high fidelity

FEBRUARY THE MAGAZINE FOR MUSIC LISTENERS 60 CENTS

IN THIS ISSUE

THE CLEVELAND ORCHESTRA

THE ARCHIVE PRODUCTION: TEN CENTURIES OF MUSIC ON DISCS

GREGOR PIATIGORSKY: VISIT TO AN UNTYPED CELLIST

the giggles

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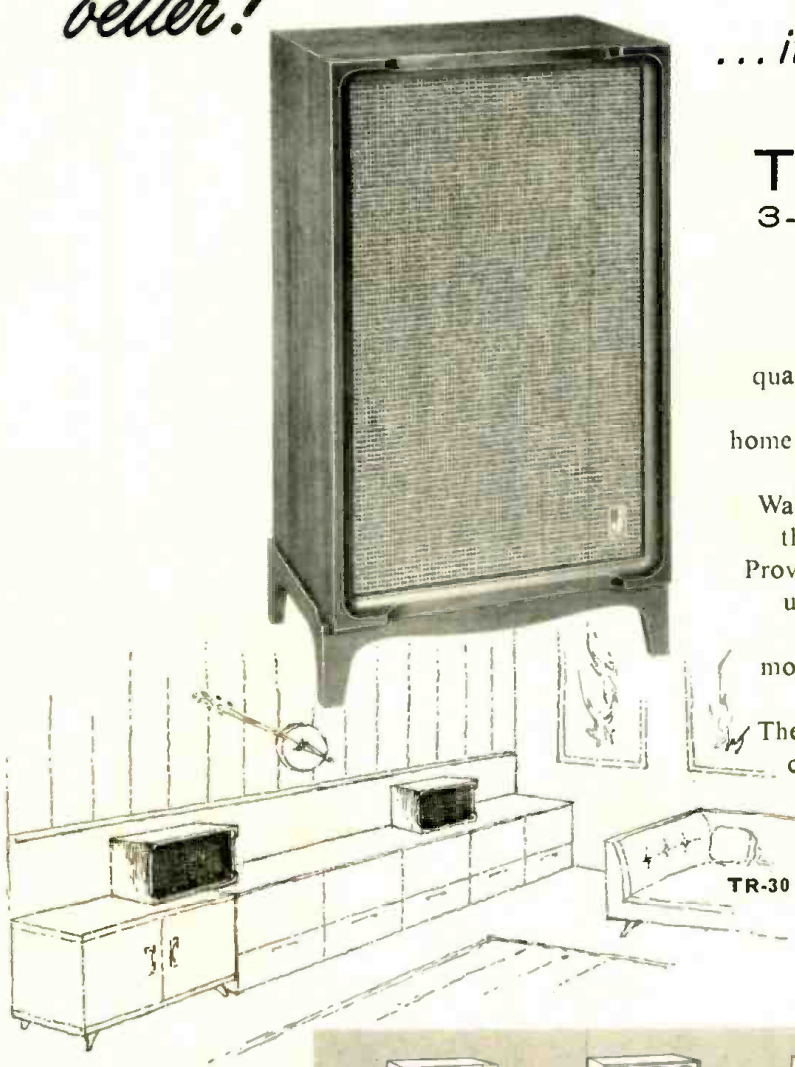

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We believe you will agree that the new Jensen TR-30 TRI-ETTE is the finest small speaker system produced regardless of cost. Superior quality precisely engineered components, brilliantly matched and balanced, provide the ultimate in home speaker performance. And you have the choice of styling that includes smart Danish in warm Walnut, subtle Contemporary in clean Limed Oak, the elegance of Traditional Mahogany, authentic Provincial in lustrous Cherry or a special unfinished utility model to paint or stain as you choose . . . excellent for custom building-in, too. Furniture models are finished on all four sides providing the versatility of horizontal or vertical placement. The accessory matching base creates a small-scaled consolette if you prefer. See and hear the TR-30 TRI-ETTE soon . . . it's wonderful for mono hi-fi . . . superb as a stereo pair.

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Unfinished model $134.50 Consolette base $9.95

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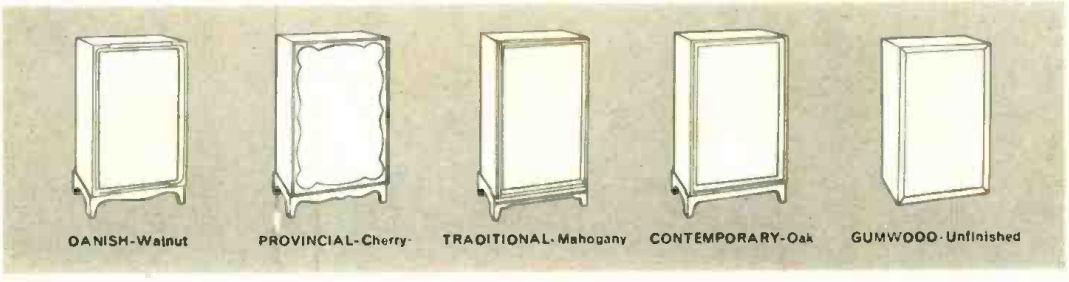

TR-30 TRI-ETTE FEATURES NEW COMPONENTS

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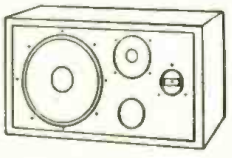

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Here is responsible performance . . . in four superb models . . . **for all who can hear the difference.** From a gentle pianissimo to a resounding crescendo–every movement of the stylus reflects a **quality touch** possessed **only** by the Stereo Fluxvalve.

LISTEN! . . . and you will agree Pickering has **more** for the best of everything in record reproduction –mono or stereo, **More Output–More Channel Separation–More Response–More Record Life!** In short . . . **more to enjoy** . . . because, there's **more quality** for **more listening pleasure.**

Ask for a Stanton Stereo Fluxvalve* demonstration at your Hi-Fi Dealer today!

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high fidelity

FEBRUARY 1961

volume 11 number 2

including **AUDIOCRAFT** *and* **HI-FI MUSIC AT HOME**

Cover Wire Sculpture by Richard Troy

Published monthly at Great Barrington, Mass. by The Billboard Publishing Co.

Second-class postage paid at Great Barrington and at additional mailing offices. One-year subscription in U. S., Possessions, and Canada $6.00. Elsewhere $7.00.

AUTHORitatively Speaking

Inasmuch as our relations with **Robert C. Marsh** began only when we were all past our first youth—which statement is not to be construed as indicating that R. C. M. has been overtaken by middle age, though we sometimes think *we* have —we had not known that our friend and colleague was an Ohioan born and bred. Although Mr. Marsh, now music critic of the *Chicago Sun Times*, has since traveled far afield both in this country and Europe, in writing of the Cleveland Orchestra he stands staunchly on native grounds. You will certainly find nothing resembling home-town chauvinism in "One Hundred Men and a Perfectionist," but neither will you find an apologia. Why the latter isn't needed will be perfectly clear when you turn to p. 36.

The account of a visit to Piatigorsky (see p. 44) is written by **Peter Yates**, acquaintance and California neighbor of the cellist. Professionally, Mr. Yates is what he rather formally describes as a civil servant; avocationally, he is a musician and music critic. With his pianist-wife, he founded, and for some fifteen years directed, the Los Angeles chamber concerts called "Evenings on the Roof," and now presents under that name a weekly program of music and poetry from FM station KPFK. He is also contributing editor for music to *Arts & Architecture*, and has written for many other periodicals. Mr. Yates's most recent musical-literary endeavor is his book *An Amateur at the Keyboard*, which is expected to be brought out by Pantheon Books this year.

Fritz A. Kuttner is among the more scholarly of our contributors, being a specialist in such esoteric fields as archeomusicology and Oriental musicology and belonging to a formidable list of learned societies, in whose professional journals his name frequently appears. Unlike some other specialists, however, Mr. Kuttner is able to make the result of his researches meaningful to the less well informed. For this reason (among others —we know better than to think that long-time HIGH FIDELITY readers have not gone through their novitiate) we count him as one of our favorite authors. This month he writes—very appropriately, we feel—about a scholarly project that, like much of his own work, is intended also for the pleasure and enlightenment of the layman: see "The Archive Production," p. 48. Incidentally, Mr. Kuttner is at work on a full-length study of the science of high fidelity, but he won't reveal publication date; when it does appear, there'll be no lacunae, we're sure.

