puccini Recital**

Richard Tucker, tenor; Columbia Symphony Orchestra, Fausto Cleva, cond.  
 • COLUMBIA ML 5416. LP. \$4.98.

Here we have practically all of Puccini's significant excerpts for tenor, aside from the two Act I arias from *Manon Lescaut* and the "O dolci mani" from *Tosca*. Tucker is addicted to lachrymose exaggeration and to displays of emotion irrelevant to the character he is impersonating. Some of this propensity to rant, which can be most disturbing on the stage, is also audible on this record; I wouldn't care to count the number of times that the tenor's voice cracks in a pretended sob, or the times that consonants are delivered with needless savagery.

No one has ever brought down a house by singing Puccini restrainedly, however, and Tucker produces a generous quantity of ringing, colorful tone. He never manages a genuine pianissimo—the voice is too firmly gripped for that—but he has good control of a dynamic range between mezzo-forte and fortissimo, and maintains the legato line. The only one of these selections that, to my mind, misses fire is "Firenze e come un albero fiorito," for which his increasingly dramatic timbre is too dark and heavy. With this exception, most Puccini devotees should find this a rewarding disc. C.L.O.

**ARTHUR WINOGRAD: "Marches for Children"**

Virtuoso Symphony of London, Arthur Winograd, cond.  
 • • AUDIO FIDELITY FCS 50007. SD. \$6.95.

There have been numerous recorded collections of marches, but to my knowledge, this is the first one devoted to anything other than military or operatic marches. It turns out to be as attractive for adult as for juvenile listening. The music runs the gamut from the fairylike *March of the Dwarfs* and *March of the Little Lead Soldiers* to the grandiose *Pomp and Circumstance*. Winograd does not try to embellish his readings with any fancy tricks; everything is presented with a straight face, and therefore with the greatest effect.

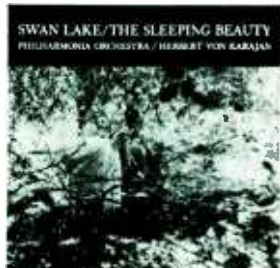
As usual, Audio Fidelity has provided spectacular stereo reproduction, not nearly as impressive, however, in the big numbers like *Pomp and Circumstance* as in the more delicate, transparent marches by Pierné, Gounod, and Prokofiev. The surfaces are absolutely silent, too—silent enough, in fact, to reveal a small amount of préécho in several of the selections. P.A.

Reviews continued on page 85



**A THOUSAND AND ONE NIGHTS IN STEREO**

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Stereo album numbers shown; for monophonic omit S.

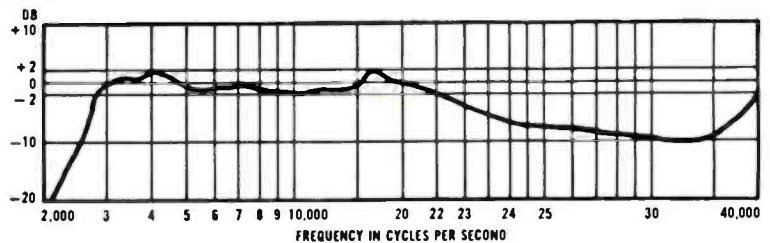


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At left, Howard Keel and Carol Lawrence; left below, Mary Martin with Richard Rodgers; below, Tom Bosley and others of "Fiorello."

by John F. Indcox



## The New Broadway Musicals On Record . . .

As the 1959-60 theatrical season progresses and original cast recordings from the new musicals roll off the presses, it becomes apparent that the pattern established over the past ten years is likely to be continued. There will be the usual quota of out-and-out flops, of near misses, and an occasional unmistakable hit, as there was throughout the Fifties, a decade not particularly memorable for its contribution to American musical comedy history.

The new season got off to an inauspicious start with *The Boys Against the Girls*, a musical imbroglio which wasted the talents of Bert Lahr, Nancy Walker, Mort Sahl, and others. It tarried only long enough for Decca to make an original cast recording, which the company promptly consigned to the "Icebox." The scene brightened perceptibly with the arrival of *Take Me Along*, a musical based on Eugene O'Neill's comedy *Ah, Wilderness* and benefiting from a pleasantly atmospheric score by Bob Merrill and some unexpectedly charming performances by Eileen Herlie, Walter Pidgeon, and Jackie Gleason. RCA Victor released an original cast recording (LOC 1050, LP; LSO 1050 SD) that was particularly attractive for the quality of both its stereo and monophonic sound. At about the same time, Strand, a new label, issued an original cast recording of the revival of Jerome Kern's 1917 musical *Leave It to Jane* (1002, LP; S1002, SD). This production, which had appeared on the Off-Broadway horizon some three or four months earlier, quickly established itself as a solid hit. Kern's score, with its abundance of fine tunes, is a sheer delight, and the young and talented cast sing the composer's melodies with vivacity and an appreciation for their period style. Now the season is brought up to date with three newly issued original cast recordings—*The Sound of Music*, *Fiorello*, and *Saratoga*.

"The Sound of Music" (Columbia KOL 5450, \$5.98, LP; KOS 2020, \$6.98, SD), flying the pennant of Rodgers and Hammerstein and backed with the vast box office appeal of Mary Martin, was assured financial success even before the curtain

rose on its New York premiere. So potent is the appeal of these three names that theatregoers fell over themselves to buy the product sight unseen, and the show was quickly sold out until June 1960. Listeners, judging it on the evidence presented by the recording, may well wonder what all the excitement is about. I certainly did. For me, Rodgers' score was a major disappointment. A curious mixture of semireligiosity, saccharine sweetness, and bland good nature, it almost wholly lacks the invention and individuality typical of the composer's earlier scores. Well tailored it certainly is, but also unusually banal. If there is a really memorable number, that honor must go to *Do-Re-Mi*, a song built on something as basic as the diatonic major scale. This piece has already been appropriated by the Hit Parade; and if you know the type of song which has attained that dubious distinction recently, you may guess its selection is small recommendation. Its closest competitor for public popularity is a stodgy religious chant, *Climb Ev'ry Mountain*, sung by Patricia Neway with an intensity it neither deserves nor benefits from. Occasionally there are flashes of the composer's old-time mastery—*Maria* and *Sixteen Going on Seventeen* could be classed as such—but unfortunately they're painfully few. Possibly Rodgers has been severely inhibited on this occasion by the distinctly uninspired lyrics of his collaborator. It seems that the Muse has deserted both members of the team at the same time.

As for the performances themselves, it is quickly obvious that Mary Martin is badly miscast in the role of the young postulant who finds the appeal of the outside world irresistible. She has a few good moments, notably in the title song, but on the whole her voice sounds far too old and angular for the role. It seems to me that Miss Martin is aware of this liability, and in an effort to create the illusion of youthfulness she resorts to extremely coy mannerisms and a wholesomeness that verges on the unbearable. Some of this cuteness has rubbed off on the group of youngsters who join her in *Do-Re-Mi* and who go it alone in *So Long, Farewell*. When these forces are amalgamated, I find it all a little much. Miss Martin's brave essay at a yodeling

number, *The Lonely Goatherd*, also results in something less than success, but here she is working with one of Hammerstein's more vapid lyrics. I wonder if the star is herself smiling when rhyming "Goatherd" with "Table d'hote heard"? As Captain von Trapp, that fine artist Theodore Bickel is almost completely submerged. His one solo number, *Edelweiss*, is a dirge in pseudo folk song form; and though he sounds more at ease in the duet with Miss Martin, *An Ordinary Couple*, that song itself is altogether too reminiscent of *The Last Time I Saw Paris*. Columbia has provided excellent sound, on both the stereo and monophonic versions, but the former lacks the suggestion of stage movement noticeable in previous show albums from this company. No, I fear *The Sound of Music* is hardly destined for immortality.

"Fiorello" (Capitol WAO 1321, \$5.98, LP; SWAO 1321, \$6.98, SD) offers a much happier prospect. This is the most successful musical excursion into the world of politics since the Gershwins examined that realm in *Strike up the Band* and *Let 'em Eat Cake*. In fact, this rambunctious enterprise, built around the career of Fiorello H. LaGuardia in his pre-Mayor of New York days, is the most exuberant and entertaining musical in many years. Fundamentally, it's the classical musical comedy plot, in which boy (La Guardia) meets girl (first wife), boy loses girl (she dies), boy gets girl (second wife, who of course has loved him all the while). As simple as that. But what enlivens this ordinary tale are the unusually pungent, biting lyrics of Sheldon Harnick, and the wonderfully appropriate musical setting that Jerry Bock has devised for them. An earlier Broadway venture, *The Body Beautiful*, gave little indication that the team of Harnick and Bock would so soon delight us with such an enjoyable and brisk entertainment. Bock's score is not particularly strong on melody, except for a very attractive 1920-period waltz, 'Til Tomorrow, which Irving Berlin would not have been ashamed to call his, and for *Gentleman Jimmy*, which sounds as if it might have been taken bodily from a Henderson-Brown-De Sylva musical of the late Twenties. But

the rest of his music points up the bite and effectiveness of his partner's lyrics without ever getting in their way—certainly no mean accomplishment. Notice how well words and music meld in *Little Tin Box*, a masterpiece of ironic understatement, and again how perfectly Bock's music fits the lyrics of *On the Side of the Angels*.

There are no big names in this cast, but each member turns in a big-time performance. Tom Bosley, as La Guardia, has caught the querulous high-pitched sound of the Little Flower's voice to perfection, and it is a pity we do not hear more of his work on this recording. Ellen Hanley (Wife No. 1) and Patricia Wilson (Wife No. 2) could hardly be improved on, and How-

ard Da Silva as a Republican district leader is particularly fine in the *Little Tin Box* number and in *Politics and Poker*. *Fiorello* sounds like a genuine hit, and I wouldn't be surprised to find it running longer than any of its current colleagues. I have not heard the stereo version, but if it is an improvement on the monophonic issue I shall be greatly surprised.

"Saratoga" (RCA Victor LOC 1051, \$4.98, LP; LSO 1051, \$5.98, SD), a musical adaptation of Edna Ferber's novel *Saratoga Trunk*, unfortunately does little to brighten the Broadway picture. This boasts a score by Harold Arlen, but I strongly suspect that Mr. Arlen isn't in fact boasting about his contribution. It's

an improvement on his music for *Jamaica*, but it never reaches the level of his unusual and delicate score for *House of Flowers*, a show which unaccountably failed to catch the public fancy. Here, Arlen has been most successful in the fast-paced, high-spirited numbers; both *Petticoat High* and the rousing opener *One Step, Two Step* have the sort of rhythmic impetus in which the composer excels. He has also been unusually successful with a melodic ensemble number, *The Cure*, which has a lilt and a charm not surpassed even by Frederick Loewe's *Ascot Cavotte* in *My Fair Lady*. The ballads, however, are weak stuff lacking in any real melodic appeal, and the old-fashioned barber-shop song, *The Men Who Run the Country*, doesn't quite come off.

In Howard Keel and Carol Lawrence the show has two fine singers, though neither, it seems to me, appears to complete advantage. Mr. Keel is a rousing singer with a powerful voice effectively used, but his apparent indifference to the meaning of the lyrics considerably weakens their impact. Miss Lawrence, so captivating in *West Side Story*, never sounds very happy in her new assignment. Although her voice is still a delight, her projection often sounds tentative, even scared. Odette Myrtil (who apparently no longer insists on playing her violin) overworks her material badly, and in her one solo, *Love Held Lightly*, sounds pretty uncomfortable (though not, I might add, as uncomfortable as this listener was, trying to sit through the number). The rich contralto voice of Carol Brice is extremely impressive in the few opportunities given it, and hers is easily the most musically satisfying vocalism on the record. The stereo edition sounds badly constricted, and the monophonic version, free of this pinched effect, is preferable.

"Shoestring Revue" (Offbeat O 4011, \$4.95, LP), the 1955 edition of a Ben Bagley show, is not, of course, this year's vintage, but the recording has only just been released and deserves mention. This is a small, intimate revue, with a number of clever and witty numbers contributed by a dozen authors. As in all such entertainments, the level of amusement varies, but there are enough good things here to make the disc an interesting issue. *History of the World* is an acute and humorous study of the evolution of mankind, though its satire is less biting than that of *Medea in Disneyland*, which really takes the Disney movie formula for a ride. *In Bed with the Reader's Digest* has the germ of a good idea, if one very similar to that Comden and Green used some years ago. It would be difficult to imagine anyone (even Beatrice Lillie) handling *Couldn't Be Happier* with more savagery than does Beatrice Arthur, and the finale of the first act, *Mink-Mink-Mink*, is as hilarious a closer for a revue as I ever recall hearing. Occasionally, some members of this cast seem to be trying a little too hard for effects, but there is a lot of fun and good humor here—and the recording is quite satisfactory.

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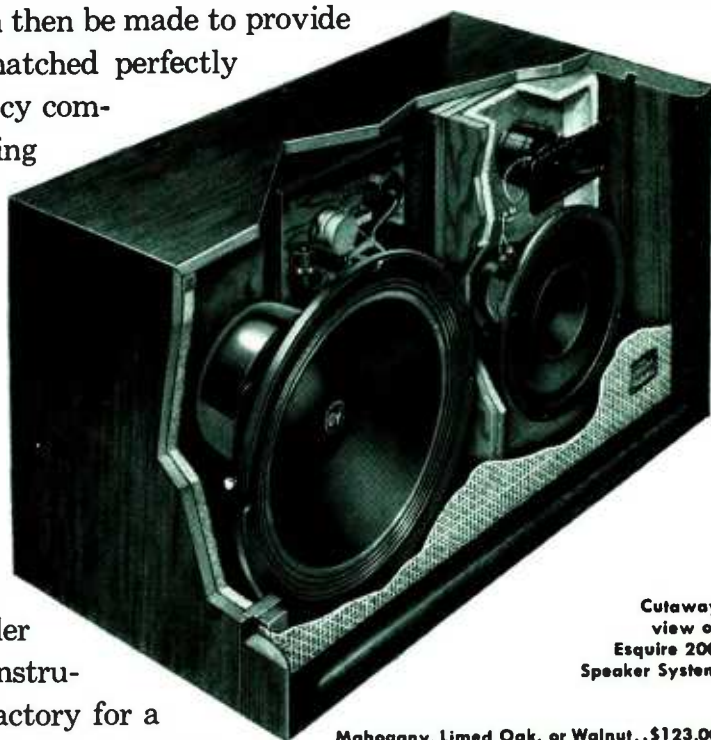
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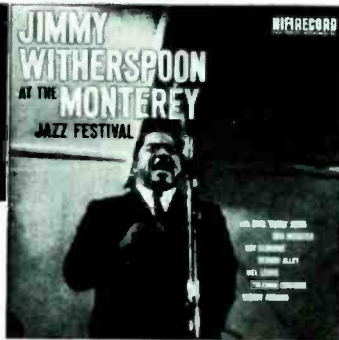
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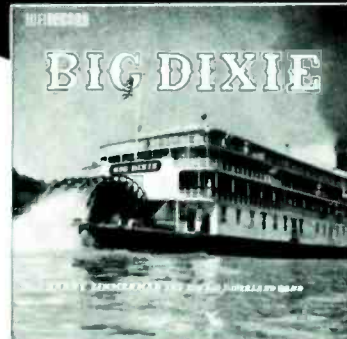
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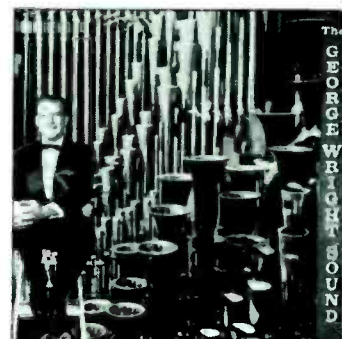
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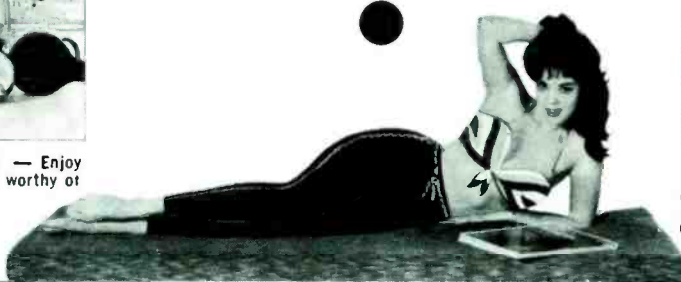
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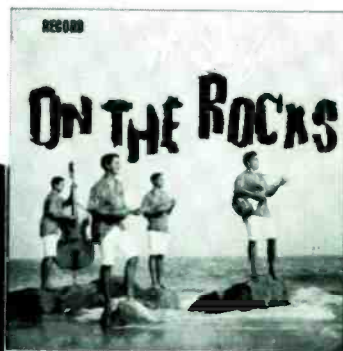


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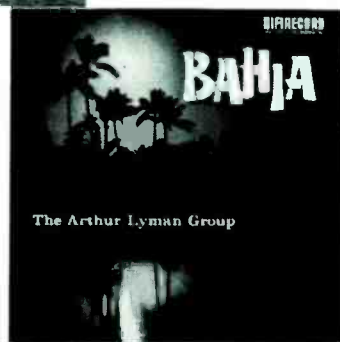


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## Here at Home

**"A Night with Jerome Kern."** Earl Wrightson, Lois Hunt; Percy Faith and His Orchestra. Columbia CL 1386, \$3.98 (LP); CS 8181, \$4.98 (SD).

These two excellent singers here follow up their initial joint recording venture, the successful *A Night with Sigmund Romberg* (Columbia CL 1302), with this equally splendid concert of songs from Jerome Kern musicals. It is so good that I hope Columbia may be persuaded to keep the team together for additional recordings of the operetta music of Herbert, Friml, De Koven, etc. Earl Wrightson's ringing baritone blends exceptionally well with Lois Hunt's light soprano in the several duets, and each singer is delightful in the solo items. Percy Faith is on hand to direct agreeable accompaniments, and the sound is attractive on either version.

**"The Private Life of a Private Eye."** Enoch Light and The Light Brigade. Command RS 805 SD, \$5.98 (SD).

This is an original suite, in twelve sections, that sounds as if it belongs to a television program. It doesn't, as yet, but I wouldn't be surprised if it were quickly grabbed by someone. Imagine what a fertile imagination could write to go with music entitled *Mess in Morocco*, *Dirty Work Underfoot*, *Living on Borrowed Time*, or *The Gang at Green Grotto*. *Serenade for a Sweet Babe* or *Blonde Bombshell* can conjure up some pretty torrid episodes, too. All this music seems to me to be far superior to most scores heard on programs connected with gumshoe artists. It avoids nearly all the musical clichés, provides unusual instrumentation, and manages to sound fresh and original at all times. And no television set yet made could possibly bring you the astonishingly true stereo sound to be heard on this Command disc. By any standards, this is quite a revelation.

**"Lena Horne in an Album of Songs by Johnny Burke and Jimmy Van Heusen."** Lena Horne; Lennie Hayton and His Orchestra. RCA Victor LPM 1895, \$3.98 (LP); LSP 1895, \$4.98 (SD).

This is a studio recording, and it's pretty

evident that when Lena Horne has no audience to dazzle with her gleaming personality and really gets down to business, she belongs at the top of the roster of female vocalists. Some of her inspiration may come from the Burke-Van Heusen songs, which are all far superior to the numbers with which she has recently concerned herself and which nearly all fit her voice and personality extremely well. But in the end it's what the singer does with her material that counts, and in this case she does plenty. From the blue mood of *Get Rid of Monday* to the light, carefree bounce of *My Heart Is a Hobo*, to list the two extremes in her program, Miss Horne is always, and completely, in the mood of the song. In between there are superb performances of standards like *But Beautiful*, *Polka Dots and Moonbeams*, or *It Could Happen to You*. Abetted by husband Lennie Hayton and his orchestra, this turns out to be the singer's best record in a long time. The mono version is so satisfactory that I actually prefer it to its companion.

**"Irving Fields and His Trio."** Decca DL 8901, \$3.98 (LP); DL 78901, \$4.98 (SD).

This excellent little trio, who dabble mostly in the pulsating rhythm of Latin-American music, have an equally convincing way with ballads, the blues, and even opera. In a program of unusual scope we have colorful performances of

*Oye Negra*, *El Cumbanchero*, and *Miami Beach Rhumba*, sharing the spotlight with *St. Louis Blues*, *Slaughter on Tenth Avenue*, and *Persian Pearl*. The latter turns out to be Irving Field's arrangement of the tenor aria "*Je crois entendre encore*" from Bizet's *The Pearl Fishers*, and it is unusually effective in its new form. These are all stunning performances, made doubly agreeable by Decca's believably natural stereo sound—far, far superior to the mono counterpart.