COLUMBIA RECORD CLUB offers with pride
the greatest musical achievement since the introduction of stereo records

The first complete recordings of the

9 SYMPHONIES
of
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conducted by

BRUNO WALTER

with the Columbia Symphony Orchestra

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STEREO

in a deluxe package of
seven 12-inch long-playing records

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Seven 12" Columbia stereo records in a luxurious box, covered with white leather-like Fabrikoid and lustrous black-and-gold cloth. Also includes 48-page booklet with previously unpublished photographs, program notes, anecdotes and reviews by Beethoven's contemporaries and present day critics.

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If you now own a stereo phonograph, or plan to purchase one soon, here is a unique opportunity to obtain — for only $5.98 — this magnificent Columbia 7-Record Set containing all nine Beethoven Symphonies . . . in glowing performances by one of his greatest interpreters, Dr. Bruno Walter . . . and reproduced with amazingly realistic "concert hall" fidelity through the miracle of stereophonic sound!

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HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

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The records you want are mailed and billed to you at the regular list price of $4.98 (Classical $5.98; occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

MAIL THE COUPON TODAY! Since the number of Beethoven Sets we can distribute on this special offer is limited — we sincerely urge you to mail the coupon at once.

ALSO AVAILABLE IN REGULAR HIGH FIDELITY!

If you have a standard phonograph, you may receive the regular high-fidelity version of this Deluxe Beethoven Set for only $5.98. The plan is exactly the same as outlined above — except that you pay the usual list price of $3.98 (Classical $4.98; occasional Original Cast recordings somewhat higher), for the regular high-fidelity records you accept. Check appropriate box in coupon.

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Please send me, at once, the Deluxe 7-Record Set of Beethoven Symphonies, for which I am to be billed only $5.98, plus a small mailing and handling charge.

Send my Beethoven Set and all future selections in (check one) . . ☐ REGULAR ☐ STEREO

. . . and enroll me in the following Division of the Club:
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I understand that I may take selections from *any* Division. I agree to purchase six selections from the more than 200 records to be offered during the coming 12 months, at usual list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a Bonus record of my choice FREE for every two additional selections I accept.

Name.....
(Please Print)

Address.....

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

APO, FPO addressees: write for special offer
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Dealer's Address.....57

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We had much to do with sparking the national interest in components by making them good to look at—as they were good to listen to.

We inspired a revolution in high fidelity kits when we introduced Citation—and Citation "set a new high in construction and performance."

The Award Series—the wonderful new A500 Amplifier and F500 Tuner—crystallizes our love for this work, our experience in it and our urge to create a product group that will excite your admiration.

I am convinced that this new series will do just that. I am most hopeful that you will find the time to see and hear these superb new instruments for yourself.

Sincerely,

Sidney Harman

Sidney Harman, President
Harman-Kardon, Inc.

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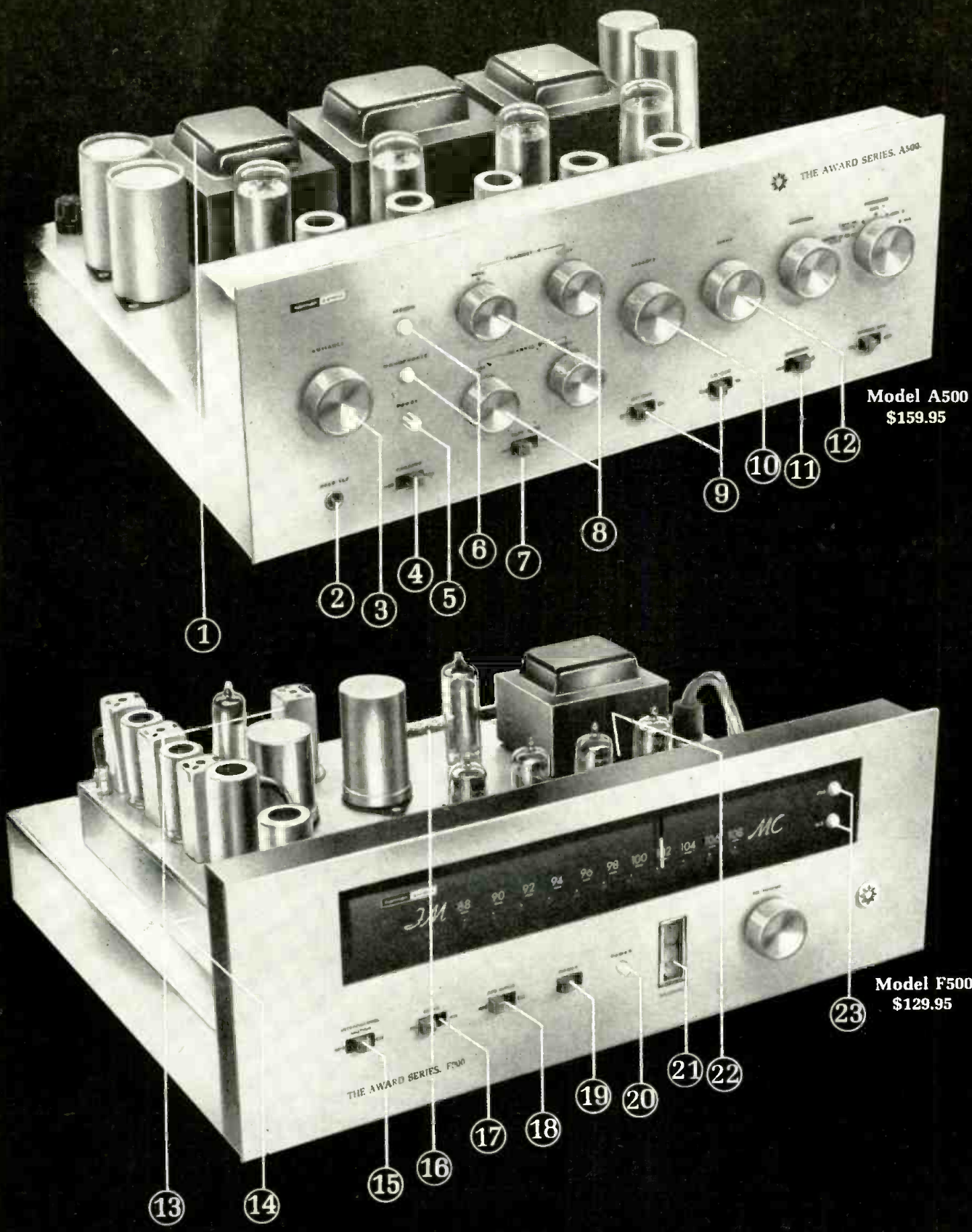
Everything...



Model A500
$159.95

Model F500
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Model A500 powerful 50 watt stereophonic amplifier. Engineered to deliver professional performance at a remarkably low price. (1) **Massive Output Transformers.** Specially designed to provide frequency response beyond the normal range of human hearing. Phase shift is minimized and flawless reproduction is insured within the audible range. (2) **Stereo Headphone Input Receptacle:** Conveniently located on front panel to permit easy use of stereo headphones. (3) **Ambiance Control:** Acts as a center channel gain control. If an external delay network is used, the ambiance control regulates the amount of signal transferred into it. (4) **Speaker Phasing Switch:** Maintains proper speaker phasing for best low frequency response. (5) **Illuminated Push-Button On/Off Switch:** Permits instrument to be turned on and off without upsetting careful setting of controls. (6) **Blend Indicator Lights:** Function as precise guide in selection of stereo blend between channels. (7) **Tape Monitor Switch:** Permits monitoring of tapes while recording. (8) **Individual Bass and Treble Tone Controls:** Separate controls for each channel. (9) **Separate Hi-cut and Lo-cut Filters:** To eliminate annoying rumble and record hiss. (10) **Zero to Infinity Balance Control:** So remarkably effective that it can balance any speaker system regardless of listener's position in the room. (11) **Stereo Contour Control:** Boosts bass energies at low listening levels. (12) **Blend Control:** Eliminates "hole-in-the-middle" effect by introducing a variable amount of blend between the two channels.