**"Dr. Souchon Recalls Songs of Minstrel Days and Blues."** Golden Crest CR 3065, \$3.98 (LP).

Edmond Souchon—a physician by profession, a jazzman and guitarist by avocation—offers an intriguing slice of musical Americana in these recollections of the gaudy, bawdy pre-World-War-One days in New Orleans. The vaudeville and minstrel show songs are particularly important, for most of them have long since been forgotten. The blues and jazz numbers have had a longer life, and some are available on records, although in versions that differ from those presented here. Souchon's version of *Nobody Knows You When You're Down and Out* is markedly different, as far as lyrics go, from the old Bessie Smith recording; and for King Oliver's *Sweet Baby Doll*, Souchon has unearthed a lyric that sounds authentic enough, but which I have never previously heard.

Recorded in the singer's Louisiana home, the entire concert has a nice, informal quality, with Souchon filling the listener in on the background of each number. If his earthy, untrained voice is not completely appropriate for the vaudeville songs, it's very well suited to the blues here; and he is completely at home as his own accompanist on the guitar. Furthermore, when Armand Hug joins him with some solid barrel house piano and Ray Burke adds his nifty clarinet work, the record really jumps. The recorded sound is surprisingly good, considering the difficulties posed by the "on the spot" location.

**"Everybody Dance."** Meyer Davis and His Orchestra. RCA Victor LPM 1930, \$3.98 (LP); LSP 1930, \$4.98 (SD).

Meyer Davis, dean of society orchestra leaders, has been unusually enterprising in selecting material for this really ex-



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cellent program of dance music. The songs of Porter, Kern, Rodgers, and Gershwin, which most of his confreres consider *de rigueur* for this type of recording, are all conspicuously absent. The nearest Davis gets to what could be called basic is his inclusion of two Vincent Youmans songs, *Great Day* and *Without a Song*. He has ranged far back to include O'Hara's *K-K-K-Katy* of 1915 and Milton Ager's *A Young Man's Fancy* of 1919, *ZeZ Confrey's Stumbling* from the early Twenties, and *Pagan Love Song* and *Good Night Sweetheart* of the early Thirties. The most astonishing contributor, however, is Richard Wagner, who could surely never have envisaged himself as a writer of dance music. The medley of themes taken from *The Ring* is surprisingly effective, even though opera lovers may shudder at the thought of hearing them so transformed. Fine spacious stereo sound helps to bring out the ballroom quality of the band sound and is preferable to the monophonic version, good though that is.

"Anita Bryant." Monty Kelly, His Orchestra and Chorus. Carlton 12118, \$3.98 (LP); STLP 12118, \$4.98 (SD).

On the strength of a couple of singles that stirred up some excitement on the Hit Parade, Carlton has given Anita Bryant an extended showcase in this recording of a dozen show tunes. Although this sort of transition has proved disastrous for many a singer, Miss Bryant makes it with ease. She is a straightforward vocalist, something of a rarity these days, with a warm, dark-colored voice which she uses with good taste and admirable discretion. She seems to be more comfortable in the ballads, being particularly happy in the introspective *Small World* and *Hello Young Lovers*, although the easy-swinging version of *Just in Time* and an up-tempo *Wouldn't It Be Lovely* suggest she should try more numbers along these lines. In fact, throughout the program there are hints to support the idea that Miss Bryant would make a fine musical comedy woman . . . and she certainly has the looks. Pleasant, sensible arrangements by Monty Kelly are helpful, and the singer apparently has charmed the engineers into providing her with a good sound.

"Once Upon a Time." Johnny Desmond; Norman Leyden and His Orchestra. Columbia CL 1399, \$3.98 (LP); CS 8194, \$4.98 (SD).

For those who were overseas and within sound of the Glenn Miller Army Air Force Band broadcasts or who listened to the V-Discs that circulated around the bases, this is an album of nostalgic memories. Here are the songs that Johnny Desmond, Miller's vocalist-in-residence when the leader flew into the blue, sang for troops and civilians in the dark pre-D-Day evenings. Desmond was, at that time, an excellent band vocalist, particularly strong on ballads. Fifteen years have not greatly diminished his ability, even though there are one or two rather precarious moments and a tendency to climb up to the notes. For

this modern re-creation of the old Miller sound, a number of ex-Miller sidemen led by Norman Leyden, himself a Miller alumnus, offer a good facsimile of the Army Band's string and saxophone ensemble. Since this was about the best band Miller ever had at his disposal, it is a pity that none of the swinging numbers, which were their forte, could have been included. The stereo sound is outstanding, marred only by slight over-reverberation, which is less obvious on the mono disc.

"Love on the Rocks." Richard Hayes; Orchestra, Will Lorin, cond. Mala LP 25, \$3.98 (LP).

Richard Hayes, who not too many years ago was wrestling with such horrors as *The Old Master Painter* and *The Flying Dutchman*, emerges as a first-class singer in these extremely poised performances of ten songs of unrequited love. I'd be tempted to call his work gay and debonair, if he did not also show the appropriate feeling for the end-of-the-love-affair. Here there's a hint of wiry amusement and subdued laughter at the inevitability of a breakup, but it's far more effective treatment of the songs than that adopted by many female singers who turn them into lachrymose laments of almost unbearable intensity. Except for *You Gave It Away*, the title song, and Irving Berlin's long-forgotten *Love, You Didn't Do Right By Me* the numbers might well be considered standards. I particularly liked Hayes's fine version of the unaccountably neglected *Glad To Be Unhappy*, a Rodgers and Hart beauty from *On Your Toes*. Fascinating arrangements both musically and instrumentally, mostly with a strong jazz flavor, are wonderfully performed by a topflight group of musicians. The combination of Hayes's fluent performances and the exciting work of the instrumental support adds up to an extremely pleasurable and satisfying experience.

JOHN F. INDCOX

## Foreign Flavor

"Music of the Bedouin Bandits." Fuad Hassan Ensemble. RCA Victor LPM 1991, \$3.98 (LP); LSP 1991, \$4.98 (SD).

This boisterous, brilliantly recorded hodgepodge of Arabic and pseudo-Arabic themes neatly spoofs the pretensions of "ethnic" releases and takes a devastating sideswipe at jazz. Fuad Hassan and his musicians—whose knowledge of the Riff, one suspects, ends with the keyboard—not only succeed splendidly in the difficult field of musical satire, but generate a good deal of listening excitement in the process. Anyone who enjoyed RCA's previous essay in this genre, *The Markko Polo Adventurers* (Orienta, LSP 1919), will find the Bedouin Bandits just as amusing. A burnooseful of fun all around; two burnoosefuls in the breath-taking stereo edition.

"Dance Fiesta in Havana." Humberto Suarez and His Cuban Strings. Everest LPBR 5056, \$3.98 (LP).

If your taste runs to dance music à la *Cubana*, this neatly paced album will prove irresistible. Humberto Suarez's dozen exemplars of his nation's music represent a captivating blend of the familiar and the new; the Maestro has also cannily varied his rhythms, from cha-cha to beguine to conga, to keep listener—and dancer—interest at a peak. His string combo is small but very, very smooth, and Everest's engineers have come through with flawless recorded sound.

"Auf Wiedersehn." Ralf Bendix. Capitol ST 10197, \$4.98 (SD).

After only a single audition of *Auf Wiedersehn*, it's easy to understand Ralf Bendix's popularity in Germany. His baritone is big and warm; his ability to communicate the mood of a given song is absolute. His program, all sung in German, includes a chilling *Gloomy Sunday*, a swinging *Bei Mir Bist du Schön*, and a sparkling *Vilia*. Excellent sound, neatly bracketing the singer with the crisply separated accompaniment.

"The Romantic Guitars of Sabicas and Escudero." Decca DL 8897, \$3.98 (LP); DL 78897, \$4.98 (SD).

The flamenco guitars of Sabicas and Mario Escudero strike bright and haunting fire in a splendid collection of Latin-American favorites. A guitar duet is something of a hybrid, as is a flamenco approach to this type of music. But both guitarists are superb instrumentalists, as sure of taste as they are of finger: their *Ay, Ay, Ay* is sheer poetry, their *Mexican Hat Dance* a lilting delight, their Peruvian *Northern Themes* dark and powerful. Stereo does not add materially to the impact of the intimate performance, and the mono recording is, in fact, fuller and warmer in sound than its two-channel counterpart.

"Liné Renaud Chante Quatorze Belles Chansons." Pathé ATX 115, \$5.95 (LP).

Liné Renaud has selected fourteen chansons with the timeless quality of France's finest pops—*A Paris, Vous Qui Passez sans Me Voir, Sous le Ciel de Paris*—to display her silky voice with its hint of underlying huskiness. A complete command both of her vocal resources and of her material enables Mlle. Renaud to project the emotional cachet of each song with deceptive ease. As a result, her recital shades subtly, and pleurably, from selection to selection. A rather thick sonic quality is the disc's sole shortcoming.

"The Lure of the Blue Mediterranean." Alex Stordahl and His Orchestra. Decca DL 9073, \$4.98 (LP); DL 79073, \$5.98 (SD).

Here we have a lavish album that bulges with striking color photographs and with a long knowledgeable annotation by travel-writer Horace Sutton. Alex Stordahl and his orchestra convey the languorous *ambiance* of the great inland sea with an unusually attractive collection of



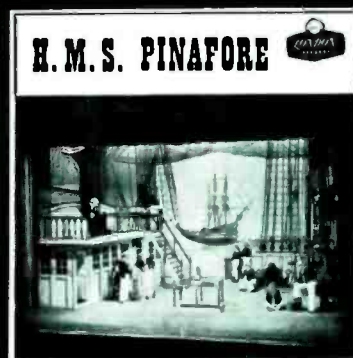
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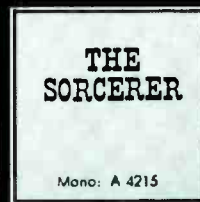
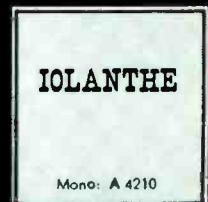
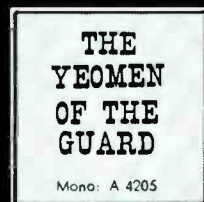
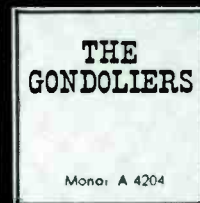
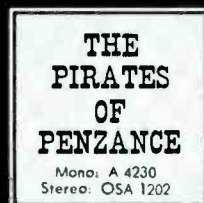
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melodies from sources as diverse as Jacques Ibert and Dizzy Gillespie. The clear, broad stereo version edges the monophonic entry on all counts.

**"James Michener's Favorite Music of Hawaii."** RCA Victor LPM 2150, \$3.98 (LP); LSP 2150, \$4.98 (SD).

For better or for worse, James Michener has become American letters' Boswell of Polynesia; and RCA has enlisted him to choose a program of his favorite Hawaiian music. Michener's taste proves excellent, if somewhat predictable: his selections run from *Beyond the Reef* through *Hawaii Pono!* (the official state song) to the inevitable *Aloha Oe*, and encompass a few Tahitian songs of more than passing interest. Jack de Mello guides a Ha-

waiian chorus and orchestra through the program, shaping a loving—and sometimes moving—portrait of our most exotic state. RCA provides superlative stereo sonics that eclipse the very fine mono edition, and a handsome four-color format with notes by Michener.

**"Folk Songs Around the World." The Weavers.** Decca DL 8909, \$3.98 (LP). Another international program of traditional ballads by one of America's finest quartets. As always, the Weavers' repertory is wide-ranging and exciting. Particularly noteworthy is the tenderly sung Indonesian lullaby *Suliram* and an exuberant reprise of *Tzena, Tzena, Tzena*, first popularized by this group a number of years back. Unfortunately, Decca's

sound here is of indifferent quality, with voices occasionally muffled and an overall lack of luster.

**"The Three Musketeers of the Opera at Chez Vito."** Vito Records Ltd. KO8P 1123-4, (LP).

Chez Vito, a supper club on New York's East 60th St., specializes in "operatic entertainment" that sometimes assumes a very high caliber indeed, when diners such as Fernando Corena, Cesare Siepi, and Cesare Valletti—the Three Musketeers of the title—lend a larynx. To commemorate such happy occasions, proprietor Vito Pisa has released a recording featuring these three denizens of the Met both as soloists and as a notably felicitous trio. The program consists largely of Neapolitan songs such as *Marechiaro* and *Dicitencello Vuie* and the disc's high spot, *Comme Facette Mammata?*, in which the trio is joined by soprano Leyna Gabriele. The Chez Vito orchestra provides accompaniments. Technically, the recording is on the dull side, the singers are inexpertly miked, and the sound breaks up when the trio hits full cry. But nonetheless, this is a constellation of fine songs lovingly sung by a constellation of fine singers.

**"South Sea Island Holiday."** Tahitian-Aires. Decca DL 8870, \$3.98 (LP); DL 78870, \$4.98 (SD).

An ingratiating performance by a quartet doubling as instrumentalists and vocalists. There is little to distinguish the Tahitian-Aires from the dozens of similar groups rushing onto vinylite in the wake of Hawaiian statehood; but a certain easiness of presentation along with a comparatively fresh repertory—*Ke Kali Nei Au* (Hawaiian Wedding Song), *Maui Girl*, etc.—provides entertainment as relaxing as a breeze through the coconut palms. Clean, ungimmicked sound makes the monophonic version just as satisfactory as its stereo cousin.

**"A Mis Amigos."** Nat King Cole. Capitol SW 1220, \$5.98 (SD).

Nat King Cole turns in a spotty memento of his recent South American tour. Singing a dozen Latin favorites in passable Spanish and Portuguese, he seems most at home with the lovely Brazilian *Caboclo do Rio* and the well-known *Aquello Ojos Verdes* (*Green Eyes*). *Ay, Cosita Linda* is far too excitative for the singer's intimate style, however; his curiously flat *Perfidia* suggests no idea of the meaning of the words; and the tango rhythm of *El Choclo* is just not for him. On the evidence of this disc, whenever Cole strays from ballads he stumbles badly. Capitol's stereo is exemplary, with the singer dead center and depth aplenty to the orchestral accompaniment.

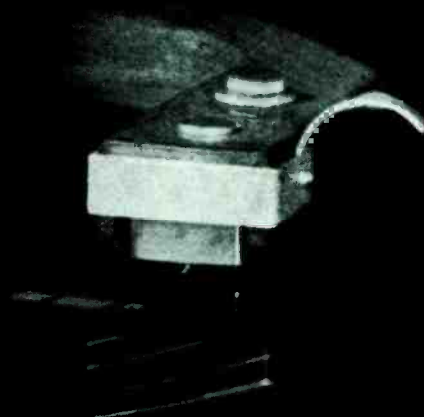
**"Connie Francis Sings Italian Favorites."** M-G-M E 3791, \$3.98 (LP).

In what seems a sensible compromise for a vocalist attempting to reach the widest possible audience, Connie Francis—nee Franconero—sings each of these songs half in Italian, half in English. But this mate-

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rial demands more flexibility than Miss Francis can muster. Her sweet, faintly boudoirish voice, so effective in ballads such as *Non Dimentictear*, sounds shockingly incestuous in *Mama* and wholly inadequate in *Volare*.

"Cha-Cha-Cha." Marimba Chiapas. Audio Fidelity AFSD 5900, \$6.95 (SD).

Exhibiting a bit more restraint and somewhat loftier taste than most competing combos, the Marimba Chiapas presents a straightforward program of typical Latin cha-chas: *Torero*, *El Manicero*, *Patricia*, etc. No excellence of performance, however, can avert the aural anesthesia generated by fourteen selections all slavishly anchored to the same beat. The stereo sound is a treat to the ear, with a separation and depth that has rarely been equaled.

"Holiday in France." Nestor Amaral and His Continentals. Tops L1538, \$2.98 (SD).

Nestor Amaral and his Continentals give it a good try, but their French holiday—tagged at a bargain basement price—shows its shoestring. The ensemble, which seems numerically thin, runs smack into the orchestral opulence of Michel Legrand (Columbia CL 555 and CL 947), Frank Chacksfield (London LL 997), and the stereo blandishments of André Kostelanetz (Columbia CS 8111). Tops's sound is adequate, but both in separation and depth it's a cut below the best.

"Star Dust Samba." The Pan-American Orchestra. Musidisc M 6003, \$3.98 (LP).

The Pan-American Orchestra is a big, lush instrumental platoon—well festooned

with syllable-singing (rather than word-singing) voices—that tortures melodies as diverse as *Ciaou Ciaou Bambina* and *Stardust* into the straitjacket of samba rhythm. Superior sound, but not even an engineering miracle could spell redemption for a pretentious album that becomes embarrassingly silly every time the da . . . da . . . boo . . . boo chorale starts mouthing its nonsensical refrains.

O. B. BRUMMELL

## hi-fi music

"Charge!" The Light Brigade, Felix Slatkin, cond. Capitol ST 1270, \$5.98 (SD).

An ingenious notion—the dramatic exploitation of five-and-drum materials—doesn't quite come off here, since Leo Arnaud's elaborate originals (the title piece, *Drummer Boys*, and *Bugler's Dream*) soon exhaust the limited potentialities of the changes that can be effectively rung on brass fanfares and various types of drum rolls. His less ambitious arrangements on the other side (especially the jaunty, often antiphonal, variations on *When Johnny Comes Marching Home*) hold one's interest more consistently. Nevertheless, the primary attractions here are the brilliant playing of Slatkin's West Coast virtuosos; the superbly crisp, wide-range, and stereoscopic recording throughout; and the welcome inclusion of a musicians' seating diagram in the jacket notes.

"Provocative Percussion." Terry Snyder and the All-Stars. Command RS 806, \$5.98 (SD).

Like its acclaimed "persuasive" predecessor of last November, this sequel stands out head-and-shoulders above the general level of percussion novelties: in format (by its bold cover design and unusually detailed annotations); in its arrangements (with Lew Davies again not only exploiting a wide variety of percussive timbres, but never forgetting to support them with genuine melodiousness and rhythmic zest); in its performances (which are somewhat more relaxed than before); and above all in its recording (again ultrabright and ultrastereoscopic). The usefulness of this release for home system response and channel balance checking is indeed considerable, but happily the frequent cross-channel antiphonies are attractive musically as well as ingenious.

"Respighi: The Birds and Brazilian Impressions." London Symphony Orchestra, Antal Dorati, cond. Mercury SR 90153, \$5.95 (SD).

Generally acclaimed as a masterpiece of high-fidelity technology when it first appeared in monophony nearly two years ago, this extremely sharp-focused, closely

Continued on page 96

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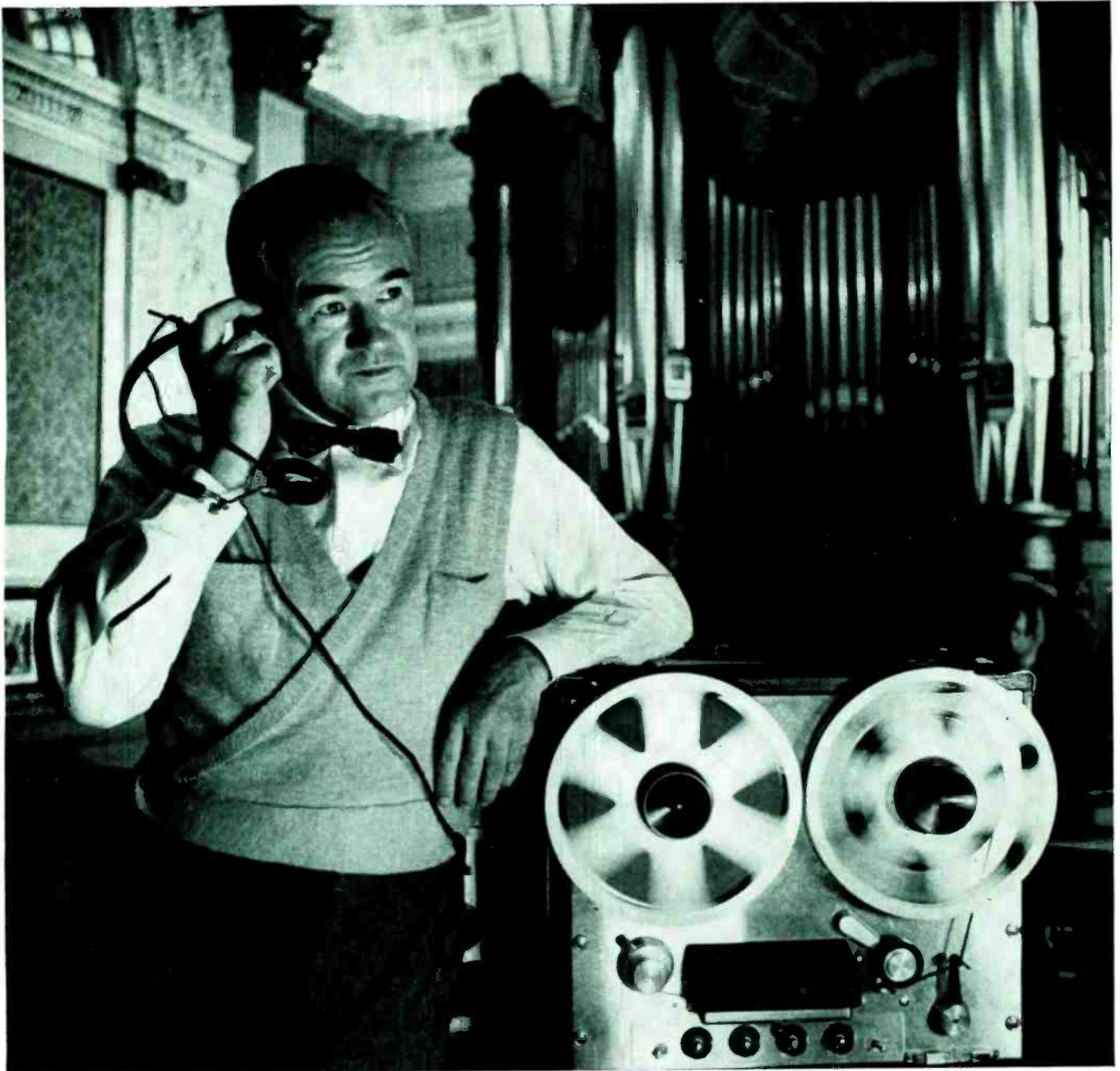
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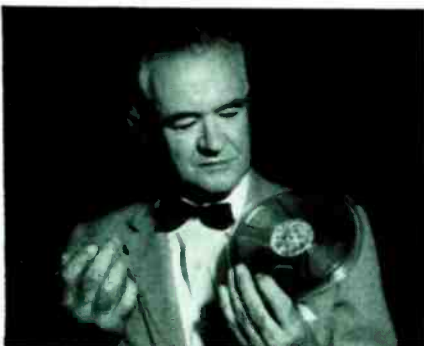
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miked recording benefits far better than its admirers would ever expect from stereo—which by encompassing more of the fine Watsford Town Hall acoustical *ambiance* gently tempers the previously razor-sharp tonal edges, enriches and augments both solo and ensemble sonorities, and subtly enhances the atmospheric pictorialism of the scores themselves. Musically, it is of course the delightful *Birds Suite* which is the primary attraction here (where it is played with notably more precision and lilt than in any other version I know), yet the seldom heard, undeniably precious Brazilian tone poem is singularly rewarding too. There exist few recorded opportunities to examine in closer detail a master orchestrator's techniques than this crystalline lens Mercury engineers have provided for the most skillfully colored and plastically contoured performances Dorati has ever achieved.

**Herbert von Karajan/Philharmonia Orchestra Program. Angel 35614, \$4.98 (LP).**

I can't wait for a stereo edition (which I presume is or soon will be available) of this miscellany to rank it immediately as one of the finest examples of British recording available to date: extremely wide in dynamic and frequency ranges, ultra-realistic and yet completely natural in its big-hall sonorities, and perhaps most impressive of all for the weight and impact of its rock-solid low frequency fundamentals. And since the program itself includes still another Tchaikovsky *1812 Overture* (but one played considerably more deliberately, precisely, and lucidly than most), it offers particularly illuminating comparisons with that outstanding example of current American technology—Morton Gould's version for RCA Victor, which it closely approaches in dramatic sonics and easily outstrips in both

performance and interpretation. This disc is also outstanding for its Berlioz *Rakóczy March*—by far the boldest version in both sonics and reading which this warhorse has ever enjoyed on records. Side 2, to be sure, is less impressive, despite its equally fine recording, since Von Karajan seems to have little feeling for the Liszt *Second Hungarian Rhapsody*, Sibelius *Valse triste*, and Weber-Berlioz *Invitation to the Dance*. But the Berlioz and Tchaikovsky are not to be missed by any audiophile seeking the finest in contemporary monophonic sound—and what undoubtedly will be even more electrifying in stereo.

**"And the Pipes Will Play."** Bert Buhrman, Richmond Mosque organ. Columbia CL 1398, \$3.98 (LP); CS 8193, \$4.98 (SD).

Most recent theatre organ releases have been so cluttered up with percussive and



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novelty effects, or else have been so obviously synthetic in their electronically generated sonics, that it is a pleasure to be reminded what true pipe organ tones (not excluding unexaggerated low-pedal fundamentals) sound like. They throb ultraemotionally here, to be sure, in Buhrman's lumbering and mostly thickly registered performances of sentimental ballads (*When Day Is Done*, *Star Dust*, etc.) and light-classic transcriptions (Debussy's *Beau Soir*, Fibich's *Poème*, and Brahms's *Cradle Song*), but the rich sonorities are well balanced and excellently recorded—somewhat more shimmeringly and authentically in stereo than in the more sharply focused monophonic edition.

Eugene Goossens/Philharmonia Orchestra Program. EMI-Capitol C 7199, \$4.98 (LP); SG 7199, \$5.98 (SD).

It's been many years since I have found Sir Eugene so consistently in best form as he is here, and I never had imagined him capable of the tenderness and grace he reveals in one of the finest performances of Respighi's *Fountains of Rome* I have ever heard. I relished almost more, however, his zestful, high-stepping readings of the Overture, Polka, Furiant, and Comedians' Dance from Smetana's *Bartered Bride*. His Glinka *Jota Aragonesa* and Polka and Fugue from Weinberger's *Schwanda* are admirably done too, but for some reason they are less dramatically satisfying—possibly, in the latter case at least, because the exquisitely transparent recording is relatively lacking in utmost depth and weight. Except for this deficiency, the recording is faultless, even in monophony, although it is only in the stereo edition that full justice can be given to the Respighi and Smetana works.

"Rita Ford Music Boxes in Stereo." Dot DLP 25236, \$4.98 (SD).

It would be a pity if sound fanciers should overlook the present release. In the first place, Miss Ford's Manhattan antique shop collection is unusually comprehensive, so that the range of sonic interest is exceptionally wide here—including not only the tinkling of small boxes proper, but also the jangling of a big Orchestrion, the wheezing of a Manopan, the pseudo-piano rattling of a beer garden jukebox, and the quaint miniature piping of an eighteenth-century English "organ." In the second place, stereo (allied with authentic high fidelity) makes an astounding difference, both in the massive sonic spread of the larger instruments and in the transparency with which the glittering tones of the smaller Swiss boxes are captured. Moreover, these latter are not only an aural delight to the aficionado of transients, but they play—for the most part—real music, and very charmingly at that.

"Choreosonic Music of the New Dance Theatre of Alwin Nikolais." Hanover HM 5005, \$4.98 (LP).

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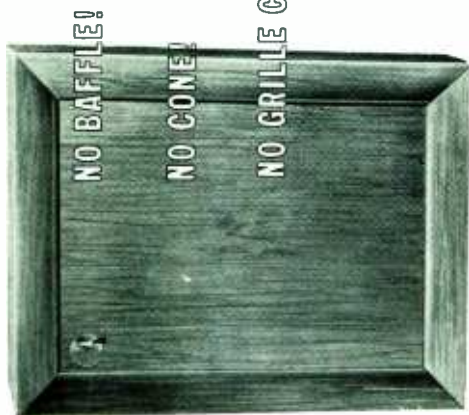
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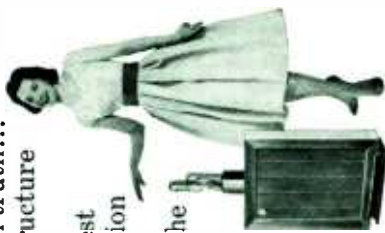
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at all adequately represented on records to date, what we have heard has been mostly disappointing—largely because, I believe, the "new sounds," while interesting enough in themselves, have lacked immediate meaningfulness and logically organized point. My own notion that this kind of composition is best suited to the role of incidental dramatic or dance music is reinforced by the comparative success of the present examples. Not all of Nikolais' pieces live up to the promise of their provocative titles, and probably even the best of them need the sight (or memory) of the actual choreography for maximum effectiveness. Yet even for the listener-only his *Shivaree*, *Glymistry*, *Prismatic Forest*, *Lythic*, *Illusional Frieze*, *Aeolus*, etc., boast rhythmic animation and dramatic integration, as well as a fascinating variety of odd sounds. And even the most exacting audiophile must rank the recording here tops of its kind.

"Helter Skelter." Band of the Welsh Guards, Major F. L. Statham, cond. Angel 35720, \$4.98 (LP).

The over-all title is no misnomer, for Major Statham veers giddily from hymn-like performances of the authentically Welsh *Land of My Fathers* and *David of the White Rock* to a variety of British and American novelty and pops selections, not excluding a somewhat lumbering oompah-arrangement of *My Fair Lady* tunes. His only substantial work is German's *Welsh Rhapsody*, but that sounds Victoriously old-fashioned today. The apparently rather small-sized band plays with verve and bright tonal coloring, and the recording, even in monophony, has a fine concert-in-the-park authenticity.

"The Million-Dollar Sound of the World's Most Precious Violins," Vol. 2. Enoch Light, cond. Command RS 804, \$5.98 (SD).

A first-rate recording, if with somewhat exaggerated channel differentiations and solo-instrument spotlighting, of a fabulous collection of famous string instruments which produce notably rich sonorities in the broadly expressive, attractively rhythmized performances of *My Reverie*, *I Get a Kick Out of You*, *Manhattan Serenade*, *Liza Darling*, and eight other mostly familiar pops pieces. String specialists will regret, however, that none of the "name" violins and cellos (described in considerable detail in the double-folder album notes) are given any opportunity to be heard in identifiable solo passages.

"Organ Silhouettes." Virgil Fox, organ. Capitol P 8509, \$4.98 (LP); SP 8509, \$5.98 (SD).

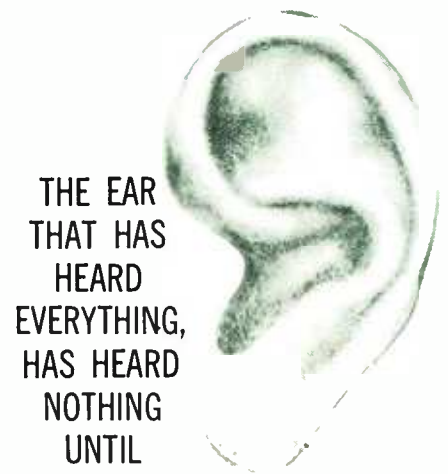
Mr. Fox's versatile talents deserve better materials than a program confined to heart-throbbing light classics (*London-derry Air*, *The Swan*, Massenet's *Elégie*, MacDowell's *To a Wild Rose*, and the like), yet even so I should have expected him to refrain from laying on the "expression" with as cynically heavy a hand as he does here. But at least the

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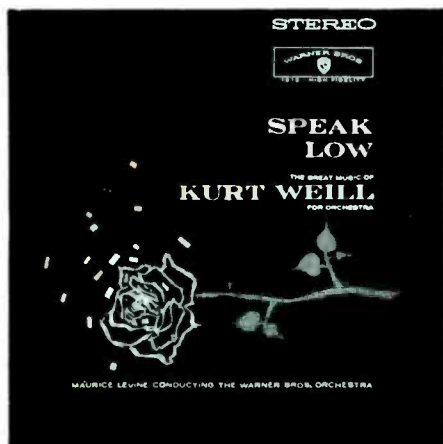
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public gets impressively authentic recording of the large Aeolian-Skinner organ in New York City's Riverside Church—recording almost as effective in its sonorous monophonic edition as in the slightly more expansive and atmospheric stereo version.

"The Stephen Foster Carillon." June Albright, carillon. Decca DL 8923, \$3.98 (LP); DL 78923, \$4.98 (SD).

Visitors to the American Troubadour's Memorial at White Springs, Florida, will find this disc a pleasant sonic memento of Miss Albright's recitals of mostly familiar Foster tunes on the world's largest set of tubular bells, the ninety-two-bell Deagan Carillon. And for good measure, the admirably clear recording (which in monophony seems even brighter, cleaner, and scarcely less broadspread than in stereo) has picked up some atmospheric off-stage bird calls and cricket chirps. Otherwise, however, the performances are necessarily cumbersome, Foster's airs are far too slight to bear such imposing sonic burdens, and the out-of-tune tonal elements in the complex chime tones are only too prominent.

"Tchaikovsky Nutcracker Suite and Other Classical Favorites." Royal Viennese Symphonic Orchestra. Tops/Mayfair 9503 S, \$2.98 (SD).

A low-priced disc, but not much of a bargain. The recording seems strangely choked and dry for all its exaggerated high end and stereoism, and the performances (unaccredited here, but assigned to one Grosshardt in Schwann's catalogue) are nondescript at best in the *Nutcracker* Suite, extremely coarse and hard-pressed in the other pieces included.

"Opera Without Words: The Barber of Seville." Rome Symphony Orchestra, Domenico Savino, cond. Kapp 9043, \$3.98 (LP).

The best I can say of this latest in Savino's long series is that, while still pedestrian in performance and unacceptably thin-toned sonically, it is at least somewhat easier to tolerate than any of its predecessors I have heard. I still find it hard to understand, though, why the labels or jacket notes do not provide information on the specific contents—which in this case include the overture and transcriptions (usually with solo cello, flute, or bassoon taking the vocal lines) of nearly all the best-known arias.

"The Magic Strings." Musidisc M 6002, \$3.98 (LP).

It's not surprising that conductor and arranger prefer to remain anonymous here, since they obviously have no idea of how to exploit effectively their two forty-men violin choirs, which are not only recorded with scant tonal richness, but are awkwardly overbalanced by the more closely miked wind choir and rhythm section, in exasperatingly pedestrian and unvaried readings of the *September Song*, *Se Todos Fossem Inguais a Voce*, and eight other pieces.

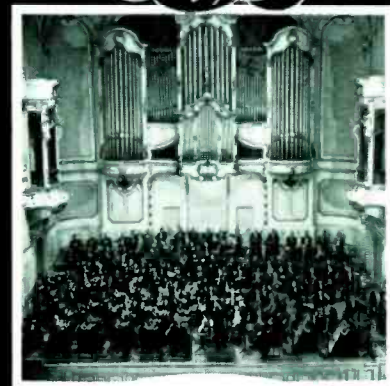
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## JAZZ

**Cannonball Adderley Quintet:** "In San Francisco." Riverside 12311, \$4.98 (LP).

In its first recording, Cannonball Adderley's new group—with his brother Nat on cornet, Bobby Timmons, piano, Sam Jones, bass, and Louis Hayes, drums—already shows the stamp of authority. Cannonball appears to have gotten over his habit of playing meaningless runs during his tenure with Miles Davis, Nat's range has broadened considerably in the past couple of years, and both are now backed by an exceptionally forceful rhythm section, sparked by the constantly challenging excitement of Hayes's drumming. The band rocks solidly at slower tempos, sails with tremendous velocity when the tempos move up, and plays as though it really meant it. The life and genuine warmth in their playing is complemented by Cannonball's introductory remarks (made before an audience in San Francisco), which are gracious, witty, and uncondescending.

**Charlie Barnet and His Orchestra:** "More Charlie Barnet." Everest 5059, \$3.98 (LP); 1059, \$3.98 (SD).

This is what big-band jazz has come to mean—a routine set of performances by a studio band, slick, professional, and totally impersonal except, in this case, for the unquenchably individualistic soprano and alto saxophone playing of Barnet. Barnet alone, however, cannot make up for the thoroughly uninspired arrangements and performances.

**Dave Brubeck Quartet:** "Time Out." Columbia CL 1397, \$3.98 (LP); CS 8192, \$4.98 (SD).

Several of Brubeck's efforts to use time signatures uncommon in jazz, and even mixtures of different time signatures, make up this collection. The result is not as gimmicky as one might suspect and, in fact, bears more or less the same characteristics—good and bad—of Brubeck Quartet performances in 4/4. There are evidences of Brubeck's facility for composing along light and simple lines (*Three to Get Ready* and *Kathy's Waltz*) which allow him to play with quiet lyricism and taste, there are several sections of his ostentatious and stolid thumping, and there is more airily swinging playing by alto saxophonist Paul Desmond than we've recently heard. The mixture of time signatures provides variety and, at times, brings freshness to the limited area within which the quartet works.

**Jim Chapin:** "The Jim Chapin Sextet," Classic Editions CJ 6, \$4.98 (LP); "Skin Tight," Classic Editions CJ 7, \$4.98 (LP).

Jim Chapin's Sextet, heard on Classic Editions CJ 6, has been playing on Monday nights at Birdland in New York for five years and has developed a unity and empathy not often found in groups brought together for a recording session.

The arrangements on this disc (by Phil Woods, Sonny Truitt, and Billy Byers) are serviceable frameworks for the Sextet's calm, collected playing. Fortunately, Woods is on hand to vary the mood by sailing and soaring on alto saxophone in the relaxed, positive, and personal style that he has developed out of his early Parker tendencies. This is some of the best work he has recorded. *Skin Tight*, subtitled "Profile of a Jazz Drummer" and played by a slightly different group, is not as menacing as the subtitle might suggest. Neither the arrangements (by Chapin and Bob Wilber) nor the performances are particularly striking, but at least in presenting Chapin's drumming within melodic settings rather than as an exhibitionist display they offer proof that a drummer can be featured without becoming a bore.

**Arnett Cobb:** "Party Time." Prestige 7165, \$4.98 (LP).

Arnett Cobb's return to activity after a crippling accident in 1957 is, unfortunately, not very auspicious. There is a pleasant fluidity in his playing, but he builds his tenor saxophone solos in a hackneyed "go-go" fashion that we hoped had gone-gone by now. Ray Bryant pokes through for a few brief refreshing piano solos but he is buried beneath Cobb's strident bleating.

**The Couriers of Jazz:** "England's Greatest Combo." Carlton 12116, \$3.98 (LP).

The Couriers is an English group made up of two tenor saxophonists, Tubby Hayes and Ronnie Scott, and a rhythm section. Their performances on this disc are quite mixed—Hayes, who doubles on vibes, seems to have greater dimension than Scott both as performer and composer—and the programing is puzzling. Only in the last three pieces on Side 2 does this seem like anything more than a capable, professional, generally rhythmic group, but in these selections is more of real interest than an entire jazz LP usually holds. Hayes's *The Monk*, a piece in the manner of Thelonious Monk, is both amusing and extremely aptly played; an unusual and occasionally brilliant slow development of *My Funny Valentine* includes some beautiful ensemble passages; and *Day In, Day Out* is given an exuberantly swinging, straightforward treatment.

**The Dukes of Dixieland:** "At the Jazz Band Ball." RCA Victor LPM 2097, \$3.98 (LP).

This is an early Dukes disc, originally released on the Vik label before these players found fame in four-color high fidelity. Its only interest is in clarinetist Pete Fountain's mellow, flowing solos.

**Pee Wee Erwin and the Dixie Strutters:** "Down by the Riverside." United Artists 3071, \$3.98 (LP).

As a follow-up to Erwin's last United Artists disc, *Oh, Play That Thing*, this batch of hymns from the traditional New Orleans jazz repertory is a dreadful



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comedown. The performances are dog-tired, and they are not helped any by echoing, muffled recording.

Art Farmer: "The Aztec Suite." United Artists 4062, \$4.98 (LP).

*The Aztec Suite* is a sixteen-minute work composed by Chico O'Farrill for Farmer and a 21-piece band which includes a three-man Latin percussion section. It is big, brassy, and drum-driven and enables Farmer to show off his brilliantly full-bodied and sure-footed trumpeting; but the Suite itself is little more than a monotonous background. The short pieces on the second side, however, display Farmer in more positive and varied contexts, from a rip-roaring *Heat Wave* to a haunting *Alone Together*.

Stan Getz: "Imported from Europe." Verve 8331, \$4.98 (LP).

With this big-sounding, swinging eight-piece band of Swedish musicians Getz's tenor saxophone seems to acquire a vitality and depth it has lacked in small-group surroundings. Here is a harder-toned Getz, a Getz with unexpected guts and vigor. Nor is he the only point of interest: pianist Bengt Hallberg has some intense piano solos; both trumpeter Benny Bailey and trombonist Ake Persson are bright and crisp; and drummer William Schioppfe kicks along a lithe rhythm section. If nothing else, this disc justifies Getz's voluntary expatriation to Denmark.

Benny Goodman and His Orchestra: "The Sound of Music." M-G-M 3810, \$3.98 (LP).

Goodman is heard in these arrangements from the Rodgers and Hammerstein score with the ten-piece band he took to Europe last fall with great success (it includes Red Norvo, Flip Phillips, and Bill Harris, although they get little chance to be heard as individuals). They produce a tightly knit, full-bodied sound that is quite different from that of either the Goodman small groups or big bands of the past. In this atmosphere Goodman plays with more assurance and evenness than recent discs have shown. He is relaxed, his tone is mellow, and—without seeming to strain—he is much closer to the Goodman of old than he has been for a long time. This is comfortable, pipe-and-slippers swing.

Woody Herman: "Moody Woody." Everest 5032, \$3.98 (LP); 1032, \$3.98 (SD).