Model F500 sensitive, distortion-free FM/Mx tuner. (13) **Wide-Band Discriminator:** Assures excellent capture ratio with virtually no distortion. (14) **Twin Tuning Gangs:** Exclusive Citation design provides outstanding selectivity and eliminates stray capacitance and inductance. Two tuned circuits precede first RF stage for excellent spurious response rejection. (15) **Interchannel Muting:** Effectively eliminates interchannel tuning noise. (16) **Tuner Output:** Wideband response flat two octaves above and below the normal audible range for "Citation Sound" quality. (17) **FM/Multiplex Mode Control:** To switch multiplex adapter into circuit for multiplex reception. (18) **Automatic Frequency Control:** With regulated voltage supply maintains absolute oscillator stability regardless of line voltage variation. (19) **Range Switch:** To permit excellent reception of distant stations. (20) **Illuminated Push Button On/Off Switch.** (21) **D'Arsonval Movement Tuning Meter:** Measures discriminator balance and permits perfect visual tuning of all FM stations. (22) **Plug-In Multiplex:** Space provided on chassis to accommodate a complete multiplex adapter for FM stereo reception. (23) **Stereo Indicator Lights:** Instant visual identification of mode (FM or Stereo) of operation.

Both instruments are handsomely finished in brushed gold.

For complete information on the new Award Series, write to: Dept. HF-2, Harman-Kardon, Inc., Plainview, N. Y. All prices slightly higher in the West.

harman kardon

CIRCLE 48 ON READER-SERVICE CARD

Enoch Light . . .

In and Of Command

STEREO is like an open umbrella," said Enoch Light of Command Records the other day, settling back in his chair to elaborate on a subject which he obviously enjoys. "Every rib is exposed and any flaw in the silk is right there in front of your eyes. In monophonic recording, the umbrella is closed. The ribs and the cloth are there, all right, but they're mostly hidden."

Enoch Light is a man who knows how to open the stereo umbrella with a flourish; he also possesses an array of aptitudes which permit him—perhaps compel him—to engage in practically every facet of record making, from the musical beginnings right through to merchandising and distribution. Specialization has little meaning for an acoustical expert who is also a violinist, a certificate holder (in conducting) of the Salzburg Mozarteum, a band leader, an arranger, and—most recently—the founder of a spectacularly successful record label.

The sonic qualities of Command records and of those released by the company's older affiliate, Grand Award, have caused something of a stir, not only among popular music fanciers but in the canny and critical ranks of listeners in pursuit of the ultimate in sound reproduction. Two Light albums, "Persuasive Percussion" and "Provocative Percussion," have run up sales amounting to more than $1,500,000 each, and in the process have turned upside down the usual ratio of mono-to-stereo selling: the nationwide norm is about 70% monophonic to 30% stereo; Command's figures are exactly the opposite.

Mr. Light is an old pro. He worked as a band leader at the larger hotels in New York during the Thirties and Forties and was also at one time a recording conductor for Columbia and RCA Victor. Memories of those days fill him with something like nostalgia. "Life was so simple then. When you made a monophonic record, you simply seated your orchestra in the normal way, set up three or four mikes in the usual places, and that was all there was to it. But now! I'm simply exhausted after a session for stereo."

A few questions on our part produced the reason why: Mr. Light works, so to speak, both sides of the street. He spends almost as much time in the control booth with the engineer as he does on the podium, and he makes a practice of letting his orchestra, after a thorough rehearsal, play through the entire program without him while he listens with the engineer and explains at each step of the proceedings exactly what effects he wants. Only then does he begin actually to record. In addition, of course, there are the usual complications of working out the seating arrangement and mike placement, which vary with every record.

Enoch Light's accumulated experience with these diverse problems led, two summers ago, to his teaching a course at New York University on "Techniques of Sound Production." His students, all adults and all amateurs in the recording field, were so curious about the properties of stereo that Light began to ponder upon the usefulness of test and demonstration records to reveal the full potentialities of a stereo playback system. Mr. Light's pedagogical problems have borne fruit, and a demonstration disc on the Command label is due very shortly.

Another of Mr. Light's multiple roles is arbiter of fashion in the sometimes dubious realm of pop record jacket-designing. "Too many girls, too few clothes," was the essence of his opinion on the subject, and he persuaded, forthwith, no less an artist than Josef Albers, Professor Emeritus of the Yale School of Design, to draw the cover for "Persuasive Percussion." Seldom before had a popular record (or a classical one) appeared in the severe garb of abstract shapes and asymmetrical designs; everyone had misgivings except Messrs. Light and Albers. The album was shipped to dealers in cautious numbers, and was promptly sold out. Light's faith in public taste was confirmed, and most Command jackets since then have continued in the same artistic tradition.

Just what will be the fruits of the conductor's current four or five mornings a week in the recording studio is anyone's guess, but one rule of thumb seems indisputable: the public knows what it wants, and Enoch Light seems to know how to supply it. SHIRLEY FLEMING

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RECEIVER
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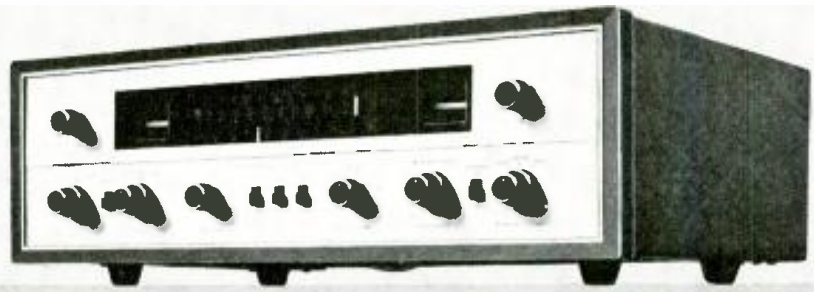
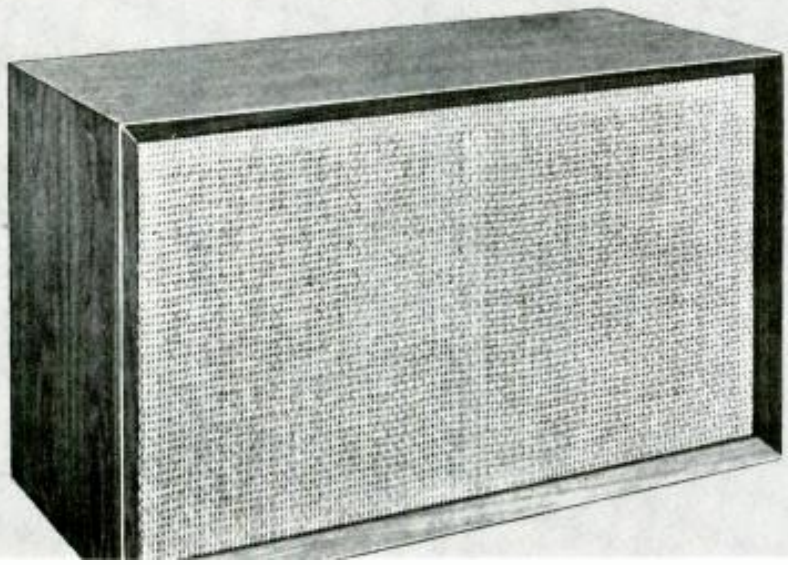
THE 800





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■ *Twice as sensitive* as any competitive stereo receiver—and easily the *most powerful*, with a conservative rating of 60 watts *distortion-free* music power! The 800 incorporates the famous Golden Cascode front-end for outstanding FM sensitivity! The AM signal is of FM calibre! *Unlimited flexibility* for every application, including Center Channel, Tape Monitoring and Multiplex Stereo! **$429.50**

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■ New FREE-PISTON Three-Way Speaker System. Exclusive six-pound FISHER encapsulated magnet structure and two-inch voice coil used on *all three* speakers makes the XP-3 *the world's most efficient compact system!* Achieves unexcelled bass and transient response and performs with total absence of parasitic coloration. Frequency Response: 30 cps to beyond audibility. Unstained Birch **$219.50**
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...A SPECIALLY COMMISSIONED LIMITED EDITION RECORDING...

"The Orchestra... The Instruments"
No. LS661

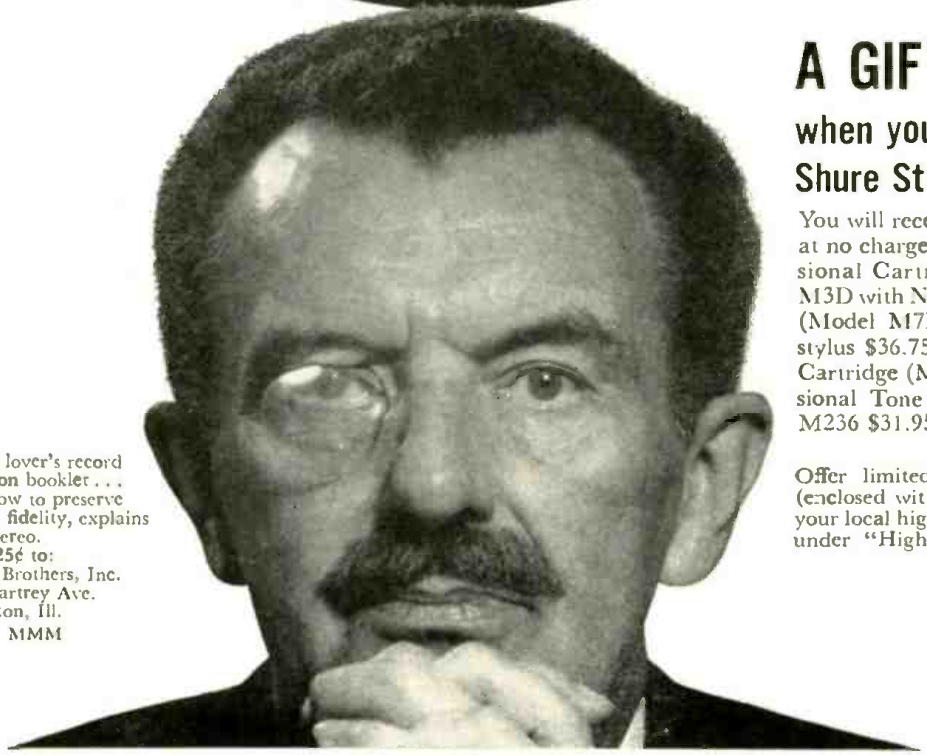
Without a doubt, the most ambitious, musically sound, entertaining and informative privately commissioned stereo recording to date. Superbly original in concept, extraordinary in scope, it shows how each instrument (and instrumental choir) emanates from the orchestra in the correct spatial relation to all other instruments. Supervised by Dr. Kurt List, winner of the Grand Prix du Disque, renowned composer, critic and Musical Director of Westminster; recorded by the Vienna State Opera Orchestra in the acoustically brilliant Mozartsaal concert hall; Franz Bauer-Theussl conducts, with first desk soloists. Program material is a cohesive musical entity with works of Cimarosa, Debussy, Dittersdorf, Handel, Haydn, Lalo, Mozart, Rachmaninoff, Respighi, Rimski-Korsakov, Tchaikovsky, Wagner, and Weber represented. No one can buy this record—and there is no record like it.

A GIFT TO YOU...

when you buy any of the following Shure Stereo products:

You will receive the Westminster/Shure recording at no charge with the purchase of a Shure Professional Cartridge (Model M3D $45.00; Model M3D with N21D stylus $47.25), Custom Cartridge (Model M7D $24.00; Model M7D with N21D stylus $36.75), Studio Integrated Tone Arm and Cartridge (Model M212, M216 $89.50) or Professional Tone Arm (Model M232 $29.95, Model M236 $31.95). All prices audiophile net.

Offer limited. Send "Customer Comment Card" (enclosed with product) and sales slip to Shure. See your local high fidelity dealer. (Listed in Yellow Pages under "High Fidelity," "Music systems—home".)



Music lover's record selection booklet . . . tells how to preserve record fidelity, explains hi-fi stereo.
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222 Hartrey Ave.
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Dept. MMM

CIRCLE 95 ON READER-SERVICE CARD

Unquestionably...

The World's Finest FM Tuner

THE FISHER *FM-200*

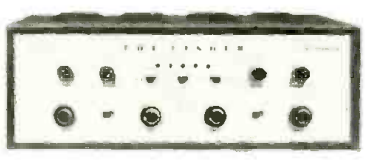
0.5 Microvolt Sensitivity! Sensational MicroTune!
SIX IF Stages! Golden Cascode Front-End! FIVE Limiters!

■ The FISHER FM-200 represents *a major revolution in tuner design! For the first time ever* high fidelity enthusiasts can now have a tuner with *0.5 Microvolt sensitivity for 20 db of quieting with 72 ohm antenna! For the first time ever* a tuner with a capture ratio of only 1.5 db, *the finest ever achieved,* eliminating all unwanted background noise! *For the first time ever* a tuner with a Golden Cascode Front-End, *SIX IF Stages* and FIVE limiters, resulting in selectivity and sensitivity of a quality *never before achieved* and giving *complete freedom from interference and noise!* For the first time ever, a tuner with FISHER Micro-Tune, the invention that makes absolutely accurate FM tuning child's play! Now even the most unskilled user can select and tune FM stations for *maximum signal* and *minimum distortion!* **$229.50**

Quality FM Tuner At Moderate Cost

THE FISHER FM-50

■ Distortion-Free Wide-Band circuitry assures high fidelity reception of strong *and* weak signals, maximum stability and selectivity! ■ *Four* IF Stages! ■ MicroRay tuning indicator for precise FM tuning and Tape Recorder level indicator! ■ Local-Distant switch! **$129.50**



50-watt Stereo Control Amplifier

THE FISHER X-202

■ Fitting team-mate to every tuner—FM, AM, or FM-AM Stereo. The FISHER X-202 50-watt Stereo Amplifier is complete with Stereo Master Audio Control, offers limitless flexibility and operating ease through 27 Function-Group controls, 16 inputs. Remote control available. **$229.50**

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Export: Available in Canada through Canadian-Marconi