One side of this disc is devoted to Woody Herman's first full-length recording of Ralph Burns's *Summer Sequence* since the original recording on 78 rpm in the late Forties. Herman leads a studio band featuring guitarist Charlie Byrd in a new orchestration done by Burns, according to the liner notes, for the purpose of "freshening and updating" the original work. The result is a heavy, lackluster performance with an inappropriate emphasis on the guitar and inadequate solo work. Side 2 features Byrd in four original pieces which are much more suited to him and which put the band where it belongs—in the background.

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**Yank Lawson and The Yankee Clippers:** "The Best of Broadway Dixieland Style." Signature 1014, \$3.98 (LP).

Lawson, an exciting trumpeter infrequently recorded in recent years, returns to the recording wars with a lusty but disjointed set, marred by an unfortunate balance which sometimes makes the soloist sound as though he were blaring on a fish-horn and seems to place the rhythm section off on some other planet. There are good solos by the front-line men—warm clarinet playing by Bill Stegmeyer, rich gutty tenor saxophone choruses by Bud Freeman, and crackling trumpet work by Lawson—but the ensembles often fail to jell and a desolate matter-of-factness often prevails.

**Skip Martin:** "The Music from Mickey Spillane's Mike Hammer." RCA Victor LPM 2140, \$3.98 (LP); LSP 2140, \$4.98 (SD).

This one's a sleeper—a really good big-band set played with a brightness, warmth, and enthusiasm that rarely come from a big studio band. The music written by Dave Kahn and Melvyn Lenard for the *Mike Hammer* TV series and arranged by Skip Martin steers clear of the stereotypes established by Henry Mancini's *Peter Gunn* backgrounds. There is sensitivity, of all things, in both the writing and the playing, and several lovely melodies are given memorable performances. It is ironic that this superior set should be associated with Mickey Spillane who, to judge by his liner notes, is quite unaware that this recording is a far cry from the normal "sound of violence" hokum. The sidemen are unidentified but there are excellent solos by trumpet, trombone, alto and tenor saxophones.

**Debby Moore:** "My Kind of Blues." Top Rank 301, \$3.98 (LP).

Miss Moore's singing is in the pop vein rather than in blues, but she does have a remarkable talent as a whistler. Her vocal approach to *Why Don't You Do Right*, for instance, is aimless and ineffective; yet when she whistles a chorus, her phrasing is appropriate and she achieves real authority. A trumpeter sounding like Harry Edison noodles around in the background. Interesting only as a curiosity.

**Bernard Peiffer:** "Modern Jazz for People Who Like Original Music." Laurie 1006, \$4.95 (LP).

Peiffer's earlier records on Clef and Decca have shown him as a pianist with great technical polish and more jazz feeling than one customarily finds among such technicians. Taken chronologically, they also showed his progress in integrating his virtuosity with real jazz feeling. This disc reveals further and really remarkable progress. Unlike almost all other piano virtuosos who have tried jazz (including Art Tatum), Peiffer has hit on the deep, dark blues element in jazz as his base and has developed an approach that, as here, can be tremendously exciting (*Rondo*), deeply moving (*Poem for a Lonely Child*), or intensely swinging (*Strip Tease*). This is an admirable

collection by a pianist whose importance to jazz becomes more apparent with each release. His *Rondo*, in particular, is a brilliantly developed and superbly executed piece.

**Walter Perkins' MJT + 3.** Vee Jay 1013, \$4.98 (LP).

The obscurely named MJT plus 3, which seems to be a quintet, is in the strongly "down home" vein currently growing in favor, a mixture of the Horace Silver and Miles Davis approaches. Thanks primarily to two exceptionally good horn men—Frank Strozier, alto saxophone, and Willie Thomas, trumpet—the group has the mixture of relaxation and fervency essential for this style. Both Strozier and Thomas play with a scaring "cry" which is highly effective at either slow or fast tempos. And the whole group swings powerfully. Except for one bad choice, *The Whiffenpoof Song*, the program shows the group off well.

**"Something New, Something Blue."** Columbia CL 1388, \$3.98 (LP); CS 8183, \$4.98 (SD).

Four jazz composer-arrangers—Manny Albam, Teo Macero, Teddy Charles, and Bill Russo—have each written for this set an original piece and an arrangement of a blues or blues-oriented pop tune. In general, the new works are better than the arrangements; except for Macero's amusing and swinging *St. Louis Blues*, the latter tend to be lugubrious without conveying a blues sense. Of the originals, Macero again has contributed the most interesting piece—a lovely, gentle *Blues for Amy*, highlighted by an intense singing solo by alto saxophonist Phil Woods. Woods is also a valuable contributor to Albam's rhythmic *Night Crawlers*.

**Les Strand:** "Plays Duke Ellington." Fantasy 3256, \$4.98 (LP).

Strand is one of the very few organists who can convince me that he is playing jazz, and he's practically the only one who does not feel it necessary to blast the listener's brains out. His treatment of thirteen Ellington tunes is lyrical and sensitive and shows a fine flair for quiet drama. He has included, along with familiar pieces, a few excellent Ellington tunes almost never heard—*T.T. on Toast*, *Carnegie Blues*, and *Black Butterfly*. It's a delightfully warm, relaxed set.

**Jimmy Witherspoon:** "At Monterey." HiFiRecord 421, \$4.95 (LP).

Fervent, strong-voiced blues shouting recorded at the Monterey Jazz Festival amidst shouts from the audience and accompanied by a strange assemblage of musicians which includes Earl Hines, Ben Webster, Woody Herman, Coleman Hawkins, Urbie Green, and Roy Eldridge. Except for a very sloppy piece called *Big Fine Girl*, this group manages to hang together as Witherspoon sings out lustily but with little apparent involvement. There's some elementary excitement surging through these pieces, but not much more can be said.

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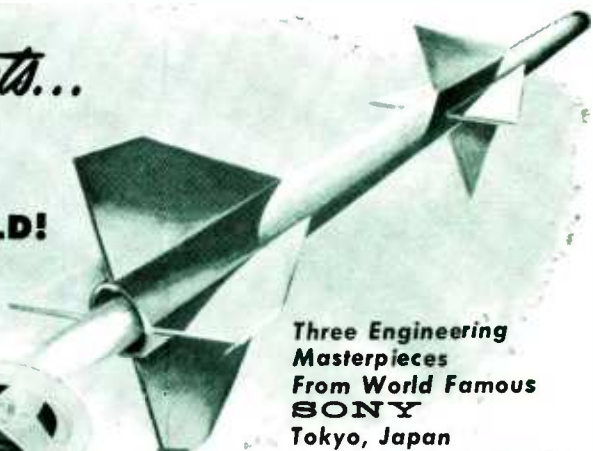
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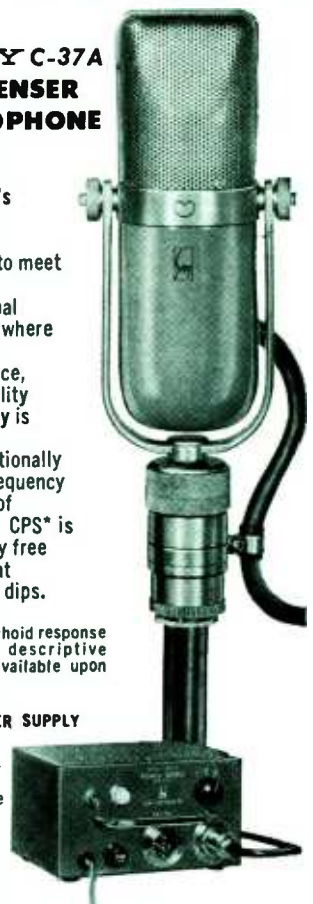
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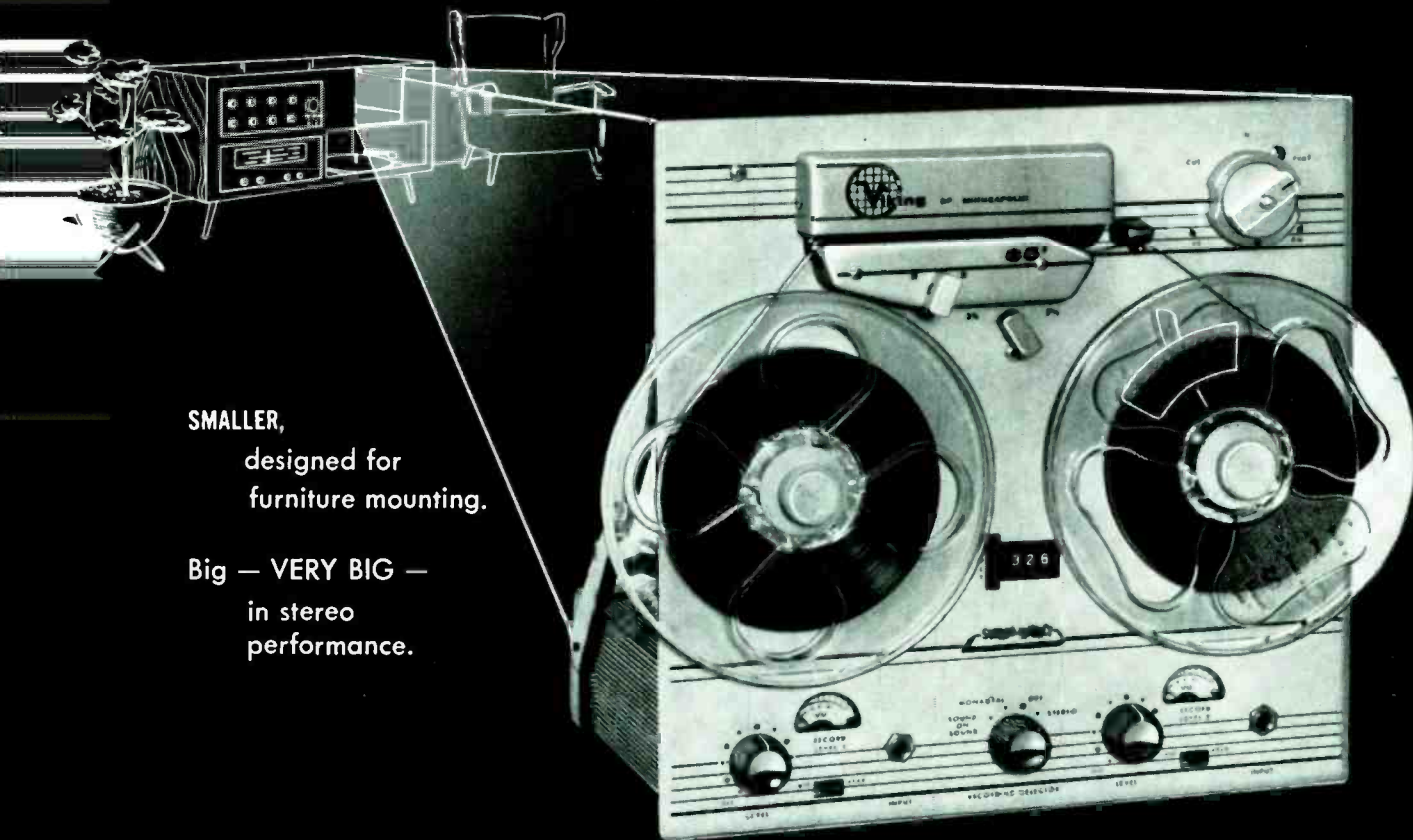
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# the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

**BEETHOVEN: Symphonies: No. 6, in F, Op. 68 ("Pastoral"); No. 7, in A, Op. 92**

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
• • VANGUARD VTP 1606 (twin-pack). 76 min. \$11.95.

A second cornucopia reel in the Beethoven-Boult series boasts the same economic and sonic attractions of the first (VTF 1605). And here the musical appeal is even wider: for if Boult's genial Seventh, like his earlier Third and Fifth, seems to some tastes lacking in tautness and dynamic drive, his deliciously *grazioso* Pastoral will undoubtedly be engaging to all ears. It also is better suited than any of the other performances to the particular type of lyrical, somewhat relaxed orchestral playing and the warmly expansive recording characteristic of the entire series.

**DVORAK: Symphonies: No. 4, in F, Op. 88; No. 5, in E minor, Op. 95 ("From the New World")**

Bamberg Symphony Orchestra, Jonel Perlea and Heinrich Hollreiser, conds.  
• • Vox XTF 709 (twin-pack). 77 min. \$9.95.

In its first (two-track) tape appearance, Hollreiser's somewhat phlegmatic *New World* was unduly handicapped by excessive high-end emphasis, resulting in noticeable hiss level—faults which have been deftly corrected in the present, far superior processing. Yet in both performance and sonic authenticity it is considerably less appealing than Perlea's Fourth. This too is a Teutonic, rather than Czechish, approach and hardly can displace so idiomatic a reading as Szell's in Dvořák specialists' affections; but it radiates so much romantic warmth and lilting verve and is recorded with such natural big-auditorium sonics that it is sure to win many new devotees to this rewarding work.

**HAYDN: Symphonies: No. 100, in C ("Military"); No. 101, in D ("Clock")**

Vienna State Opera Orchestra, Mogens Wøldike, cond.  
• • VANGUARD VTB 1609. 50 min. \$6.95.

When these masterpieces first appeared in two-track tapings over two years ago

I went overboard in my enthusiasm. Corroborative testimony of correspondents and reviewers reassured me that succumbing to Wøldike's magic is by no means a unique experience. Happily, that magic—and the sorcery of Vanguard's engineers—is also one that defies time, familiarity, and the peripheral advances of audio technology. Heard again in their new medium today, these sonics seem even more gleaming than ever, although as before it is almost impossible to isolate strictly technical virtues from the overall blend of musical and interpretative felicities. I commend this tape particularly to listeners who know the *Military* Symphony only in Scherchen's sensationally high-powered treatment, to those who have not yet realized how satisfactorily scholarly authenticity can be galvanized by interpretative vitality, to those as yet unwilling to accept the full significance of stereo in the reproduction of eighteenth-century orchestral music, and, for that matter, to anyone seeking two of the most precious jewels in the entire recorded repertoire.

**SAINT-SAENS: Symphony No. 3, in C minor, Op. 78**

Marcel Dupré, organ; Detroit Symphony Orchestra, Paul Paray, cond.  
• • MERCURY STC 90012. 35 min. \$7.95.

For nearly two years the LP version of this performance has been generally accepted as both the most distinctively Gallic reading and the most sensationally brilliant recording of this Symphony. I have deliberately postponed a comparative evaluation until I could hear it in



Wøldike: to Haydn's gems, magic light.

the stereo medium, which I believe absolutely essential to a score of such gigantic proportions and one which calls for such masterly balancing and blending of massive sonics. The present tape retains all the sharp-focused clarity and incisive impact of the monophonic version, while adding the spaciousness achievable only in stereo and, in particular, notably enriching the somewhat hard and cold acoustics of the Ford Auditorium. Yet despite the exceptional lucidity, nervous energy, and at times almost feminine grace of Paray's performance and despite Dupré's magisterial playing of the organ part and its adroit integration with the orchestra, the work as a whole never succeeds in moving me as deeply as the more warmly poetic, if less Gallic and less intensely glittering, version by Eibner and Swarowsky for Urania. Few other listeners, however, may feel the lack of glowing warmth and dramatic conviction in a recorded performance otherwise so formidably impressive.

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

Jan Tomasow, violin; I Solisti di Zagreb, Antonio Janigro, cond.  
• • VANGUARD VTC 1611. 38 min. \$7.95.

One of the best of several excellent recordings of Vivaldi's *Seasons*, this suffered in its two-track taping by an excessively high modulation level. Technically minded audiophiles will find an illuminating lesson in the importance of processing by comparing that edition, or the considerably more satisfactory, but still somewhat intense, stereo disc, with the present tape—in which the sweetness and buoyancy of the original performance are given full justice, yet without any dilution of Janigro's nervous vitality. Other performances may be more lyrical and relaxed, but surely none is more exhilarating or reveals in more microscopic detail every stroke of expressive and sonic fantasy in this intricate score.

**ROGER VOISIN and ARMANDO GHITALLA: "Music for Trumpet and Orchestra"**

Roger Voisin and Armando Ghitalla, trumpets; Daniel Pinkham, organ; Unicorn Concert Orchestra, Harry Ellis Dickson, cond.  
• • KAPP KT 49000. 41 min. \$7.95.

Continued on next page



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**TAPE DECK**

Continued from preceding page

While pedants may query the authenticity of the four works (except the early delectable Sonata) here attributed to Purcell, or the historical propriety of using a valved *clarino* in place of the keyed instrument Haydn wrote for, the ordinary listener can only rejoice in both the engaging music and the glitter of the virtuoso soloists' performances. The tape is flawlessly processed and the stereo medium shows these masterpieces in all their sonic variety and vitality.

**"Back to Back: Duke Ellington and Johnny Hodges Play the Blues."** Verve VSTC 209, 47 min., \$7.95.

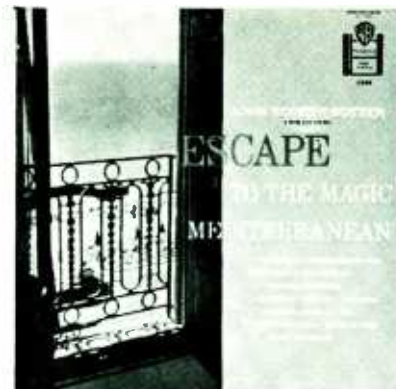
Old Ellingtonians will seize upon this program as evidence that the Master's inventiveness is more imaginative today than ever, whether expressed in his frequent solo piano improvisations or the subtle backgrounds and often sardonic commentaries he provides for the scarcely less distinctive solos and duos of Johnny Hodges on alto sax and Harry Edison on trumpet. Although the Duke is heard often alone, he never takes more than his share of the limelight—indeed one of the great satisfactions in listening to these seven blues *divertissements* is the superb interplay of the soloists and small ensemble, and the relaxed manner in which all of them pour out a ceaseless flow of original ideas. Technically, too, this tape is equally outstanding, for its extremely marked channel differentiations give full effectiveness to the largely antiphonal playing and its perfect translucency allows the timbre fancier to appreciate every subtle nuance of coloration and intonation in the players' sharply contrasted—yet always harmoniously combined—individual styles.

**"Beat Tropicale."** José Bethancourt and His Orchestra; Richard Campbell and Harry H. Coon, drums. Concertapes 4T 3009, 29 min., \$6.95.

As they were on a recent stereo disc, two of the earliest adventures in stereo exoticism are here combined in a novelty program featuring scintillating Latin-American dances on one "side" and a variety of African and Chippewa Indian drum rhythms (and chanting) on the other. Hearing them again, I'm pleasantly surprised how well what I once hailed as "tops in sonic demonstration materials" still stands up. Later exoticism has been more elaborate and sensational, but none has been more cleanly and stereoisotically recorded, and few examples have exhibited as attractive a blend of sonic and musical imagination as Bethancourt's *La Cumparsa*, *Cha-Cha-Cha Flamenca*, and *Jungle Flute*.

**"A Night in Vienna."** 101 Strings. Bel Canto ST 66-4, 30 min., \$6.95.

The gargantuan orchestra's inflations of four Strauss waltzes, *Pizzicato Polka*, and *Perpetual Motion* (eked out by the *Merry Widow Waltz* and two presumably Viennese pops pieces) must strike



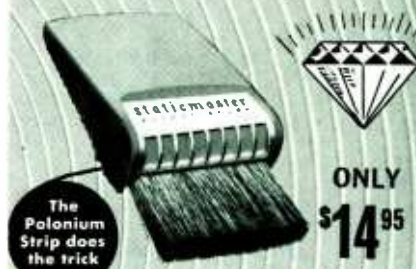
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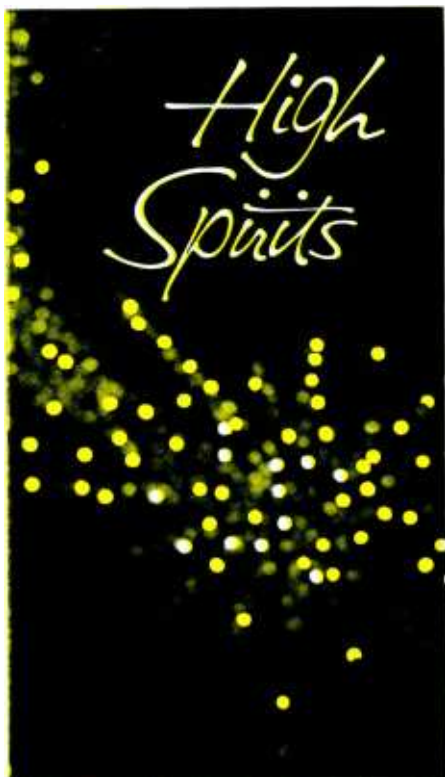
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connoisseurs as outright travesties. Yet they are played with such immense gusto and recorded with such imposing breadth and reverberation that even the purist's wrath is partially disarmed, while the public for which they are intended surely will be ecstatically titillated.