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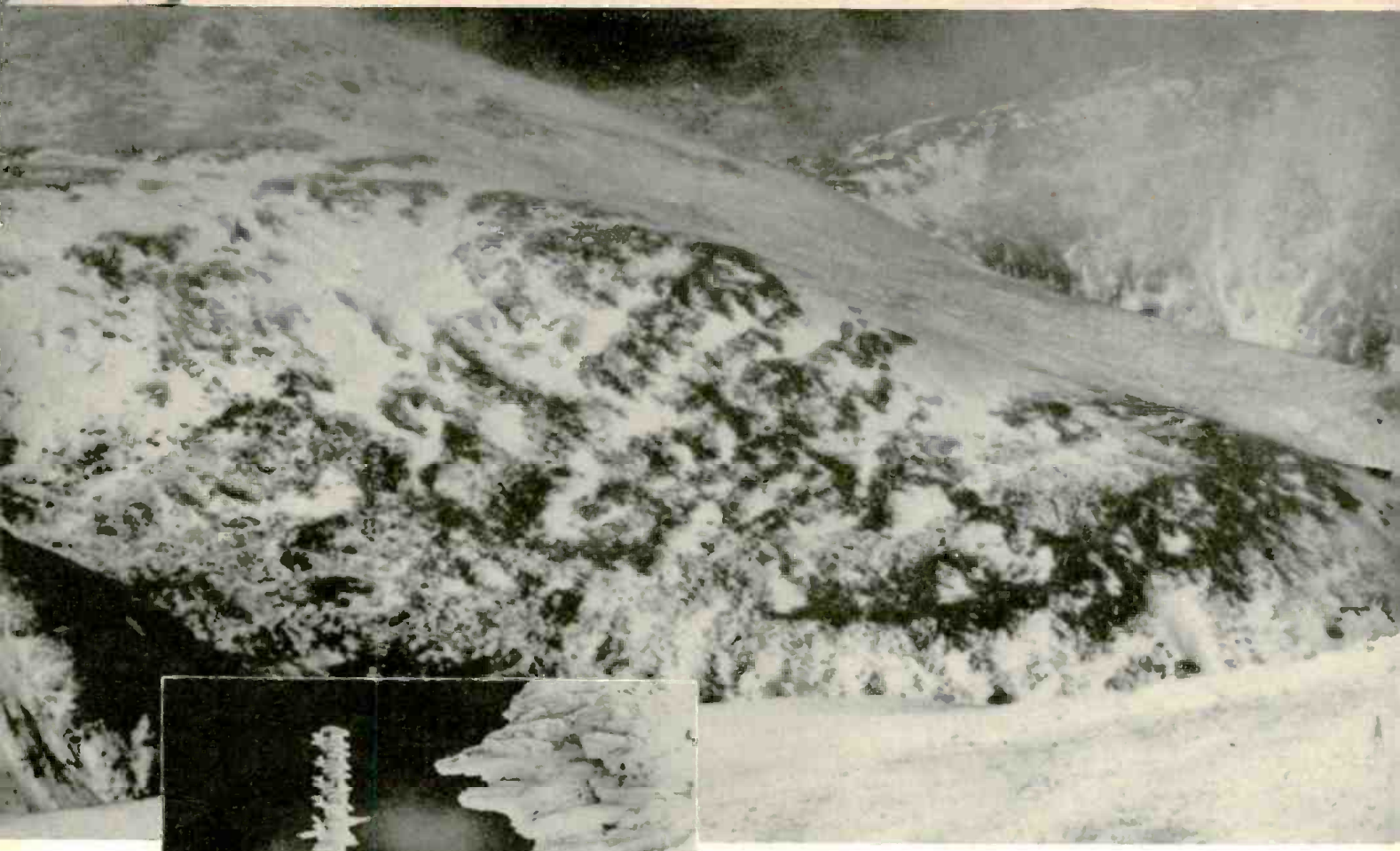

Close-up of broadcast facilities atop Mt. Washington, where the 310 tuner has performed steadily for over two years. This particular location is known as having "the world's worst weather." Note the extreme icing conditions.

Engineeer tells Remarkable Story . . .

Astounding Distance H. H. Scott Tuner

Parker H. Vincent, Chief Engineer for the Concert Network, was faced with a difficult problem: how to pick up FM signals atop Mt. Washington from Boston, 130 miles away, with the high fidelity necessary for quality rebroadcasting to Northern New England and Canada. The solution . . . the H. H. Scott 310 FM Broadcast Monitor Tuner.

In Vincent's own words: "We are presently using . . . (the 310) on Mt. Washington, N. H. as a relay receiver to pick up Concert Network programs broadcast by WBCN, Boston. This tuner has given eminently satisfactory results . . . and has been in use for a little over two years with no maintenance other than tube replacements . . . We believe this is one of the longest successful FM rebroadcast hops ever to be used, as it is over 130 miles from Boston to Mt. Washington."

Famous Wide-Band silver-plated front end assures highest sensitivity for long distance reception.

The 310 is the natural solution when quality FM reception is required over long distances. An FM hobbyist in upper New York State has logged 293 stations on his H. H. Scott 310 (as reported in *DXing Horizons Magazine*). The Apparatus Development Company, manufacturers of the FM/Q antenna, tells of H.H.Scott Tuners picking up stations 510 miles away.

310D Broadcast Monitor FM Tuner

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The term *high fidelity* has been used so freely that its literal meaning is often forgotten. It does not refer to over-loud, over-resonant, over-brilliant sound, but to the faithful re-creation of a musical performance.

The ultimate test of a high fidelity system, then, is a direct comparison with the sound of the original instruments.

The moment of transition from live to recorded sound: AR-3 speakers and Dynakit amplifiers take over from the Fine Arts Quartet.

Such a comparison was made during the recent hi-fi show in New York City, when AR speakers and Dynakit amplifiers vied with the Fine Arts Quartet in a "live *vs.* recorded" concert. At intervals the Quartet stopped playing and allowed the hi-fi system to take over, using pre-recorded sections of the music, without missing a beat.

McProud, editor of *Audio*, reported: "We must admit that we couldn't tell when it was live and when it wasn't." The *Herald Tribune* referred to "awesome fidelity". Record reviewer Canby wrote: "My eyes told me one thing, my ears another." Freas, audio editor of *High Fidelity*, wrote: "Few could separate the live from the recorded portions."

After all of the trade jargon and esoteric talk heard at hi-fi shows, this was the real thing.

DYNAKIT MARK III AMPLIFIERS AND STEREO PREAMP, AND ACOUSTIC RESEARCH AR-3 LOUDSPEAKERS, components designed for the home, created the illusion. Although these components are medium priced,* they are widely regarded as representing the highest quality that the present state of the art makes possible.

Further information on these products, including a list of high fidelity dealers in your area who carry and demonstrate them, is available for the asking.

**A complete high fidelity record playing system using the above components would cost about $750. You may hear AR speakers and Dynakit amplifiers together (in these and other, less expensive models) at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts.*

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CIRCLE 1 ON READER-SERVICE CARD

LETTERS

Now, Disc-to-Tape Transfers?

SIR:
I have been watching the developments in tape through the pages of your magazine. Slowly I have seen each company join the ranks with 7½-ips, 4-track stereo. Tape may be the reproducing medium of the future, but what is going to happen to the hundreds of immortal recordings, some pre-stereo, some pre-high-fidelity, that have come down to us in disc form?

I refer to such gems as Toscanini's recording of the Beethoven symphonies, or Schnabel's rendition of Beethoven's 32 piano sonatas. Many of the recordings I have in mind would not require the wide range of 7½-ips, 4-track tape, so why not release them in 3¾-ips, 4-track reel-to-reel versions?

In this way, the entire set of Beethoven's sonatas, which required a dozen LP records, could be placed on three 7½-inch reels; and the cost would be considerably reduced. Here's hoping the major companies won't pass up the opportunity for such a project.

Jon Alexander
Harrisburg, Penn.

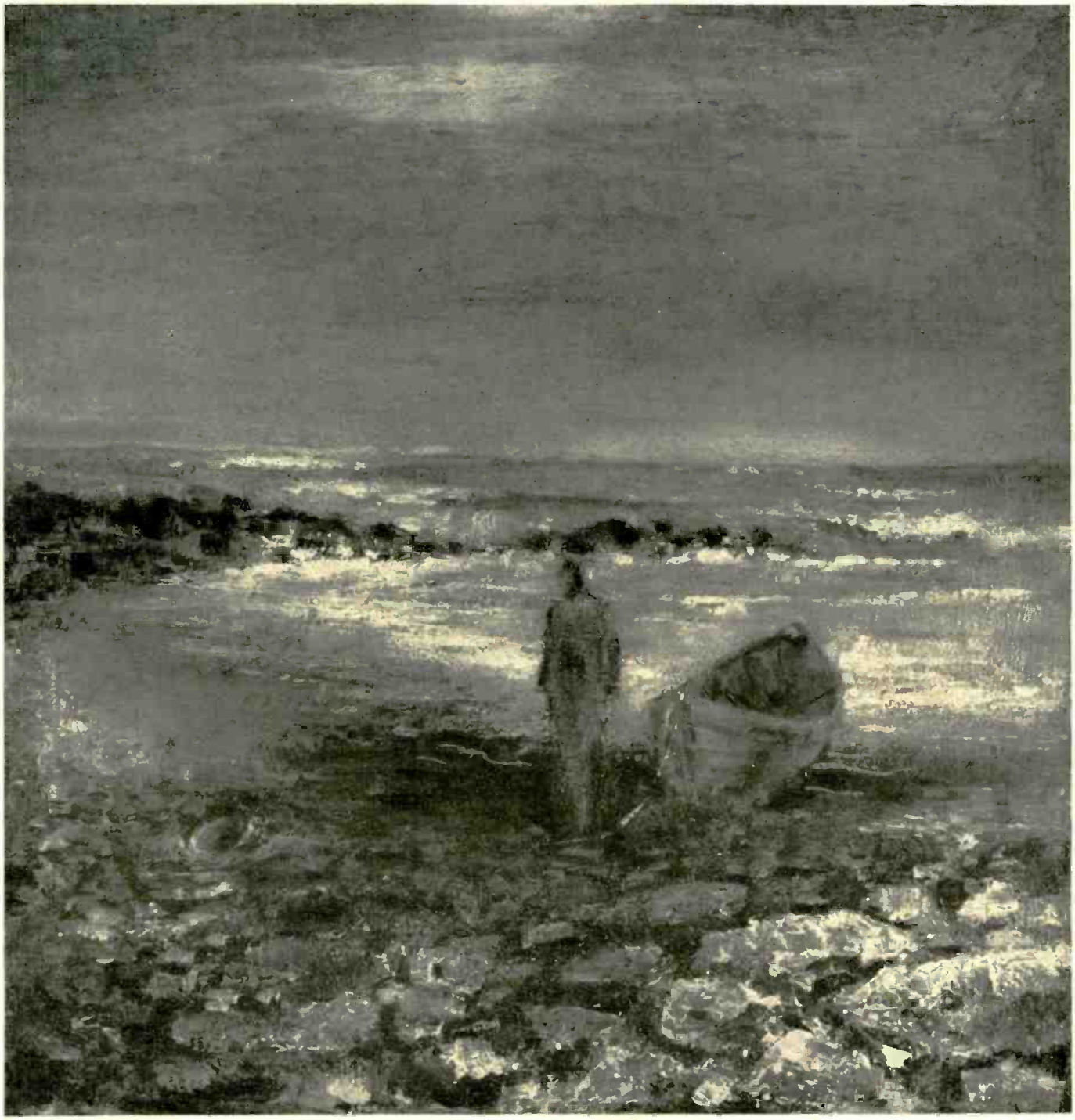
Translators Defended

SIR:
I was fascinated by Charles Cudworth's little screed on the horrors of operatic translation (HIGH FIDELITY, November 1960). The most entertaining feature of his disquisition was the all-too-evident display of the author's own vocabulary limitations.

Verdi would not, I think, have been unduly alarmed at seeing the soldiers *defile* before the king in *Aida*. This simple military maneuver of traversing by files was common enough in Verdi's day, and a description of how to perform it can be found in any military manual of the time. And why should the trumpet in a Requiem not sound appalling, that is, "to cause the heart of the hearer to sink"?

To poor Merope's other difficulties is added Mr. Cudworth's disdain for the expression "Heaven is deaf to my tears." Is Mr. Cudworth equally severe with Dickens (and most of his contemporaries), who found this metaphor appealing enough? As for the "delicious" stage direction in *Le Roi s'amuse*, Mr. Cudworth would have done well to look up the word *domino* in practically any dictionary. He would have found it defined as a person wearing a domino, in turn a masquerade costume consisting of a hooded cloak and a light half-mask.

Continued on page 19



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The sensitive person's response to beauty in nature is usually spontaneous and needs no explanation. The thrill experienced when listening to fine music reproduced by the ADC-1 is also spontaneous and elating, but here an explanation is in order.

Actually, no one factor is, nor can be responsible for the ADC-1's startling performance. The combination of excellence of design plus precise craftsmanship provides the answer.

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RECOMMENDED TRACKING FORCE: 1 gram or less in top quality tone arms

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CIRCLE 13 ON READER-SERVICE CARD

LETTERS

Continued from page 17

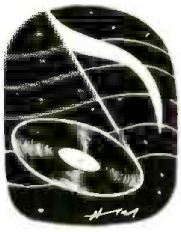
I could, indeed, go on to practically the length of Mr. Cudworth's original discussion. His own blunders being nearly as numerous as his examples, I will be content with just one more juicy tidbit . . . Siegmund's cry for "A draught! A draught!" No one left the door open. Siegmund is merely thirsty. Have they no "draught beer" left in all England?

William C. Elisburg
New York, N. Y.

Rossini's Exemption; Scala's Christening

SIR:
The letter from Mr. Arthur S. Hardy in your October issue, pointing out my mistake in saying it was the success at La Scala of *La Gazza ladra* in 1817 that led to Rossini's exemption from military service, leaves me with no excuse but to plead mental aberration. The opera was *La Pietra del paragone*, and the year was 1812. Which, I think, makes sense.

And talking about the Scala, may I please correct Mr. Joseph Wechsberg, who writes in the November issue that the theatre—the Teatro alla Scala—



("The Theatre on the Stairs") was "called after a flight of stairs that no longer exists." The flight of stairs never did exist, of course. The theatre was built on the site of the demolished church of Santa Maria alla Scala, originally built in 1381 by Regina della Scala, wife of one of the ruling Milanese family of Visconti, who are still connected with the theatre to this day.

Patrick Hughes
Ringmer, Sussex
England

The Design Factor

SIR:
Your reports on high-fidelity equipment are the best I have seen. However, I do think you could add your opinion of design—simplicity and ease of service. Your recent review of a certain tape machine, for example, reported that it is "a superb deck," but did not mention how complicated it is. Such intricacy means extra expense to the owner when service is necessary.

Albert E. Ayers
Lakewood, Ohio

A Defense of Landowska

SIR:
Nobody can question the standing of H.

Continued on page 21

Continued from page 19

C. Robbins Landon as the outstanding Haydn scholar of our day, but a good many music listeners are going to question his rather uncomplimentary evaluation of Wanda Landowska's Haydn playing in the recently issued RCA Victor album of Haydn keyboard music (HIGH FIDELITY, January 1961).

It seems to me that Mr. Landon has missed a basic point. Although Landowska began her career as a pianist at the highest point of pianistic virtuosity, she deliberately did not play the piano in the big style. No pianist of our time could equal her ability to adapt the voice of the instrument to the tonal range of these Haydn sonatas, to compel its rhythms, to adjust the almost imperceptible distinctions made possible by an absolute command of its tone to the music of a period for which the modern piano can be no more than an imperfect instrument, too thick in the bass, too white in the middle register, too lacking variety of higher overtones in the treble. Landowska made this instrument do her work; she did not, as others do, however nobly, adapt the work to the instrument. Her playing reminds us why Mozart warned his sister not to be too much attracted by the new virtuosity of Clementi, "lest she spoil her quick, firm hand and ruin its natural lightness, suppleness, and rapidity." Clementi had invented modern keyboard playing, the idiom of the piano taken in hand afterwards by Beethoven, and Mozart foresaw in this new style the end of a keyboard tradition that had been three centuries in the making.

Landowska understood that tradition. Listen to the Variations in F minor as she broods over them, the left hand steady and inexorable as the tides, the right hand thereby made free, liberated to genius. This is what Mozart meant by piano playing, this is what Haydn meant, this is what Chopin meant before his music was taken over and made modern by Kalkbrenner and Liszt.