The following reviews are of 4-track 3.75-ips stereo tapes in "cartridges."

**BRAHMS: Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15**

Gary Graffman, piano; Boston Symphony Orchestra, Charles Munch, cond.  
• • RCA VICTOR KCS 4017. 45 min. \$6.95.

Despite both Graffman's and Munch's obvious skill and energy, to say nothing of the magnificent big-auditorium sound captured in the broadspread recording, there is an unmistakable sense of strain and stolidity here which, however hard it may be to analyze, is immediately and chillingly evident to even the most sympathetic listener. And the essential failure in personality projection is accentuated by a perhaps unavoidable, but certainly disconcerting, turnover break in the slow movement.

**RAVEL: Concerto for Piano and Orchestra, in G**  
†D'Indy: *Symphonie sur un chant montagnard français, Op. 25*

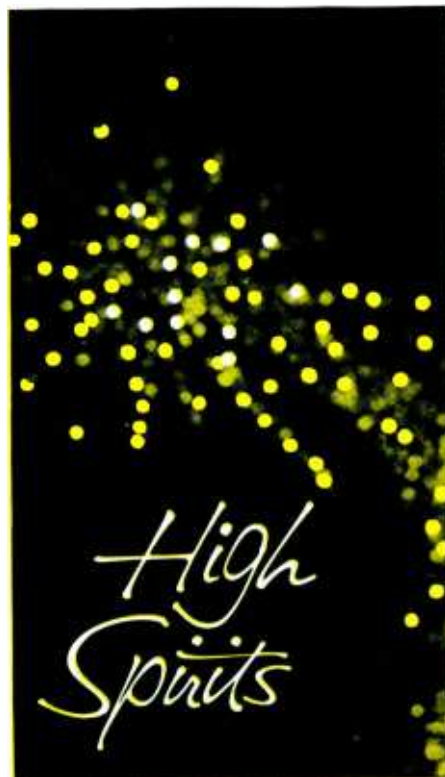
Nicole Henriot-Schweitzer, piano; Boston Symphony Orchestra, Charles Munch, cond.  
• • RCA VICTOR KCS 4016. 46 min. \$6.95.

The Ravel Concerto seems to be one of those rare works (like the same composer's second *Daphnis et Chloë* suite) which is either almost impossible to play badly or has been exceptionally fortunate in its discographic appearances. Yet among the several excellent versions available, the present one has the distinctive virtues of a feminine approach, in this case from a pupil of Marguerite Long, for whom the work was composed and who first brought it to records under Ravel's own baton. Certainly this reading has a very special charm, as well as authenticity, and if it is scarcely as exciting as the Bernstein and Michelangeli editions, it is considerably more subtle and engaging. The pianist also is excellent, if perhaps less distinctive, in the less spotlighted obbligato role allotted her instrument in D'Indy's "symphony." And in both works the luminous playing of the Bostonians is a constant delight. Whatever justice there may be in some reviewers' criticism of tonal brittleness in the stereo disc, I could find no trace of any such flaw in the present taping.

**TCHAIKOVSKY: 1812 Overture, Op. 49**  
†Ravel: *Bolero*

Morton Gould and His Orchestra.  
• • RCA VICTOR KCS 3004. 30 min. \$6.95.

*Continued on next page*



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## TAPE DECK

Continued from preceding page

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"Belafonte at Carnegie Hall." Orchestra. Robert Corman, cond. RCA Victor KPS 6002, 55 min., \$6.95.

Not only will Belafonte devotees bewail the abridgment here (from the original two-disc album of the complete concert program), but those who meet the singer now for the first—if certainly not the last—time will bitterly regret that there isn't more on this tape. The voice itself is a little hoarser than in earlier recordings, but never has Belafonte's remarkable personality been projected more persuasively into one's living room and never has he made his musical vitality more exhilarating than he does in this program—especially in *Syleie*, *John Henry*, *Hava Nageela*, and a riotous, long (yet all too short) audience participation performance of *Matilda*.

"On Stage with Robert Shaw." Robert Shaw Chorale; RCA Victor Orchestra. Robert Shaw, cond. RCA Victor KCS 6009, 49 min., \$6.95.

On even the most discerning of playback facilities, I can detect no significant technical difference between this tape and its widely praised earlier stereo disc edition, but it is the performances of these predominantly choral selections which are most immediately spellbinding. Robert Russell Bennett's stunning new arrangements also have a great deal to contribute to the freshness which reanimates such old favorites as *Wintergreen* for *President*, *Buckle Down Winsocki*, *Dancing in the Dark*, and *Hallelujah*. There's also a superbly dramatic "Gone, Gone, Gone" scene from Gershwin's *Porgy and Bess*.

# 29

## REASONS WHY 1 STEREO MUSIC TAPE RECORDER IS NOT JUST LIKE ANOTHER



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**New AM Tuner HFT94.** Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic tuning. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

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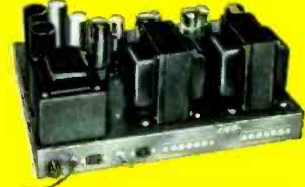
**HF12 Mono Integrated Amplifier** provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

**New HFS3 3-Way Speaker System Semi-Kit** complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response. 3/2" cone tweeter. 2 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 1/2", 13 7/8", 14 3/8". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

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**Stereo Freamplifier HF85**



**70W Stereo Power Amplifier HF87  
28W Stereo Power Amplifier HF86**



**FM Tuner HFT90 FM/AM Tuner HFT92  
AM Tuner HFT94**



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**2-Way Bookshelf Speaker System HFS1  
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2-Way Speaker System HFS5**

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**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. 8 ohms. HWD: 23" x 11" x 9". Price \$39.95.

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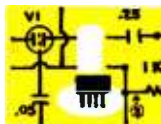
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## From the High-Fidelity Newsfronts

**E**VER KNOW a manufacturer who, in his attempt to create the perfect product, does everything for that product—even to making paper for the crucial speaker cone? We do—in the person of Henry Kloss, designer and main force behind the KLH speaker.

One evening not long ago Kloss spent two hours showing us through the Boston plant, where at the time of our arrival he had been running some solitary experiments in his laboratory. The only sound to be heard was some well-reproduced music, emanating from a room which we were not invited to enter until after considerable exercise of persuasion on our part. We went in fully expecting to see a large rig. Instead, we found two small units—tiny in relationship to the sound they produced. One was an FM receiver; its mate, in size, an enclosure containing twin speakers each measuring approximately  $3\frac{1}{2}$  inches.

"I wouldn't call it an FM high-fidelity system in the true sense of the word," Kloss said, "but it's of better quality than any FM set of its size on the market."

One of the beauties of the system is "remote tuning." The tuner can be put at bedside or chairside, and the matching speaker system on the other side of the room. Neither unit occupies much space. Both are less than a foot long and about five inches in depth and width. The price, Kloss believes, will be somewhere around \$125. He expects a lively demand from those allergic to the sound of ordinary kitchen, clock, and table radios.

"THREE-CHANNEL STEREO," that stunningly ambiguous term used to describe certain makes of packaged phonographs, is currently getting a lot of attention. The Better Business Bureau raised the question of whether or not the phrase is misleading. Many makers of high-fidelity equipment concur with the BBB that the expression should be reserved for a system that has three separate channels of sound transmission from the *source*.

Before you cast your vote, bear in mind that Paul Klipsch, justly celebrated inventor of the Klipschorn, has published a paper on three-channel stereo playback from a *two-channel source*. Its title, "Three-Channel Stereo of Two Tracks Derived from Three Microphones," is explicit and accurate. Note the word "derived." Note also that the express reference to three microphones further qualifies the production of "three-channel stereo."

In a summary of his work, Klipsch describes the third-channel experiment as follows: ". . . When a third microphone in the center is used to feed the two tracks, its recovery from two tracks depends on relative polarity and amplitudes; and in one recombination method the center microphone could be canceled instead of being reproduced. An all-pass network may be used to shift the phase of one track so that on recombination the physical third microphone is always recovered."

So until record companies adhere precisely to this recording technique, the use of Klipsch's "three-channel stereo" as an advertising slogan must be ruled out.

"GRAND CENTRAL STATION" has come to be descriptive of any scene of hurly-burly. But it won't be for long if Acoustic Research's Ed Villchur, principal sponsor of the high-fidelity exhibit there, has his way. Commuters, Villchur explains, drop in and listen to a pair of AR speakers, and the components up front (Shure, Dyna, Tandberg, ESL, Sherwood, and Garrard). Not only do they listen so attentively that "you can hear a pin drop," but they shush anyone who speaks above a whisper. We're going to tiptoe in some day to witness this scene for ourselves.

AND, HAVE YOU NOTICED, Pittsburgh Plate Glass now produces a "high-fidelity mirror." We won't believe it until we see the specs. . . . Balzer Associates (New York) has a "high-fidelity mural," entitled "Spacious Serenity." Says Balzer: "(the mural) has an uncanny power to dissolve worries and tensions. When one studies the mural for a time, one is subconsciously drawn into the scene and surrounded in a delicious state of overwhelming relaxation and all-enveloping serenity." We're not going to get one of these—too tempting when deadlines draw near.

RALPH FREAS

prepared by  
**Hirsch-Houck Laboratories**  
and the technical staff  
of High Fidelity

# HF reports

## Fairchild SA-12 Arm and SM-1 Cartridge

**SPECIFICATIONS** (furnished by manufacturer):  
**SA-12 ARM:** a viscous-damped arm with record "cuing" device, built-in spirit level, cartridge slide, and micrometer-style counterweight. **Dimensions:** height, 3¼ in. maximum; length, 12¼ in., rear overhang, 2¾ in. **Price:** \$39.95.  
**SM-1 CARTRIDGE:** a rotating magnet stereo cartridge, completely compatible with any stereo or monophonic system and usable in changers. **Frequency response:** ±2 db 20 to 15,000 cycles per channel. **Output voltage:** 11 mvs at 5 cm. at 1 kc. **Load impedance:** 47,000 ohms. Vertical and horizontal damping. **Tracking force:** 30 cm./sec. sinusoidally at approximately 3 grams. **Price:** \$34.95. **MANUFACTURER:** Fairchild Recording Equipment Corp., 10-40 45th Ave., Long Island City 1, N. Y.

**At a glance:** The Fairchild SA-12 is a 12-in. tone arm of unconventional appearance. It features simplified one-hole mounting, a built-in level in its base, removable cartridge slide, and integral output leads fitted with phono plugs. A unique feature is the combined cuing bar and arm rest, which prevents accidental dropping of the arm onto the record surface.

The Fairchild SM-1 is a moving-magnet stereo cartridge. It is noteworthy for its high output level, excellent hum shielding, and smooth frequency response.

**In detail:** The SA-12 arm is a simple tubular arm, made of anodized aluminum. Its pivots are of the gimbal type, with low friction ball bearings in the vertical plane. The horizontal pivot is a sleeve bearing, with a threaded portion extending below the motor board for single hole mounting.

Tracking-force adjustment is by means of a counterweight at the rear of the arm. Its diameter is large, which minimizes the overhang of the arm and makes installation easier in

limited space. Although the rear of the arm is threaded to receive a screw-on counterweight, and the instructions refer to a threaded counterweight, the arm we tested did not have one. This made the stylus force adjustment rather clumsy.

The counterweight is isolated from



*Note cuing bar, counterweight diameter.*

the arm proper by a resilient section. This very effectively damps the low frequency arm resonance, which occurs about 18 cps with the Fairchild SM-1 cartridge. There is no peak, but the response falls off rapidly below 18 cps.

The cartridge mounts on a plastic slide which removes easily from the arm. Once mounted, the cartridge and slide insert smoothly into the arm, and all electrical contacts are made through fingers built into the arm.

The cuing device—one of the unique features of this arm—is a horizontal rod which supports the arm near the pivots and allows it to be lowered gently or raised from the record without handling the arm's finger lift. There is a distinct "wobble" in the lateral position of the cuing level which, intentionally or otherwise, allows the cartridge to be placed in the exact groove desired. A pair of rubber grommets on the bar locate the arm in the correct position for setting down in the lead-in groove of a 12-in. record. The bar also acts as an arm rest.

In use, we found the cuing bar generally convenient, but it lacks a positive positioning device in the "up" position. It is still possible to strike it accidentally and drop the arm. Fur-

thermore, the arm is not constrained from motion upward in the rest position, and almost seems to float away from rest if it is touched.

The design of the arm as a device for maintaining tangency of the stylus bar with the groove is excellent. The maximum tracking angle error over the record surface is 1 degree, which is about as good as a 12-in. arm can be made.

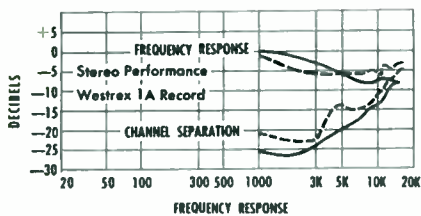
We encountered one annoying difficulty in installing the SA-12 arm. When the set screw which holds the arm at the correct height above the motor board is tightened, it binds the horizontal bearing to such an extent that the arm can only be moved with difficulty. If the set screw is tightened just enough to keep the arm from slipping down, this does not occur, but any further tightening is sure to cause trouble.

The SM-1 cartridge is a departure from previous Fairchild design philosophy, being a moving-magnet cartridge. The design has been a successful one, as the response curves show.

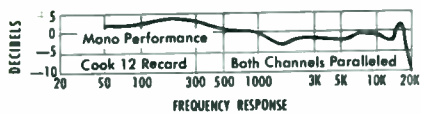


*Mu metal shield effectively lowers hum.*

It is unusually smooth and peak free, with a response extending to well beyond 15 kc. The smooth rolloff of 5 db or so at 10 kc is characteristic of the Westrex 1A stereo test record, and has been observed on most cartridges we have tested. The reduction of channel separation at 5 db on the



Response and channel separation.



Response with channels paralleled.

right channel is also on our pressing of the record, and in fact the channel separations of both channels of the cartridge are very closely matched.

The output of the SM-1 is unusually high for a stereo cartridge, being

about 10 millivolts at a stylus velocity of 5 cm/sec at 1,000 cps. Its susceptibility to magnetically induced hum is very low, due to the use of a mu-metal shield surrounding the cartridge.

The listening quality of the SM-1 is as smooth as its response curves. It might be described as rather bland, with no audible emphasis of any part of the spectrum. Compared to many cartridges with more peaked high frequency response, the SM-1 seems subdued, yet high frequency sounds are reproduced clearly and transparently.

H. H. LABS.

**MANUFACTURER'S COMMENT:** With certain exceptions, we believe the review of our SM-1 Stereo Cartridge and the SA-12 Stereo Arm is very good. However, the following covering remarks are in order to clarify the report on the SA-12:

Referring to your note on the counterweight which refers to a thread at the inside of the weight: we are revising our installation instructions for this arm. The counterweight is not supposed to be threaded because this would result in sporadic vibration trouble in the reproduction. We are using a felt plug which is forced into the threaded part of the adjusting screw of the arm with a "Phillips" setscrew. We prefer this method because it makes a smooth rotation of the counterweight possible and no vibration is set up which would distort reproduction.

Concerning tightening of the height-adjusting screw: though we have not received one complaint about lacking the arm, we have again revised our instructions covering the tightening of this setscrew. We have always obtained ample locking of the vertical position of the arm without distorting the vertical ball-bearing unit.

Relative to the stereo performance curve with the Westrex 1A record, this shows a greater drop around 9 kc than when the more accurate RCA 12571 record is used; and although you note that similar drop is experienced with other pickups, we would prefer that a correction factor be applied. (Correction factor has not been applied.—Ed.)

## Jensen SS-200 Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a four-way loudspeaker system designed with stereo applications in mind. Employs four speakers with crossovers at 200, 400, and 4,000 cycles. Level controls on the upper two. The low range is covered by a 15-in. woofer of special design, having a resonance frequency of 16 cycles. **Power rating:** 40 watts. **Dimensions:** 32¼ x 36½ x 23 in. **Price:** \$439.50. **MANUFACTURER:** Jensen Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.

**At a glance:** Use two of these for remarkably fine stereo.

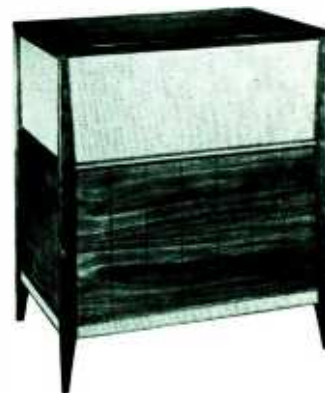
**In detail:** Having given something of a rave summary in the line above, I had better add: don't judge this system too quickly. Two SS-200 systems were sent to HIGH FIDELITY for test. After making some quick connections for immediate listening, I was definitely disappointed. No bass, and quite a bit of distortion. Yet I had been careful to set up the speakers as advised, with the two level controls in their 12 o'clock positions. These controls operate on the speakers covering the 400- to 4,000-cycle and the 4,000-plus ranges.

After a good deal of experimentation, it is my feeling that the instruction manual should read: "Turn level controls fully off. Adjust volume control on amplifier to give adequate bass. Then open the midrange control until good balance with the bass is achieved. Now open the supertweeter control, adding just the right amount of sizzle to the steak."

The reason for this change is simply that there is a lot of really deep bass available from this system, but the efficiency of the low end unit is not

nearly as great as that of the midrange unit. I didn't discover the bass until the system was tested with an audio oscillator, comparing it to a large corner horn system which is good to 30 cycles or lower. So, I found to my surprise, was the SS-200. And it's easy to get too much middle and never discover the bass. There's a remarkable degree of control over speaker balance available in this system; use it, experiment with it, until your room acoustic requirements are properly filled. But turn down those level controls, to start.

Then be sure to use a clean sound source. That's where I got my first re-



action of distortion. All the speakers in this system except the woofer are of the horn-loaded direct radiator variety, and they find every bit of distortion anywhere in the system. This is the way things should be; if you are going to pay nearly \$900 for a pair of stereo speakers, you can presumably afford the best equipment with which to drive the systems. These speakers will reproduce every bit of the magnificent stereo clarity that is available today in many records; they will also reproduce the distortion and fuzz in other records.

In essence, therefore, the SS-200 is a system which has fine, full bass and exceptional clarity throughout the mid- and high range. Because of its clarity, it is a system which will be critical, so to speak, of the equipment which precedes it in the chain. If it has any coloration, it is of the hard variety; the voices of the speakers are definitely not softened by passing through wooden horns or enclosures. But it is better to say that this system has no audible coloration; this contributes to its clarity.

### REPORT POLICY

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On equipment that demands more subjective appraisals (such as loudspeakers), the reports may be prepared by members of our own staff. Such reports do not carry a signature. The policy concerning report publication and amendment by the manufacturer is the same as that for H. H. Reports.



Speakers swivel for stereo directionality.

The SS-200, as a piece of furniture, has some major assets. For one thing, the design is conservative, the finish is beautiful. The arrangement of the speakers within the cabinet is, I think, unique. The woofer aims at the floor; this is not unusual, but it serves to help achieve excellent bass dispersion and to load the face of the speaker properly. The three other speakers are on

a chassis of their own, and are placed in the cabinet above the woofer section. The lid of the cabinet can be raised (that's unusual, certainly, for a speaker cabinet), and the whole system of three speakers can be rotated on a central swivel bolt so that regardless of where these enclosures have to be placed in the listening room, the speakers can be aimed at the central listening area. It simplifies to the utmost the problem of room arrangement for stereo, without sacrificing listening quality or stereo perception.

A fine sound system, well thought out.

CHARLES FOWLER

**MANUFACTURER'S COMMENT:** High efficiency in the upper ranges is mandatory for the exceptional installation where high frequencies are directed against a back wall with moderate or high absorption. Obviously, the upper ranges are more efficient, otherwise the controls would be placed in the 1-f circuit, or eliminated entirely. In instruction manuals in the past we have explained repeatedly and at great length the technique proposed above in which the level of each channel is increased from the "off" position until the music "blossoms out." This

procedure should be effected after final orientation of the STEREO DIRECTORS.

Accurate reproduction by definition must reveal system flaws. Certainly the finer loudspeaker system more clearly focuses attention on faulty signals just as the more critical listener does. Inferior reproduction creates a background "haze" which obscures faults, but then the listener never can appreciate the realistic reproduction technically possible at the present state of the art. Listening to good source material with high quality equipment throughout and with a superb loudspeaker system yields clarity and realism which finally make it all worthwhile for those who choose to take this care. Controls on modern high quality amplifiers permit "tailoring" of faulty source material for better reproduction.

Some important technical features may deserve mention. First, the extremely low resonance of 16 cycles in vented enclosures means that uniform response can be achieved down to this point. Furthermore, the ability of the radiating element to move large distances (in excess of 1 in.) without generating any distortion whatsoever is an outstanding feature and one rarely achieved. Finally, the flexibility provided by the STEREO DIRECTOR should be emphasized because it, for the first time, permits the discriminating user to adopt any of the various techniques that have been described in the literature for achieving the finest stereo under any conditions and this without tipping the cabinet away from the wall!