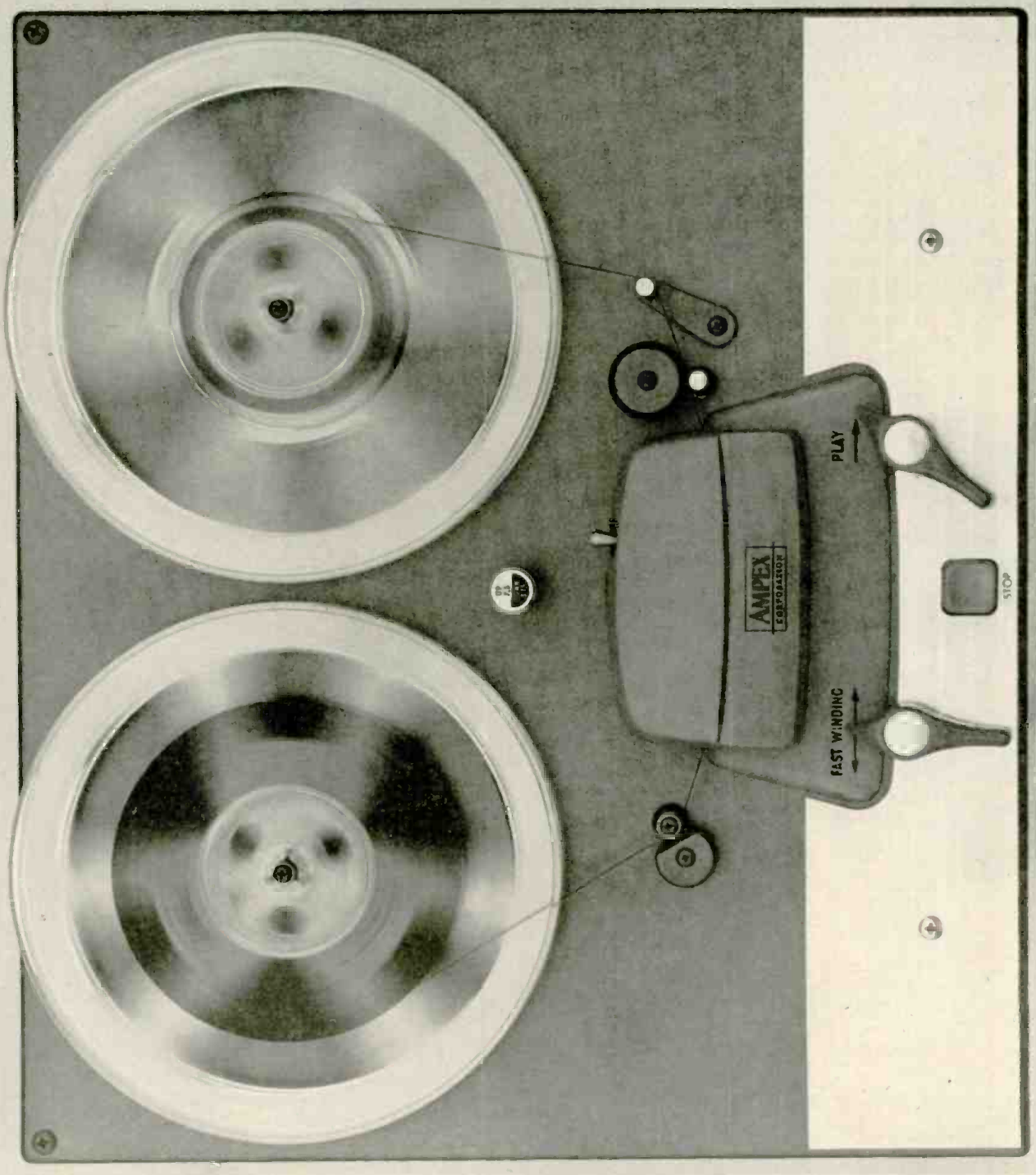
Peter Yates
Los Angeles, Calif.

High Fidelity, February, 1961. Vol. 11, No. 2. Published monthly by The Billboard Publishing Co., publishers of Billboard Music Week, Vend, Amusement Business, and The Billboard, Overseas Edition. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations.

Editorial Correspondence should be addressed to The Editor, High Fidelity, 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.

Change of Address notices and undelivered copies should be addressed to High Fidelity, Subscription Fulfillment Department, 2160 Patterson Street, Cincinnati 22, Ohio.

Subscriptions: Subscriptions should be addressed to High Fidelity, Great Barrington, Mass. Subscription rates: United States, Possessions, and Canada, 1 year, $6; 2 years, $11; 3 years, $15; 5 years, $20. Elsewhere $1 per year extra. Single copies 60 cents.



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Notes from Abroad

LONDON—Before they went into Kingsway Hall for London's three recording sessions for Benjamin Britten's *Spring* Symphony, the Covent Garden chorus and orchestra, as well as the soloists—Jennifer Vyvyan, Norma Procter, and Peter Pears—had given a well-rehearsed performance of this score for the BBC at the Festvial Hall here. All, therefore, went expeditiously, with no call for extra time on anybody's part.

Two things struck most of the handful who sat in on the sessions and heard the playbacks. One was the exhilarating brilliance and solidity of the Covent Garden brass in the "display" scoring of the finale. The other was how lucidly the tapes were capturing strong but subtle harmonics which on the radio a few nights earlier had seemed mud pie. I was reminded, indeed, of the supreme clarity of London's *Peter Grimes* recording.

Smith, Alias Schmidt-Isserstedt. Like *Grimes*, the *Spring* Symphony was supervised by Eric Smith, with the adroit, cool Kenneth Wilkinson as engineer-in-charge. Smith is sandy-haired and twenty-nine and has watchful eyes behind dark-framed glasses. His father is Dr. Hans Schmidt-Isserstedt, the noted Hamburg radio-orchestra conductor. Why does he call himself Eric Smith? Because, I gather, he has spent most of his life in this country, went to Cambridge University, never regarded himself as other than British, is, in fact, a British subject, and finds the family name "cumbersome."

During the balance tests for the finale, Smith made an interesting discovery. Throughout the great concluding counterpoints, the boys' choir, supported by unison horns, did no more than hold its own with *Sumer is icumen in* against the waltz tune being sung and played at the top of their voices by everybody and everything else. After hearing the playback, Britten gave a decisive thumbs-down. The boys' voices, he said, must decisively dominate. This requirement, though not evident from the score, will henceforth be an established tradition.

Britten Now—and Then. After a playback on the second day I asked Britten: "How is it going? Are you pleased?"

"Everybody," he replied, "is marvelous except the conductor."

This was Britten playing at modesty. Although usually jittery on his way to the rostrum, he is self-possessed once he gets there. He controlled his Kingsway Hall forces with calm zest. I was reminded, by contrast, of a very different episode which, as it has not found its way into any of the biographical accounts, may be worth reporting here nearly a quarter of a century after the event.

At the age of twenty-two, Britten took his first rehearsal with a leading symphony orchestra, Beecham's London Philharmonic, as it was then. In a scene-loft at Covent Garden, he took the men, or tried to take them, through an unconventional new score of his, *Our Hunting Fathers*, a symphonic cycle for high voice and orchestra. One who was present recalls: "Britten's music was too much for the players, who behaved like naughty boys. They put up their hands, clicked their fingers, and asked, one after another, if they could 'leave the room.' One of the songs in the cycle is about rats. Some of them pretended to see rats in the scene-loft and shouted in mock alarm. The rehearsal broke up in disorder. It was a terrible experience for Ben. But what d'you know? At Norwich Festival a day or two later the naughty boys rallied around like angels and tackled the score with spirit and success."

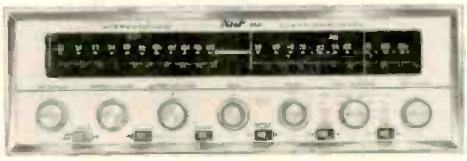
Mercury Abroad. The London Symphony Orchestra expects a Mercury recording team over here for thirty or forty sessions with Antal Dorati in June. The output target is ten albums. The schedule is rather more extensive than that of 1959, when Mercury spent, I estimate, between £20,000 and £30,000 on a fortnight's work (including a high proportion of three-session days) at Wembley Town Hall. At this writing there are only rumors about the forthcoming repertory, but it is known that suggestions for Dorati from this end include three symphonies—Dvořák's No. 2 and Tchaikovsky's *Little Russian* and *Pathétique*.

It might have been supposed that the economic advantage of recording in Britain would have been canceled out to a large extent by last year's increases in orchestral players' fees, plus the union ruling that not more than twenty minutes' music shall go on record from a three-hour session. Mercury's continued interest in Wembley argues, to the contrary, that we are still viable.