## Audio Empire 98 Stereo/Balance Arm

**SPECIFICATIONS** (furnished by manufacturer): Resonance below audible threshold (around 10 to 13 cycles). Stylus pressure adjustable from zero to 8 grams. Precision ball-bearing construction for maximum vertical and lateral compliance. Cartridge shell, with four gold-plated contacts, accepts all standard cartridges. Patented self-latching arm rest. Dynamic balance assured by offset pivot design. Price: \$34.50. Professional 16-in. Model 98P, \$38.50. **MANUFACTURER:** Audio Empire, 1075 Stewart Ave., Garden City, N. Y.

**At a glance:** The Empire 98 is a stereo-wired tone arm incorporating practically every feature one could desire in an arm. Among its unique features are a completely balanced construction which allows playing at any angle, and a built-in calibrated stylus-force adjustment which is highly accurate. It is attractively styled and easy to handle.

**In detail:** The primary function of any tone arm is to carry the cartridge across the surface of a record, maintaining its stylus arm tangent to the record grooves, with a minimum of frictional drag and without mechanical resonances in or near the audio range.

The Empire 98 accomplishes these results very well indeed. When it is mounted in accordance with the manufacturer's instructions, the tracking angle error (deviation from true tangency) is less than 1 degree over most of the record surface, and reaches a

maximum of 2.5 degrees at a 4-in. radius. For low distortion, it is most important to have a small tracking angle error at the smaller radii, and here the Empire 98 shows up to good advantage, since its tracking angle error passes through zero at about a 2.5 radius.

The problem of friction is handled neatly by the use of ball bearings on both horizontal and vertical axes. The frictional forces are so low that the minimum usable tracking force is dictated entirely by the cartridge design. Almost any cartridge will stay in the groove at forces well below 1 gram, though, of course, the cartridge properties do not allow low distortion reproduction under these conditions.

Any arm and cartridge will exhibit a low frequency resonance, whose frequency is determined by the stylus



Pressure adjusts via pivot post knob.

compliance and the mass of the arm. The high compliance of most stereo cartridges fortunately allows the mass of the arm to be reasonably low, while keeping the resonance well below the audible range. The amplitude of the resonant peak must be kept low to avoid difficulties with rumble and acoustic feedback. This has been done in the Empire 98 by incorporating a

resilient damping material between the counterweight and the arm proper, which results in a response rise of only 3 db at about 14 cps (using the Empire 88 cartridge). This rise is gradual, beginning at 17 cps. Below 13 cps the response falls abruptly.

The Empire 98 is balanced about all axes. The vertical pivots are offset from the horizontal pivot in such a way that the mass of the arm is evenly distributed on both sides of the axis drawn between the stylus and the horizontal pivot. Consequently, when the counterweight has been adjusted to balance the mass of the cartridge, the arm may be held at any angle, without any tendency for its position to change relative to the mounting base. The results of this design are, in fact, most impressive.

Since the arm is completely mass-balanced, a spring is used to produce the downward tracking force. This is uniquely accomplished by a temperature-compensated clock mainspring which has a number of turns. It is adjusted by a knob with nine calibrating lines around its circumference. The initial balancing of the arm is performed with this stylus force adjustment set to zero, after which the knob is rotated clockwise to increase stylus force. The force is read directly from the scale on the arm, since it changes 1 gram for each division of knob rotation.

The accuracy of this calibration was checked against a balance type of stylus force gauge, and the agreement

was as close as one could read on the scale of the reference gauge.

Several niceties have been incorporated in the design of the Empire 98 arm which make it easier and pleasanter to use. A self-latching arm rest holds the arm securely when it is not being used, preventing any accidental damage to a cartridge should the arm be jarred. The cartridge shell is instantly removable, for rapid cartridge change. The entire arm is made

of aluminum, with a choice of gold-plated or satin chrome-plated finish. A single ground connection to one of the base mounting screws grounds the entire arm, providing additional shielding around the cartridge and the leads from it.

It is difficult to suggest improvements in an arm such as this one, which is obviously thoroughly engineered. Since we frequently change cartridges, we ourselves would prefer

to have the counterweight threaded on the rear of the arm, rather than sliding as this one does. (The balance adjustment can be rather touchy, since the setscrew must be loosened and the counterweight moved a very small distance for correct balance.) Most users, of course, will make this adjustment only once and not repeat until the type of cartridge is changed. In short, this is one of finest tone arms we have ever used. H. H. LABS.

## Monarch PA-100 Stereo Tone Arm

**SPECIFICATIONS** (furnished by manufacturer): Base drilled with mounting holes  $\frac{1}{2}$  in. apart permits vertical adjustment of arm and allows friction-free horizontal arm movement. Five wire leads connect to plug-in type head to accommodate all types of cartridge. Tracking error is within two degrees. Comes with mounting hardware and two plug-in heads. Choice of ebony and chrome or ebony and gold finishes. Price: \$12.95. **NATIONAL DISTRIBUTOR:** Monarch International, Inc., 7035 Laurel Canyon Blvd., North Hollywood, Calif.

**At a glance:** The Monarch PA-100 is a well-made arm of conventional design. It has two easily changed plug-in cartridge shells, and a very convenient method of adjusting stylus force. When the arm is correctly mounted, its tracking angle error is very low over most of the record surface.

**In detail:** The Monarch PA-100 is a rather simple, almost basic arm. It consists of a satin-finished aluminum tube with an offset angle near the cartridge end. Two plastic cartridge shells plug into the end of the tube, and are held by a thumbscrew which also helps fasten the finger lift.

The pivots and counterweight are



*Mount carefully on turntable base.*

enclosed in a smooth black-finished cylinder. The counterweight is moved along the inside of the cylinder by rotating a knurled cap on the rear of the arm. The base has built-in leveling screws, and the height of the arm is adjustable over a wide enough range to accommodate all turntables.

The PA-100 is wired for five-wire stereo cartridges (which are somewhat rare). Unquestionably its wiring is flexible enough for any type of cartridge likely to be encountered.

The Monarch PA-100 is manufactured in Japan, and the instruction sheet is printed there. In most respects it is adequate, despite some occasional quaint language. There is, however, a serious error in the mounting instructions. If the arm is mounted with its base  $8\frac{1}{2}$  inches from the center of the turntable, as the buyer is instructed, the tracking angle error is excessive, ranging from 15 to 20 de-

grees. We found that a  $9\frac{1}{16}$ -in. mounting distance was optimum, yielding tracking angle errors under 1 degree out to a 4-in. radius, and increasing to 6 degrees at a 6-in. radius, where it is relatively innocuous.

The arm resonance occurs at about 15 to 17 cps (an Empire 88 cartridge is used) and is only 3.5 db in amplitude. The bearings appear to be of a low friction type, and the arm is notably smooth and free from play or looseness.

With the Empire cartridge, which is typical of many cartridges of its weight, a range of stylus force adjustment from  $1\frac{1}{2}$  grams to 8 grams is available. Some heavier cartridges weigh 12 to 15 grams, and it might not be possible to obtain light enough stylus forces with them.

The finger lift is straight, and the arm has a tendency to leave one's hand and fly across the record unless a firm grip is taken on the lift. It should be possible to curve it sufficiently with a pair of pliers.

In view of the Monarch PA-100's low price, freedom from gadgetry, and good performance when correctly mounted, it can be considered a good buy. H. H. LABS.

## DeWald "Classic" N-2200 Stereo Power Amplifier

**SPECIFICATIONS** (furnished by manufacturer): **Power output:** 50 watts (25 watts per channel, 100 watts peak). **Hum level:** -75 db below full output. **Frequency response:** 20 to 20,000 cps  $\pm 1$  db. **IM Distortion:** 1% at full output. **Output impedances:** 8, 16, and 32 ohms stereo; 4, 8, and 16 ohms monophonic. **Controls:** selector, equalizer, mode selector, dual loudness control (with push-pull clutch), individual bass "A" and "B," individual treble "A" and "B," tape monitor, rumble filter, speaker phase reverse, on-off, stereo-mono (with indicator lights). **Input jacks:** (two each) tape head, magnetic, ceramic, high level crystal, aux., tuner, tape out, monitor in. **Cabinet:** black with brushed brass escutcheon. **Dimensions:**  $16\frac{1}{2}$  x  $4\frac{1}{2}$  x 10". **Price:** \$139.95. **MANUFACTURER:** De Wald, 35-15 37th Ave., Long Island City 1, N. Y.

**At a glance:** In respect to operating flexibility, the DeWald N-2200 compared favorably with many higher-priced amplifiers. The fact that its loudness compensation cannot be



*Operating flexibility at low price.*

switched off is a serious drawback, however. It also suffers from excessive distortion at all but the lowest power output levels.

**In detail:** The DeWald N-2200 is a budget-priced amplifier and must be considered in that light. It features an impressive complement of control functions, including magnetic phono equalization and tape head equalization, inputs for ceramic cartridges, tape monitor switch, and a front-panel speaker phase-reversing switch. Separate bass and treble tone controls for the two channels are provided, with concentric mounting of the controls for the two channels.

Separate volume controls are mounted concentrically, with a pull-out clutch arrangement for adjusting the balance between channels. A rum-

*Continued on page 121*

## Recorder Kit • Battery-operated Portable Cartridge Player • Versatile Import

### Heath TR-1D Two-Track Tape Deck

**SPECIFICATIONS** (furnished by manufacturer): **Tape speed:** 7.5" and 3.75" per second. **Maximum reel size:** 7". **Frequency response (record-playback):**  $\pm 2.5$  db, 30 to 12,000 cps at 7.5 ips;  $\pm 2.5$  db, 30 to 6,500 cps at 3.75 ips. **Harmonic distortion:** 1% or less at normal recording level; 3% or less at peak recording level. **Signal-to-noise ratio:** 50 db or better; referred to normal recording level. **Flutter and wow:** 0.3% RMS at 7.5 ips; 0.35% RMS at 3.75 ips. **Heads (3):** erase, record, and in-line stereo playback (TR-1C, monophonic playback). **Playback equalization:** NARTB curve, within  $\pm 2$  db. **Inputs (2):** microphone and line. **Input impedance:** 1 megohm. **Outputs (2):** A and B stereo channels. **Output levels:** approximately 2 volts maximum. **Output impedance:** approximately 600 ohm (cathode followers). **Recording level indicator:** professional type db meter. **Bias erase frequency:** 60 kc. **Timing accuracy:**  $\pm 2\%$ . **Power requirements:** 105-125 volts AC, 60 cycles, 35 watts. **Dimensions:** 15½" x 13½" x 10¼". **Price:** \$169.95. **MANUFACTURER:** Heath Co., Benton Harbor 8, Mich.

When Heath placed its \$169.95 TR-1D (and 1C at \$10 less) tape recorder kit on the market, it made available to do-it-yourself audio tinkerers a quality tape recorder and stereo reproducer at a piggy-bank price. How could Heath turn out a kit for as complex a device as a tape recorder, and one that plays stereo in addition? The answer is that Heath buys its tape transports ready made, passes on a fully assembled mechanism in one of the two cartons which hold the unassembled TR-1D. In the other box: components, wires, switches, tubes, meter, and assorted oddments which the home craftsman fashions into an electronic chassis.

After little more than twelve hours of labor, when the electronics are all in one piece, the TR-1D builder removes the transport mechanism from its packing carton, bolts it to the electronics chassis, solders four wires, attaches a metal and plastic face, slips on eight knobs, and slams shut the tool kit. He's finished.

What has he built? A tape recorder with three heads (one for monitoring from tape while recording), which records single track monophonically or plays any half-track stereo tape.

But that's not all. Heath recently introduced a quarter-track version of its playback head (price: \$14.95) which can be bolted on in place of the half-track unit in a little over half an hour. It converts the TR-1D to play reel-to-reel 4-track tapes.

Total weight: about 23 pounds, less case, which you must supply yourself. Heath figures most people will want to build the TR-1D into an equipment enclosure, and will prefer lower price to a case they wouldn't use. Heath does include a 1,200-foot reel of tape, so the new recordist can start right away.

#### Construction Notes

I built the TR-1D in 12½ hours. Surprisingly, this kit that I feared would be tough turned out to be easy. I've



Completely assembled, ready to play.

built mono preamps that took longer!

It has two circuit boards, one for record circuits and one for the two playback channels. The power supply, on the metal chassis, is tucked over in a corner to obviate hum trouble.

The nicest feature is the fact that the transport mechanism comes fully assembled. Only the electronics must be wired part by part. Everything fits in a rectangular box that becomes a support for one side of the transport mechanism. Two brackets go on the other side, and the whole works becomes a single, easy-to-get-at package cleverly designed so that later servicing should be a snap.

Anyone can build the TR-1D—anyone, that is, who can follow step-by-step instructions. There are no assembly pitfalls, no tricky circuitry requiring even simple arithmetic. You just read the step, pick out the right part (parts are color coded and numbered; it's virtually impossible to get the wrong one) and bolt, wire, or solder it into place.

Then do the next step. Twelve and a half hours later, *voilà!* A completed TR-1D.

#### The Transport

The TR-1D is powered by a rugged

1/70-hp motor. It's not synchronous, but is powerful enough so that the speed-keeping advantages of a synchronous motor aren't compromised. The mechanism runs quietly, in fact, more quietly than a machine similar functionally but costing about four times as much. The TR-1D also runs without overheating. You have to provide air space to cool the motor if you build it in (as Heath expects), but you can get away with less than some other machines require.

In essence, the TR-1D has a belt-drive transport mechanism. The motor powers the capstan through a round rubber belt. But it works the feed and take-up reels via a rubber idler wheel, which in turn operates the left reel. The right reel is turned by a flat belt from a pulley on the idler wheel shaft.

The mechanism is husky. Parts which get constant use should last a long time. It's simply designed, without a lot of fragile springs and rods to wear out and cause trouble. There are few unnecessary control interlocks, but the really essential ones are there (like the one which activates the record pre-amp, for example).

There are two tape guides, one on each side of the head assembly, to keep tape from riding up and down and throwing alignment out of kilter. There's also a tape guide between reels, to steady the tape as it is re-wound. This smooths tape on the rewind reel, and helps prevent cupping on tape stored for a length of time.

During play, the tape travels without a hitch. A huge capstan smooths out the ripples and removes audible flutter or wow. The capstan turns constantly, guaranteeing instant starts when the play lever is thrown.

Speed change—between 7½ and 3¾ ips—is effected by pushing a lever between the reels near the rewind tape guide. It moves a hairpinlike bar which shoves the capstan belt up or down into another groove. The bar works smoothly enough, but sometimes needs a couple of pushes to make it stick. Your ears will tell you if the change has been made.

The TR-1D comes in a little white box with leads (complete with plugs!) wrapped around them. They are held in place on the mechanism with only two screws, while a third holds down the four connecting wires. Head orientation is no problem. Just put 'em on and play.



Tape tension over the heads is maintained by a single pressure pad on the erase head. Pad pressure can be varied for smoothest performance.

The heads appear to be precision made. To the eye, they look ruggedly professional. In performance, they justify that appearance. Record and playback heads have an adjustable mu metal shield to keep out stray radiation. Fitting the tape over the heads is no trick at all. This is a drop-in-the-slot machine with a foolproof slot!

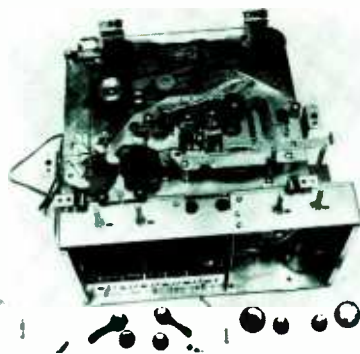
The electronics are totally shielded by the chassis case, except for circuit boards, which are open on top. All tubes but three have shields. Some low level circuit wires are enclosed in spiralshield, a long, springlike material which I find much easier to handle than shielded cable though it does the same efficient job.

Motor and power transformer are near one another, way over in the left-hand side of the chassis. This location gets the two field-producing (hum, that is) components as far out of the way as possible.

Heath's meter is one of the really superlative features. It looks professional, and *is* professional. It has the professional VU and numerical percent scales that are so effective. Furthermore, the meter is adjustable, with the result that you can keep it calibrated as tubes age. Most convenient of all, it can be switched to read bias, and calibrated for each type of tape you use. This means you can make a notation of the bias value required for each type of tape you use and can change bias when you switch tape—even between reels during a performance, if necessary. This is one way to keep a whole symphony properly balanced on the high end should you switch bands in midstream.

The heads are easy to reach with most demagnetizers now on the market. But if you have one that's too big, it's an easy task to remove the face plate for semiannual de-mag attention. Heads can be cleaned just by taking off the head cover; two screws.

I don't like the transport levers, which are plastic with a metal insert.



Remove two screws, head cover comes off.

Without being careful to grasp them by the center (which is right over the metal), it's possible to break off the plastic shank. I would have preferred two sturdy, all-metal levers, even if they aren't quite as pretty as black plastic. I'm not impressed with the plastic face plate, either. It's too easy to scratch, it's soluble in head cleaner, and it shows dust readily. I'd like to see Heath market (at extra cost) an optional "professional" panel of durable metal, stainless steel, or simply polished aluminum.

On the plus side, I commend Heath's avoidance of push buttons, which can complicate the mechanics. Although push buttons which work big, substantial-sounding relays are an inevitable feature of professional recorders, push-button "keyboards" are usually associated with inexpensive, "home" machines.

#### Operation

It's unfair to judge any tape recorder's performance during the first hour or so. Heath recommends one-half hour warm-up. I gave it this much, then set the adjustable controls for bias, recording level, hum-null, etc. This took about an hour.

When I got around to listening (fourteen hours from start) the last trace of pre-break-in flutter had vanished. Bells reproduced without a shimmer, and piano notes emerged warble-free.

A word about adjustments. It is possible, by following the assembly manual, to set bias level and meter calibra-

tion with an extra, 150-ohm resistor packed in the kit. It is temporarily soldered to the meter calibrate control to put 60 cps hum into the record amplifier. This is used to calibrate the meter. An alternative is to use an audio signal generator (500 cps at .25 volt) for the calibrating voltage. This method requires no soldering. Still another alternative is the use of a standard alignment tape, the procedure followed by professionals.

I used a generator first, then the alignment tape. Both the generator method and the resistor technique are satisfactory, but neither reflects head alignment. Although the heads come prealigned relative to each other on the head assembly bracket, it's a wise recordist who double checks alignment after an assembly has been installed on his own machine. I did and was surprised. The alignment was so close that if it hadn't been checked on instruments the slight deviation would never have been noticed. Audibly, alignment sounded perfect. What does this mean to the average do-it-yourselfer? Simply this: you can put the head assembly on and forget it.

As the TR-1D continued to operate, it became quieter and quieter. Two feet away, in a sound-deadened studio, it was almost totally silent. How does this affect the user? It means that you can have a live microphone in the same room with the TR-1D and not worry about upsetting signal-to-noise ratio because the recorder makes too much mechanical noise.

In all significant respects, the TR-1D can claim to superlative specifications. It has typically professional frequency response, wide signal-to-noise ratio, low distortion, and flutter-free tape travel.

It won't do 20 to 20,000 cps, flat. But no machine with a price tag less than several thousand dollars will. The fact is that the TR-1D will cover the same frequency range as any other below-\$1,000 tape recorder, with as little distortion, as little wow and flutter, as little hum and noise. Furthermore, it will do it for \$169.95.

PHILIP C. GERACI

## Stuzzi "Magnetite" Model 671B Portable Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer): A battery-operated, double-track portable tape recorder. Size: 11 x 4½ x 8 in. Speeds: 3¼ and 1½ ips. Fully transistorized amplifier (seven transistors and two diodes). Frequency range: 50 to 9,000 cps at 3¼ ips and 60 to 4,000 cps at 1½ ips ±2 db (ref. 1 kc). Inputs: microphone, radio, pickup, or telephone adapter. Outputs: built-in speaker, connection for earphone and feed to other amplifier. Unit supplied with reel of tape, empty reel, moving-coil

microphone, screened connecting cable with plugs and operating instruction booklet. Price: \$269.50. U.S. DISTRIBUTOR: Ercono Corp., 16 W. 46th St., New York 36, N. Y.

This report could have been dictated on the Austrian-made Stuzzi itself—while driving in a car, traveling by bus, plane or boat, or even (perish the thought) while careening down a snowy slope on a pair of skis. In other words, the Stuzzi is a completely portable, battery-operated tape recorder,



Self-contained and only eight pounds.

mechanically stable enough to perform in spite of knocks or bounces. We recorded while an assistant repeatedly tossed the Stuzzi in the air and caught it, and the resulting tape sounded fine. Easy to toss too—it weighs only eight pounds.

The sound quality? Acceptable. This is not by any stretch of the imagination a high-fidelity instrument, nor does the manufacturer make any wild wide-range, low distortion claims for it. This comment applies principally to playing back on the Stuzzi recordings made on the Stuzzi. When played back over a wide-range system, the quality is surprisingly good. Our purpose in reporting on the unit here results from the thought that many readers have tape decks in their high-fidelity systems. The Stuzzi is strictly a special occasion supplement to such a system. With it, the user can, as noted above, record up to two hours (with ½ mil tape) under almost any circumstance.

The marvel of the Stuzzi is that it packs into an eight-pound package (batteries included) many features found on much bulkier and heavier units. It is push-button operated, has a counter, level indicator, fast-forward and rewind, self-contained amplification and speaker, and is the size of a lady's purse.

About those push-button controls—the “fast-forward” and “fast-rewind” are rather finicky. Only after practice will the user confidently press them, have them hold and perform their function. They can be troublesome but we found, with a little experience, that we could manage them almost every time.

Perhaps the manufacturer could have overcome this main disadvantage—but only at the sacrifice of the small size and light weight. Then, of course, the principal attraction of the unit would be lost.

The Stuzzi is powered by four 4½-volt batteries—two for the transistorized amplifier circuit and two for the motors. The motors, naturally, draw the most power, particularly in fast forward and fast rewind. Battery life for recording can be greatly prolonged—by as much as three times—if the user transfers reels to his home system for rewinding. Otherwise, thirty hours of use—recording, rewinding, playing—is about what he can reasonably expect.

By the way, if you have some important recording to do and the battery life indicator—the Stuzzi has one of those too—shows that you have only fifteen minutes to go when you need thirty, simply exchange the motor batteries for the amplifier batteries. This will provide the extra needed time.

To increase its versatility still further, the Stuzzi owner has a number of special accessories available to him. There's a telephone adapter that permits recording both sides of a conversation whether the recordist is in a phone booth, at home, or in the office. Stethoscope-type earphones permit private listening, good for transcribing dictation. Microphone extension cords—up to 100 feet—are also available.

To sum up, the man-on-the-go will find a great many uses for the Stuzzi 671 B. While the fit isn't as hi as our readers might like, the Stuzzi expands recording possibilities by a great deal.

RALPH FREAS

**MANUFACTURER'S COMMENT:** The 4-in. speaker used in the Stuzzi is designed to favor the midrange. Quality is entirely adequate for pleasant, intelligible reproduction, and no ridiculous response is claimed for the low end. As a recording device, the Stuzzi, at 3¼ ips, will produce tapes of superb quality, a fact attested by its acceptance by broadcast stations both abroad and in the U.S.A. Since the demands for such use are indeed critical, we feel that both our response claims and all other specifications (which we consider conservative) are confirmed. Careful design and construction with freedom from vibration has produced a robust instrument which is performing to the entire satisfaction of many expeditions, colleges, and professional recordists. The Stuzzi is also being used by airlines and in many industrial applications. The microphone supplied as standard equipment is a moving-coil type made by A.K.G., whose reputation is high indeed.

## Bell Stereo-Pak Model 402 Tape Cartridge Player

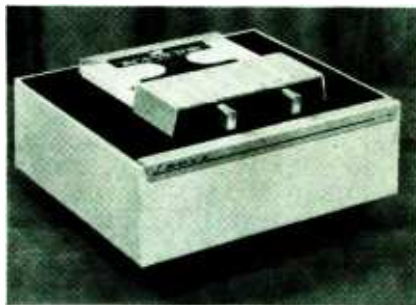
**SPECIFICATIONS** (furnished by manufacturer): **Speed:** 3¼ ips. **Flutter:** less than 0.25% RMS. **Frequency response:** 30 to 15,000 cps. **Dual output:** 0.25 volts, average tape level using built-in preamps. **Size and weight:** 6¼ x 12¼ x 11½ in.; 25 pounds. **Price:** \$129.95. **MANUFACTURER:** Bell Sound Systems, 555 Marion Rd., Columbus, Ohio.

Pending formal technical evaluations of the extensive “Stereo-Pak” series of tape cartridge players and recorders, the promptness with which Bell has produced the first player-only in this field warrants an equally prompt report.

The Bell Model 402 is a transport mechanism with playback preamplifiers only, which provides tape cartridge playback facilities for existing stereo amplifiers/speakers home systems. Its only operating controls are ON-OFF and FAST (Forward)-NEUTRAL-PLAY lever switches so that its output (via a pair of phono-type jacks located on the rear of the equipment) must be fed into a stereo amplifier or a control center equipped with over-all and/or individual-channel volume controls as well as tone and balancing controls. It is straightforwardly designed (me-

chanically and electronically, as well as visually), substantially constructed, and gives every promise of reliable long-term operation as satisfactory as it provided during my month long, but highly intensive, trial period.

For the 402 meets with flying colors the basic requirements of foolproof cartridge operation, speed constancy (especially important at 3.75 ips), fre-



*Smartly styled cartridge player.*

quency range, and spectrum balance (also vitally important since considerable post- as well as preemphasis of the high end is required for full-range reproduction with the slow-speed four-track tapes). I have no equipment for flutter measurements, nor, as yet, one of the RCA Victor standard cartridge test tapes (12-5-62T), but from what

I've heard in playing a wide variety of both classical and popular tape cartridges, I have no doubt that the Model 402 meets its claimed specifications of less than 0.25% RMS flutter and a 30- to 15,000-cps frequency response when the standard test tape mentioned above is used.

The transport mechanism is notable for its quietness of operation and for the unusually large size of its drive-shaft flywheel, which undoubtedly helps to account for its speed constancy and freedom from wow and flutter. The electronics are extremely simple: a 6V4 rectifier mounted on a separate miniature chassis from the shock-mounted and shielded twin 12AX7 two-stage preamplifiers. And the use of premium tubes (an Amperex EZ 80 and two Telefunken ECC 83s) testifies to the manufacturer's effort to insure truly high quality reproduction and minimal hum. My only comparative standards so far are, of course, the RCA Victor SCP-2 (and the reproduction of transferred cartridge tapes on normal reel players, where some additional high frequency boost is required), but these at least are obviously matched if not surpassed by the Model 402. The output level

(specified as 0.25 volts at average tape level) seems almost exactly that available at the phono (preamplifier output) jacks of the SCP-2, as is the tape hiss level; the individual channel levels seem closely balanced; and I have not heard any reverse-channel crosstalk. The 402's output is from the plates rather than the cathodes of its preamplifier tubes, but since considerable feedback is employed in the circuit, the output impedance itself is low enough to permit the use of at least six-foot interconnecting cables with no loss of high frequency response.

The one apparent lack in the Model 402, that of fast-reverse operation, actually is inconsequential where tape cartridges rather than reels are concerned, since it is so much simpler to turn the former over than to turn and shift the latter—hence any spot passage can be quickly reached in the fast-forward mode alone. My real—if still quite minor—criticisms are that the playing speed of the particular equipment for test is a shade fast (by perhaps a second per minute, relative to the playing speeds of the SCP-2 and an Ampex 960 in 3.75-ips operation—which is probably unnoticeable aurally and certainly quite simple for a technician to correct), and that the internal power cutoff switch which is automatically actuated at the end of a cartridge tape side (and which also cuts off the power from an auxiliary AC jack on the rear) does not disen-

gage the pressure roller from the drive capstan shaft. This, of course, does no harm over any short intervals, such as those for turning over or shifting cartridges, but makes it essential for the operator to remember to return the play control level to neutral (which of course does disengage the roller) at the end of a playback session in order to avoid the danger of a permanent indentation in the pressure roller.

In summary, the Bell Model 402 has proved itself in my home trial to be eminently satisfactory on all vital counts. And since the same transport mechanism is used in the companion "Overture" Models 401 (tape deck sans preamplifiers, at \$99.95) and 403 (tape deck plus transistor playback preamps and recording amplifiers, at \$199.95), these too should meet their particular purposes equally well.

It is my guess, however, that the 402 is most likely to meet the needs of the audiophile who is not particularly interested in tape recording (a field where I, at least, have yet to be convinced that cartridges can be as satisfactory as tape in normal reel form), but who would like to have the easiest possible access to the recorded tape cartridge repertory. The Model 401 deck-only does provide this still more cheaply, but, as noted earlier, cartridge tapes require more high-end emphasis than is provided by the standard NARTB equalization in most stereo preamps and control units; and

while this extra lift can be approximated by the use of treble-boost controls, the more accurate compensation available in the 402 (or other equipment specifically designed for tape-cartridge playback) is recommended. I personally can never see cartridges displacing or even directly competing with four-track 7.5-ips stereo tapes in normal reel form, but for discophiles first venturing into the world of tape they do represent—via a player of the Bell Model 402's capabilities—a notably easy, appealing, and relatively inexpensive introduction.

R. D. DARRELL

**MANUFACTURER'S COMMENT:** In our opinion, if the quality music reproduction on tape is ever to appeal to the mass market, then it must certainly be in cartridge form. For the cartridge concept, as it exists today, is clearly designed to offer the average consumer a form of quality music reproduction—with all the inherent advantages of tape (sound quality, long life, no wear)—in a form which is even more convenient to use than a record (no dust, dirt, or exposed surfaces). While we are sure that the Bell Tape Cartridge Player will appeal to the audiophile as yet another component of his system, other models in the line are completely self-contained (with power amps) to provide the basis for a complete home music system with the addition of two speakers which Bell offers. In this form—and in this way, we believe—tape will eventually make the breakthrough to the mass market which, until now, has not yet accepted tape in reel-to-reel as exemplified by tape recorders available today. (And the tape transports which Bell, among others, manufactures.) Both forms of tape music reproduction can—and will—exist, side by side in the market place.

## Uher Universal Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer):  
Speeds: 15/16, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  ips. Inputs: radio-  
phono, microphone or remote control, loud-  
speaker, Akustomat, transistor mixer unit. Fre-  
quency response: 40 to 16,000 cps (at 3 $\frac{3}{4}$   
ips). Hysteresis synchronous motor. Wow and  
flutter:  $\pm$  .3%. Signal to noise ratio: 45  
db. Weight: 17 pounds. Price: \$299.95. U.S.  
DISTRIBUTOR: Kimberley International, Inc.,  
1650 Broadway, New York, N. Y.

This is called the Universal model of the Uher line of recorders. It is aptly named; it is indeed universal. It is a monophonic tape recorder, and you may ask why HIGH FIDELITY should devote space to anything as old-fashioned as a monophonic recorder. The answer is simply that this instrument has a baker's dozen of features not normally found on recorders, and therefore it can serve a multitude of uses, from providing wide range fidelity at 3 $\frac{3}{4}$  ips to taking dictation at 15/16 ips.

Say "Boo!" to this recorder, and it will start up by itself and continue to record until you get tired of talking.

Push one of its controls and it will

play a reel of tape through to the end, stop, rewind, and start all over again—automatically.

Push the fast-forward (or fast-re-



Say "boo," and start talking.

wind) button, and 600 feet of tape (a 5-in. reel) will whiz from one end to the other in almost exactly a minute. At any point in this process (say when the revolutions counter is where you want it for a particular selection) you can push the playback button. The reels brake quickly but gently, there is a click, and the tape starts up in playback. Relays—just about everything is operated by relays. Everything

can be operated by remote control.

Take the Synchro-Akustomat. It's an accessory that plugs into one of the five sockets on the right-hand side of the recorder. This is the "Boo!" device. Put its three-position switch to STOP-START and the recorder will start up automatically when sound strikes the microphone. It will stop automatically when the sound ceases. The delay before shutting off is variable, from  $\frac{1}{2}$  to 5 seconds.

If you have a remote control slide projector, you can really sit back and enjoy a slide show. Hitch up the Synchro-Akustomat to the recorder and to the slide projector. Start everything going; play background music, talk, do what you will. When you push the button to change a slide, during all this talking and music, the Synchro will impose on the tape an inaudible control tone. When you have finished recording your slide show, switch the control from RECORDING to PLAYBACK, and sit back. When the control tone appears on the tape, your slide projector will automatically have a spasm and change slides. If someone asks a question and you want quiet for a mo-

ment, push the PAUSE button on the recorder; everything will stay in synchronization.

Fidelity? At 3% ips? The specs say within 5 db from 40 to 16,000 cps. I think it's far more impressive to say that my workbench checks indicated flat response, within 1 db, from 80 to 12,000 cps. That's worthy of many a recorder operating at 7½ ips instead of 3%. The critical test was to dub several fine LPs onto the tape and play them (both, tape and discs) back over a critical high-fidelity system. I doubt that one person in twenty could tell which was which, and that one would have to concentrate on the low end—which could be fudged with a little bass boost for the tape.

Yet the Uher Universal measures only 10 inches deep by 12 wide by 5½ high, and weighs only 17 pounds. In a carrying case which provides space for microphone, cables, tape, etc., the whole thing is no larger than a standard portable typewriter.

It has its own built-in power amplifier and speaker, but these can be bypassed for connection to a high-fidelity system. The built-in speaker is adequate, considering size; the amplifier is better than the speaker and so an improvement in sound can be effected by using an external speaker. When the Uher was being examined, I still had around the Jensen SS-200, and drove it to reasonable level, with surprising fidelity, via the Uher's amplifier.

The Uher Universal is supplied with a good hand microphone. It has a built-in slide switch for dictation control. All the way forward is record, and a pilot light shows red on the microphone. Down a notch is stop; down another notch is playback; and down still another notch is rewind. The switch goes automatically from rewind to play, so you can rewind a few inches of tape, let go of the switch, and your last words will be played back automatically.

The microphone input is at low impedance. This is an unusual practice for anything other than professional equipment. I don't know why Uher does this; they have the extra expense of an input transformer. But I like it, for one basic reason: you don't have to worry about how long the lead is from microphone to recorder. (Practically all professional-quality microphones are low impedance units.) I'll come back to input facilities in a moment; let's approach the Uher Universal in a semiorderly fashion.

Let's start outside. The accessories include the Synchro-Akustomat control which costs \$44.95. The hand mike comes with the recorder and is included in the over-all price of

\$299.95, which also includes carrying case. Several other microphones are available, though any microphone will work with the Uher, either high or low impedance.

There is a fine transistorized mixer which accepts basically two low level and two high level sources. Each can be switched in with a push button; each has two level controls, one fixed and one variable. The price of the mixer is \$64.95.

Then there's the Trickkey—a piece of plastic which looks very much like a Yale lock key. It slips into a slot in the erase head and holds the tape away from the head so you can record sound on sound. Costs 40¢.

Finally there are several accessories for dictation and transcription: remote controls for operation as foot pedals or on the typewriter, and a series of lightweight earphones. There is also a telephone pickup device.

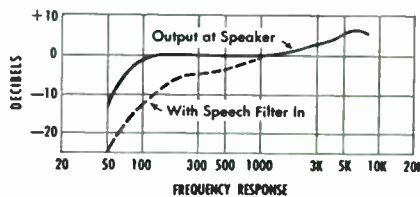
Now for the recorder itself: starting around at the upper left is a knob which both turns and pulls up. It has three positions of pull-upness, one for each speed of the recorder (15/16, 1%, 3% ips). Once speed is selected, turn the knob to turn on the unit.

The knob below is the playback level control, but it too pulls up. Up brings in a low frequency cutoff filter which pulls down playback response about 12 db at 100 cycles. This is for use with voice—dictation mainly.

Just to the left of the five function keys is a button: it's a stop button and releases the keys.

The five keys are REWIND, PLAYBACK, AUTOMATIC PLAYBACK, RECORD, FAST FORWARD. All are self-explanatory; the automatic one was mentioned at the beginning of this report. But there's a trick: depress both rewind and record, and you get fast erase. These keys are soft yet precise, very pleasant to use.

To the right of the keys, there's a button: PAUSE control. And to the right of that, a knob. This is the recording level knob. As with some of the other knobs on the Universal, this one has an up and down position. In



the down position, all is normal; pull the knob up, and an automatic level control device is brought in. It helps to equalize differences in recording level when the recorder is used for dictation, conference recording, etc.

The knob above the RECORD LEVEL control is the input selector. There are three positions: microphone, phono, radio. It would be normal to assume that the radio input is what we, in this country, call a high level input. But on the Uher (made in Western Germany) this is definitely a low level input and should not be used with anything more vigorous than a high impedance microphone. Use the so-called PHONO input for all normal high level applications, such as a tuner or tape output of a preamp control unit. The specifications give the story: microphone input is rated at 0.1 millivolt at 200 ohms. Radio is 2.0 millivolts (note that: millivolts, not volts) at 50,000 ohms. And phono is 100 millivolts (0.1 volt) at 1 megohm.

To wind up the top of the recorder: there is a three-digit revolutions counter and an electron-beam recording level indicator.

Around on the right-hand side of the recorder are five connector sockets. First is radio/phono. The pin (#3) that corresponds to phono input is also the high-fidelity output. Next comes microphone input which is also used for the remote control foot and hand switches; then comes speaker. One pin is at the input of the power amplifier and is more or less the same as #3 of the radio/phono socket, but delivers too many volts for comfortable connection to a high-fidelity system. The other pin is at the output of the amplifier. Using either pin here cuts out the built-in speaker; using pin #3 at the input does not.

Next along the line is the socket for the Synchro-Akustomat control, and finally a socket labeled "Remote Control" which is reserved for future applications, such as one control to run a battery of machines—the one for dictation playback and so on.

One or two operating notes may be helpful. The chart shows response to an Ampex standard test tape at 3% ips. Most of the variation from flat occurs because the Uher uses the European CCIR recording/playback characteristic. Fortunately, minor adjustment of tone controls on a high-fidelity system will enable U. S. prerecorded tapes to be played back very close to flat. The chart also shows the effect of the so-called speech filter.

One final word: disregard to a certain extent the instructions about adjustment of recording level. You are told to let the eye come within one millimeter of full closing—say 1/16 of an inch. Make it 3/16 to 1/4 of an inch. For one thing, the eye is frequency-sensitive; an input of 30 millivolts leaves a sizable gap between the two halves at 1,000 cycles but causes overlap at 12,000. Furthermore, over-all

frequency response is related to input level. For example, if a signal of 60 millivolts is fed into the phono input connection and two spot test frequencies recorded—100 and 10,000 cycles—and then played back and the output measured, the output at 10,000 cycles will be about 5 db below the output at 100 cycles. But if the input voltage is reduced to 20 millivolts and the test repeated, the output at the two test frequencies will be identical within a fraction of a decibel. At higher frequencies the difference is even more marked.

In stating the results of my workbench check of over-all frequency response, this characteristic was taken into consideration. In practical terms, the recording level matter resolves into: go easy on the input level for best fidelity.

## DeWALD CLASSIC N-2200

*Continued from page 115*

ble filter circuit is effective on all inputs. Silicon rectifiers are used in the power supply, with a separate bias supply for the output tubes. Generally speaking, the circuit does not show any signs of skimping, and the construction of the amplifier is solid.

We are at a loss, however, to understand why no provision was made to disable the Fletcher-Munson loudness compensation. No input level adjustments are provided. When the volume controls are set for a comfortable listening level, the bass boost is excessive. To some extent the tone controls can be used to correct this.

The tracking between the two volume controls is quite good when both are initially set for the same gain. If as little as 5 db of difference is introduced between the two channels (not an unusual amount if dissimilar speakers are used), tracking becomes very poor, to say nothing of the difference in frequency response of the two channels.

The frequency response is rather uneven, with considerable low frequency boost even at maximum volume setting. The RIAA phono equalization is excessive on the low end and deficient in highs. The rumble filter, which would normally be considered to have excessive effect at midfrequencies, actually helps to overcome the excessive bass response, and its use is almost a necessity on all program material.

Each channel can put out 16 watts (rated output is 25 watts) over most of the audio range. This is more than adequate for the average instal-

In summation, what I like about the Uher Universal is that it is small and compact, very flexible, and very easy to use. Hence it will be used a lot more than the average bulky and awkward recorder. In addition, and important to the readers of HIGH FIDELITY Magazine, the fidelity is ample for anything but the most stringent requirements. Since I have had the Uher, I have done a lot of recording I always intended to do before, but never got around to. The recorder has gone along a couple of times to local musical events; I plugged it in to my Conrac television receiver to preserve a Leonard Bernstein hour-long program . . . since I'm "on the cable" and the fidelity is never very good, I put the whole thing on one track of a 600-foot reel, at 1½ ips. So for about 75¢ I have an hour of definitely interesting

listening and entirely adequate fidelity. My big semiprofessional recorder is way across the room, and it really isn't worth the trouble to move it and then use up both tracks of a 1,200-foot reel. Having the Uher Universal has brought back, for us, some of the fun of tape recording. And that's important.

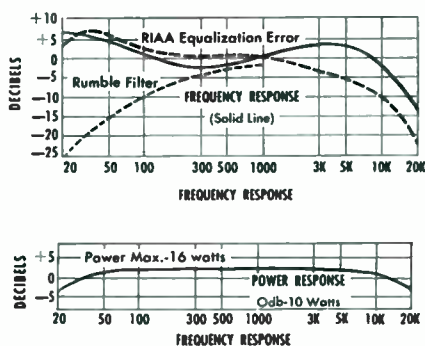
CHARLES FOWLER

**MANUFACTURER'S COMMENT:** Another application of the Universal, of which Mr. Fowler was not aware, is personal monitoring. Using a high quality, high impedance crystal earphone, wired into pins 2 and 3 of the loudspeaker output socket, you can monitor recordings, with excellent fidelity. The Synchro-Akustomat can be used with any sound source, as well as the microphone. It is also important to note that the Universal's push-button keys are completely jam- and foolproof. Depressing the wrong key or keys will not harm the recorder. The Universal is driven by a hysteresis synchronous motor.

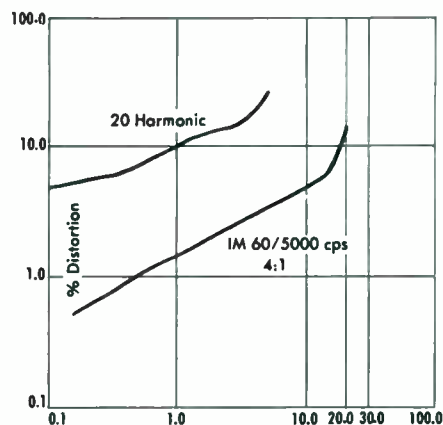
lation. As is always the case with low-priced amplifiers, the very low frequencies suffer, and the distortion at 20 cps is high at all power levels. This, of course, is not a serious factor if distortion falls at higher frequencies. The intermodulation distortion is reasonably low at powers of a fraction of a watt (which are normal listening levels) but reaches the 2% mark at about 2 watts and is excessive at all higher powers.

The gain is high, and hum levels are reasonable, though a bit high on the magnetic phono input. This is no doubt aggravated by the built-in bass boost, which maintains a relatively high hum level even when the volume is reduced to normal settings.

Oscillation occurs if the amplifier is loaded with 0.07 mfd, which makes it an unlikely choice for driving electrostatic speakers. The distortion level at outputs of several watts also makes it a poor choice for the lower efficiency speakers. Most low-priced speaker systems are of sufficiently high efficiency so that reasonable volume



levels could be maintained without excessive distortion from the amplifier.



To summarize, the chief drawbacks of the N-2200 amplifier are the combination of conditions which produce excessive bass response, and the poor volume control tracking when the two controls are offset to provide channel balance. The distortion, in many cases, could be considered a secondary fault. It would seem that a slight redesign of this amplifier could correct these difficulties, without changing its price, if some of the luxuries such as tape monitor and phase reversal switch were eliminated.

H. H. LABS.

**MANUFACTURER'S COMMENT:** As Hirsch-Hauck points out, the "Classic" N-2200 is provided with the necessary controls to give "operating flexibility" to the unit that "compares favorably with many higher priced amplifiers."

We have designed a unit with, to quote the report, "an impressive complement of control functions" and have done so at a cost to the consumer of only \$139.95. We by no means wish to represent the "Classic" N-2200 as comparable to units with the same functions that cost twice as much. For the high-fidelity shopper seeking flexibility and performance in a stereo control amplifier at a modest price, the "Classic" N-2200 is a good buy.



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**BREAK-THROUGH IN TAPE**

*Continued from page 47*

disc recordings in the future if certain specific factors are in its favor. The factors, he says are:

- 1) Price. A tape cartridge should cost no more than a disc for an equivalent amount of music.
- 2) Playing convenience. The player must be automatic; it should include a changer mechanism.
- 3) Cartridge size. Even with LPs, storage has become a problem for the regular collector. Tape cartridges should be much smaller than discs.
- 4) Ease of operation. The CBS Labs. believe that in the right cartridge the tape will be almost indestructible. The mechanism will do all of the handling.
- 5) Quality duration. Tape maintains its quality for an almost indefinite length of time. In a sealed cartridge dust cannot get in to mar the tape or the reproduction.
- 6) Other advantages. In disc recording, tracking error and thus distortion rises towards the inner grooves. On tape, this problem doesn't exist.
- 7) Portability. The ideal tape cartridge system should be more portable than any currently available, tape or disc. It should function as a small, transistorized, battery-operated player that will work as well in a car, boat, plane, or on the beach as it does in the user's living room.

What about the 3M-CBS system? Can it meet or better the disc on all of these grounds?

Dr. Goldmark smiled and said nothing.



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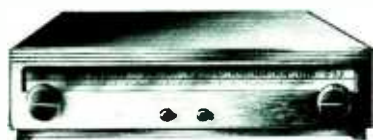
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## PIOTR ILYICH

*Continued from page 49*

way of orchestrating "antiphonally" at certain points. In this context, techniques of motivic and thematic development can be seen as details within the large design, rather than primary agents of a composition's coherence. Tchaikovsky's music is thus less dependent upon the *interval* than that of the German composers. For example, the interval of a fifth is the basis of tonal organization and accounts for most of the detail within a Haydn symphony; in Brahms, it is usually the third. In Tchaikovsky it is all a matter of dramaturgy—contrast, timing, and coloration—in both the large design and the smaller details that support it.

This gives much of his music a strangely static quality, for me at least. To be sure, it communicates a sense of progress towards a goal, and there is always its vivid rhythmic life. Yet after listening to a Tchaikovsky work, along with the recollection of dynamic movement one has a somewhat paradoxical feeling of musical elements being "fixed" at certain points within a well-defined frame, always with complete clarity and accuracy of musical purpose. I am not suggesting that Tchaikovsky was the original composer of *musique concrète*, as some reader might rashly infer. But this point of view may give jaded listeners a fresh perspective on his work. For one thing, it may help explain the undeniable success of his repetitions and sequences, a basically rather primitive musical technique.

It may also illuminate his general approach to the expressive and formal demands of his period. Like all other nineteenth-century composers he toiled in the shadow of Beethoven, and the consciousness of inevitable comparison with that master was as strong in Tchaikovsky as in any of his contemporaries. Where Brahms met the situation by archaic use of, and expansion of, the methods of the past, and Wagner simply brought the Ninth Symphony into the opera house, Tchaikovsky experimented endlessly with large, simple dramatic contrasts and their relation to each other. This can be most clearly illustrated by the way he disposes the movements of his symphonies. While the Second is completely orthodox in its structure, the Third is built on a five-movement scheme, with two dancelike movements surrounding an Andante. In the Fifth Symphony, the inclusion of a waltz indicates how clearly he felt

*Continued on next page*

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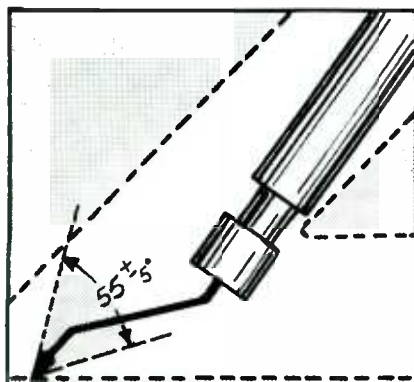
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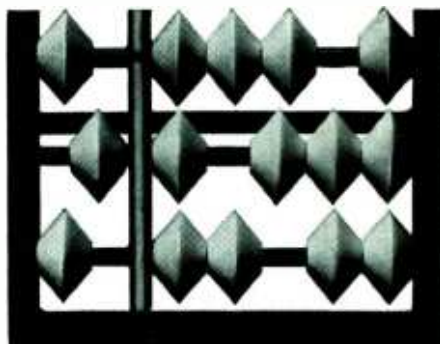
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**PIOTR ILYICH**

*Continued from preceding page*

the need of contrast different from that provided by either a scherzo or the rather tranquil intermezzos of Brahms and Mendelssohn. All this experimentation culminates, of course, in the astonishing plan of the *Pathétique*, the most original and successful single symphonic solution to post-Bethovenian problems of form and content.

It goes without saying, by the way, that the *Pathétique* has been criticized for the very things that insure its success. We are told, for instance, that, in the first movement, the violent contrast between the songlike second theme and what has gone before "destroys symphonic thought." Personally, I don't hold with *a priori* definitions: symphonic thought means one thing in Haydn, quite another in Mozart, others still in Berlioz, Webern, Strauss, Stravinsky, Debussy, and Carl Philip Emanuel Bach. I deliberately jumble these names together in order to emphasize the futility of applying any single fixed criterion—the use of the Germanic technique of motivic development, or whatever—as a standard for evaluating a composer's work. In any case, the presence of the "lyrical theme" in the *Pathétique*—in just that spot and with just that contrast to its surroundings—seems to me beautifully calculated. The effect is of something completely inevitable. In terms of this symphony, a theme in the same tempo, arising organically from preceding material, would be unthinkable.

The burden of all this is that Tchaikovsky was unsurpassed in what might be called a "sense of medium." His music is *inherently* orchestral, in the sense that Chopin's is pianistic and Verdi's is vocal and dramatic. Brahms's work, for example, does not share this quality; the listener's pleasure centers on its constructional interest, its somewhat melancholy archaism, and the fascinating way Brahms bent his fundamentally romantic spirit to the stern mold of classicism. Wagner's music is natively orchestral, certainly, but shouldn't be. For all its glowing richness, *Rheingold*, for example, is totally unsatisfactory as the kind of experience it was apparently intended to be because the singers on the stage have no meaning in any musical or dramatic terms. Tchaikovsky, simpler of soul and more honest in his purposes (than Wagner, at least), was able to deal with the fundamental problem of expressing himself in the medium of his choice more effectively than either of his two great contemporaries.

He was, indeed, one of the two or

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three greatest orchestrators of his whole century—only Berlioz and Strauss equaled his imagination and skill—and of the three Tchaikovsky was far and away the *clearest*. His scores are models of exactitude and clarity of intention, whether his aim is the delicacy of, say, *The Dance of the Mirlitons*, or the shattering climaxes of *Francesca*. All the different categories of his immense talent are best expressed orchestrally. Take, for example, his melodies. They are not vocal in origin, as are those of most of the great melodists (a discovery made by dozens of popularizers who have tried to adapt them as jukebox tunes—modifications are almost always needed, octave changes because of their great range, or elimination of chromatic intervals). In their expansive, sweeping character they are precisely suited for exactly the kind of treatment Tchaikovsky gave them, something that can by no means be said of all important composers. This is why Tchaikovsky never wrote a great song, in part the reason why he never wrote a great opera. It is also why he did write great orchestral music.

A sideline on this for record collectors with good high-fidelity equipment is that Tchaikovsky's handling of the orchestra makes for some remarkable experiences in sound—and in stereo it can be really astonishing. His knack of bouncing a phrase around among the different choirs of the orchestra is especially something to look out for.

Tchaikovsky has suffered from the overplaying of his music, and of course he must be listened to with fresh ears. But if one can get sufficient distance from, say, the slow movement of the Fifth Symphony to consider it on its own terms, one can see how handsomely profiled and finely contrasted its themes are and how beautifully the movement fits into the large design of the whole work.

It is this clarity of purpose and execution that has attracted the contemporary admirer of Tchaikovsky to his ballets and suites. My point is that these same qualities are present in his large orchestral works. After all, Tchaikovsky was one man, not two. The magnificent sense of gesture, the dazzling instrumental inventiveness, the unerring accuracy of dramatic contrast that animate *The Sleeping Beauty* are also the pleasures of his symphonies and overtures—and his works of both kinds speak with the same unmistakable and eloquent voice.



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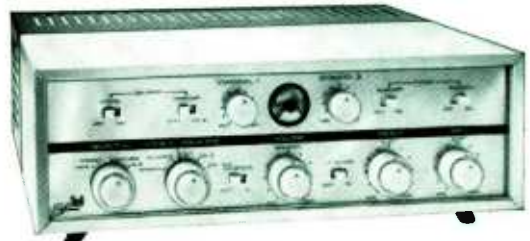
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**STEINWAYS**

Continued from page 45

to the Steinway men out front, they assume (perhaps rightly) that it sounds that way to the rest of the audience and conclude in a trice that this is no way to stir up sales. To protect its interest the company has retired CD instruments even while some artists claimed that they could not live without them. The ailing instrument is sold, sent away, or rebuilt beyond recognition, but its CD number is removed and sometimes assigned to the replacement concert grand added to the basement pool. The day will surely come, Fritz Steinway is convinced, when some artist with an impassioned preference for, say, CD 234 will fail to notice that the number is now stenciled on a newly minted instrument—same number, different piano.

The Steinways have been coping with the idiosyncrasies of pianists, however, almost since the day in 1836 when Henry Engelhard Steinweg started making pianos in the kitchen of his house in Seesen, a tiny mountain town in central Germany. Twenty years later his sons were putting together pianos in a loft at 85 Varick Street, in New York City, and a Steinway daughter was selling them as fast as they were finished by offering to give free piano lessons to prospects who needed that extra little push before they would make the purchase.

The Steinways got into the habit of supplying pianos to the best pianists in exchange for glowing testimonials back in 1872 when they engaged Anton Rubinstein to make his first American tour under their management and at their piano. At the time, the piano business was as competitive as the detergent trade is now, and to make the Russian virtuoso's performance on their product as broadly appealing as possible to American audiences, the Steinways induced him to play a set of variations on *Yankee Doodle Dandy* at the end of each concert. Result: an incalculable number of orders placed for pianos just like Rubinstein's. The Boston manufacturers of Chickering pianos induced Hans von Bülow to do the same honors for their instrument, but with less salutary results. In Baltimore he took one look at the gold-lettered brand name hung on the side of the piano, dumped it on the floor, and announced to the assembled audience that he was not a traveling advertisement. A few years later he became a traveling advertisement for Knabe. Over the years well-known performers have switched allegiance—notably from Steinway to Baldwin, and vice versa—but no one gets unduly alarmed. On a "names-not-for-publi-

cation" basis, some Steinway artists have high praise for the Baldwins they have been invited to try at that company's Manhattan showroom on 54th Street. But stories persist that some Baldwin artists have surreptitiously made their recordings on Steinways.

This would seem to suggest that there is something essentially different about the sound of a Steinway. There may be, but the manufacturers cannot name what it is, and if the Baldwins could isolate it they would probably incorporate it. Both companies have experimented with the shape of the black keys, and many a pianist led blindfolded to one or the other instrument could tell which company made it by rubbing his finger along an E flat without even sounding it. One pianist in New York maintains he can tell the difference between the two makes of instruments by smelling them, and another says he can look at a recital audience and know whether the pianist on the bill is a Steinway or Baldwin man as easily as a baseball buff could tell Dodger rooters from Yankee fans. Winston Fitzgerald, Fritz Steinway's soft-spoken assistant, claims he can hear the difference every time, on records or in recital halls. The man he works for feels less sure of himself, but allows that he could probably separate his instrument from the competition's if the same pianist played the same piece in the same way in quick succession on a Steinway and Baldwin standing side by side.

Whatever value lies in the opinions of experts (self-appointed or otherwise), public testimonials seem to signify little. Though he is the most publicized figure on the Baldwin list, the New York Philharmonic's Leonard Bernstein is music director of an orchestra whose official piano is the Steinway, and on the orchestra's European tour Bernstein played Steinways most of the time because there were few Baldwins around. Even when there are lots of Steinways around, the company's artists are still caught in compromising situations with other pianos. Steinway's Van Cliburn was elaborately photographed at the recent Russian fair in New York, proudly seated at a Soviet Estonia baby grand; Steinway's three Casadesus were honored guests at the Pleyel Bicentennial at the Lamoureux Concerts—where Robert, Gaby, and Jean played the Bach Triple Concerto on three Pleyels; and when comedian Jimmy Durante tears apart a piano in his nightclub appearances, the instrument is a Steinway—and it is hard to see what good that does for sales.

If selling Steinways ever gets difficult (it has been before, but is not

now), one sure way to sell a lot of them would be to reclaim those on loan, close up the basement, and make pianists buy their own instruments. A benefit concert on a grandiose scale could help out those young professionals otherwise unable to afford the essential tool of their trade. It could even be a nonpartisan benefit, with something in it for everyone. Charles Munch, a Baldwin man, could guest-conduct the Philadelphia Orchestra (which has an exclusive contract with the Lester Piano Company) in a concert on the stage of the Metropolitan Opera House (where the official instrument is the Knabe piano). The soloist in a Chopin concerto (the composer was a Pleyel man) could be Artur Rubinstein, who plays only a Steinway and even bought one. With just about every maker's product endorsed at the same time, the endorsement business might come to an end. There would remain only the matter of passing out the benefit money to the deserving pianists. The Steinways think they know just what would happen. There would be a great tumult in the basement on 57th Street, where the artists would be bidding against one another for last year's Horowitz or this spring's Rubinstein.



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## KARL BOHM

Continued from page 55

are among the simplest Mozart ever wrote, and yet in their context they are a stroke of musical and dramatic genius. This is the sort of passage to which a majority of operagoers pay no attention, and which a mediocre conductor might never notice. The sensitivity and awareness that throw such a passage into relief can make the difference between a great performance and one of mere competence.

To hear Böhm's haunted *Wozzeck* one would never imagine that he is a Mozart specialist. How one man can encompass the nightmare horrors and despair of *Wozzeck*, and then project the radiance, the wit, and the melting grace of Mozart's comedy of manners *Così fan tutte*, is hard to guess. To hear him conduct this delicate Mozartean fantasy in the tiny Redoutensaal of the Imperial Palace in Vienna, with a reduced Vienna Philharmonic in the pit and six top singers of the Vienna Opera, is as close to perfection as one is likely to come in a practical operatic world.

Since few of us can make the trip to Vienna during the Viennese opera season, we are fortunate that Böhm's *Così fan tutte* is available on London discs. As a Strauss fan, Böhm is also particularly pleased with his London recording of *Die Frau ohne Schatten*, and he makes no secret of the fact that he would like to conduct this opera in New York.

His most recent album is Strauss's *Der Rosenkavalier*, recorded in Dresden with Rita Streich, Irmgard Seefried, Kurt Böhme, and so great an artist as Fischer-Dieskau in the secondary role of Faninal. It was released here in January by Decca.

This company, to which Böhm is now under contract, plans to have him record the entire Strauss repertoire. It already has his *Zarathustra*, *Heldenleben*, and *Alpensinfonie* in its catalogue. *Till Eulenspiegel* and *Don Juan* have been recorded but not yet released; recordings of *Salome* and *Elektra*, with Inge Borkh in both title roles, are scheduled for the near future.

During his second season at the Metropolitan, in addition to *Wozzeck* and a repetition of *Don Giovanni*, Böhm conducted Wagner's *Meistersinger*. In part his interpretation was already familiar to record collectors. I still remember my own excitement, back in 1939, over Victor's uncut third act of *Die Meistersinger*, issued in two giant 78-albums "with Karl Böhm conducting forces of the Dresden State Opera." Hans Hermann

Nissen was the superb Sachs, and the set was not only one of the biggest but one of the most distinguished then available. Reissued on two LPs in Victor's "collectors" series, it was kept in the catalogue until two years ago. It is still this listener's preferred recording of the third act.

In January of 1954 Böhm was reappointed director of the Vienna Opera for five years. But as his fame increased, so did demands for his appearances all over Europe and in the United States. His direction was fine for the Vienna Opera when he was there, but critics claimed that standards slipped when he was away on tour. In any case Böhm resigned his post only thirteen months after his reappointment. "After nearly thirty years of burdensome desk work"—the august position of Generalmusikdirektor includes much administration—he says, "it has been a tremendous relief to concentrate on what I really love."

Today Böhm makes his home in Vienna, or rather in the ancient suburb of Grinzing, famous for its little garden restaurants where, since time immemorial, artists and musicians and other sociable Viennese have gathered on spring days to sample the new wine of the current year. When they are not in New York or Buenos Aires, Berlin or Paris, or elsewhere on tour, Böhm and his gracious wife live in their comfortable Grinzing apartment with balcony overlooking a private garden, great trees, and an expanse of lawn and flowers—and all a fifteen-minute drive from the stage door of one of the greatest opera houses in the world. A devoted Fräulein Zilli provides a sumptuous Viennese cuisine, which is the downfall of guests attempting to diet but seems to have no effect on the youthful figures of host and hostess.

Early in 1958 Böhm signed a contract for another three years with the Vienna Opera, obligating him to conduct some three to four months a year there. The rest of the time he can tour. This means he can spend a substantial part of the season at the Metropolitan. This season, in addition to *Tristan und Isolde* and *Don Giovanni*, his Metropolitan assignments have included Beethoven's *Fidelio* and Wagner's *Die Walküre*. When the Metropolitan season ends, Böhm will be off for Japan for a tour in cherry blossom time.

Next season he will be back again at the Metropolitan to conduct, among other operas, the *Wozzeck* for which he is rightfully famous.



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Continued from page 53

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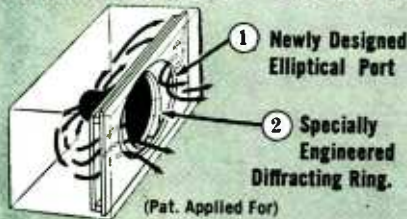
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