Sing It Yourself. The point above is reinforced by the activities of an independent operator based in Swarthmore, Penna., David Miller, of your Somerset and Stereo-Fidelity labels. For Miller the London Philharmonic Orchestra has recently put in fourteen sessions at the Hammersmith and Walthamstow town halls, recording *accompaniments only* to seventy-three arias from (mainly) popular operas. Eight discs are to be issued. They will group the arias for nine successive categories of voice, from coloratura and lyric soprano at the top to bass-baritone and bass at the bottom. The enterprise runs parallel to the familiar

Continued on page 26

Can that be my Ride of the Valkyries? I wouldn't wish such sound reproduction even on that Italian organ grinder—Puccini! Now try it through a Pilot 654 stereo receiver. Some difference. You can hear the rich resonance of every hoofbeat, the startling clarity of every shriek. The Pilot 654 is the only all-in-one stereo component with a harmonic distortion factor of only 0.5%. Just hook up a pair of speakers. The 654 supplies the rest: separate FM and AM tuners, a 60 watt stereo amplifier, and 16 different controls— all on a compact, cool-operating chassis. If you can't attend the Bayreuth Festival, get the Pilot 654. With enclosure, $299.50. See the Pilot 654, and the 30 watt 602 Stereo Receiver, $249.50, at your authorized Pilot dealer. Both are U.L.-listed. Write for literature to: Pilot FOUNDED 1919 Radio Corporation, 37-14 36th Street, Long Island City 1, N. Y.



Götterdämmerung!

CIRCLE 78 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 24

play-the-solo-part-yourself recordings of popular piano and violin concertos.

The LPO was insistent from the start—and Miller promptly assented—that the aria accompaniments should never be used for dubbing.

All seventy-three were conducted by Edward Downes, from Covent Garden, who during rehearsals performed the considerable feat of singing the lot for his players' technical guidance—taking in his stride French, Italian, German, and the entire bagful of *tessiture*. "I've only got a conductor's voice," apologized Downes at the outset, "but if the boys can stand it, they'll find it helpful on pauses and timing generally."

Anyone for Vertigo? A secret is out apropos HMV's "Musical Merry-Go-Round," due for release with you on the Capitol label this spring. This is a sequence of ten pieces which describe or suggest the fairground. They are played by the Sinfonia of London and conducted by Robert Irving and Douglas Gamley. Listening to two of the numbers—the *Carousel Waltz* (after Rodgers) and *La Ronde* (after Oscar Straus)—one gets the queasy impression that one is actually riding on a carousel horse. The music *revolves*.

To obtain this effect various devices were dreamed up by HMV technicians. One idea was to mount microphones on a revolving spindle. Another was to have a rotating platform for the orchestra. The solution finally adopted turned out to be electronically synchronized manipulation of the left and right stereo tracks. Simple as that, if that *is* simple.

CHARLES REID

VIENNA—Hermann Scherchen is the only conductor with whom I am acquainted who makes his own recordings. The other day he played for me a tape of Hindemith's *Lehrstück* (words by Bert Brecht) which he had recorded in his own studio at Gravesano, Switzerland. It is a monophonic recording, intentionally dry in sound, of a composition which Scherchen performed first in 1929 in Baden-Baden and which caused some sensation then. Brecht's text was inspired by Lindbergh's first flight over the Atlantic (May 1927) and also served, in a different version, as a libretto to Kurt Weill's *Lindbergh-Flug*. I understand that the Austrian firm Amadeo intends to issue Scherchen's recording on a disc eventually to reach the United States market on the Vanguard label.

Built-in Stereo Effects. Scherchen has also conducted a new album to which Westminster's Music Director Kurt List has given the title "Orchestra in Space." List, who has made Vienna his headquarters for several months, explained to me: "We wanted to record scores which have a stereo effect built in by the

Continued on page 28

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NOTES FROM ABROAD

Continued from page 26

composer." The first choice was Beethoven's *Battle Symphony* ("Wellington's Victory"). The printed score contains Beethoven's "Remarks for the performance," which indicate that the composer was very much concerned with the proper spacing of the three orchestras involved in the performance. Also on this disc (expected to be issued in May) are Carl Orff's *Bells*, an arrangement for five orchestras of virginal pieces by William Byrd, and a Canzona by Giovanni Gabrieli, arranged for two orchestras by Bailiff.

Chinese Pianist. The Chinese winner of the Chopin prize of 1955, Fu-Ts'ong, who preferred to travel to the West rather than return to his native country, married Zamira Menuhin, daughter of the famous violinist, early in December. Some weeks before the wedding he came to Vienna to record for Westminster two Mozart Concertos (in B flat, K 595; in C, K. 503) with the State Opera Orchestra under the Swiss conductor Victor Desarzens. In addition, he played the four Ballades, two Preludes, and the *Berceuse* by Chopin. The Chopin record will be released well in advance of Fu-Ts'ong's concert tour to the States scheduled for fall 1961.

Viennese and Slavs. Rafael Kubelik's recent recordings of Tchaikovsky's Fourth, Fifth, and Sixth Symphonies with the Vienna Philharmonic for EMI-Capitol turn out to be part of a new large-scale program for that orchestra. Helmut Wobisch, leading trumpet of the Vienna Philharmonic and acting director, talked of it the other day. "We feel that we should not only devote our energy to the interpretation of German and Austrian music. It is about time to revert to the original mission of our orchestra. When we were founded, 119 years ago, Vienna was the capital of a large multinational country open to influences from the Slav and Italian world and in turn influencing the musical life of other nations. We should like to affirm this spirit. Our concert programs as well as our recording activities will be shaped according to this new look." Example: a concert series this March will feature "Russian" conductor Aram Khachaturian. Among recordings, Russia will also move to the fore: Shostakovich's Fifth Symphony, Constantin Silvestri conducting, will be taped for Capitol.

Wobisch is certainly no press agent for the orchestra, but you do feel his pride in the fact that Vienna has become a recording center not only for Mozart and Beethoven, Brahms and Bruckner, not only for *Die Fledermaus*, but also for *Aida*. No wonder he wants to extend this realm to include also Tchaikovsky and Shostakovich, Smetana and Janaček as well as music from Poland and Hungary. . . . The new plan begun with Kubelik and Silvestri should make possible a realization of this dream of a musical empire.

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MODEL HFS-26 STEREO CONSOLE

Ready to Play . . . just **$475.00**

only $47.50 dn., as low as $29.00 per month

(shipping weight 215 lbs., specify walnut or mahogany cabinets)

MONEY-SAVING OPTIONAL PLAN

Model HFS-27 includes the same cabinets as above with the same equipment in kit form. Save by assembling the equipment yourself. 215 lbs. Specify walnut or mahogany.

Model HFS-27 . . . $37.00 dn., as low as $22.00 per mo. . . . **$370.00**

BEAUTIFY YOUR HOME BY ENCLOSING YOUR

EQUIPMENT ACCOMMODATIONS AND SIZES—Cabinet, overall: 36" W x 32¾" H x 19" D. Changer compartment: 17" W x 15½" D, mounting board accepts any Heath record changer or player or Heath AD-70, TR-1A, -AH, -AQ tape recorders; lid has adjustable, friction-loaded support. Record /tape recorder compartment: 14½" H x 17" W x 17" D for record storage; space converts with accessory drawer to hold Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Shelf comoartments (2): each 17" W x 6" H x 17" D inside (shelf 14" deep); either shelf accepts any Heath Stereo or Mono tuner, Stereo or Mono preamplifiers, AA-100 or SA-2 Stereo amplifier. Power amplifier compartment: 8¾" H x 17" W x 15¼" D inside; accepts two Heath UA-2's, and AA-30 or AA-40 for stereo power, or any Heath mono. power amplifier. 81 lbs.

MODEL AE-20U . . . Unfinished . . . $7.45 dn., $7 mo. **$74.50**

MODEL AE-20W . . . Walnut . . . $9.45 dn., $9 mo. **$94.50**

MODEL AE-20M . . . Mahogany . . . $9.45 dn., $9 mo. **$94.50**

TAPE RECOROER DRAWER: Holds Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Fits into lower left record storage space of cabinet above; 11⅞" H x 14½" D x 16½" W outside; assembled. 11 lbs.

Model AEA-20U
Unfinished **$12.95**

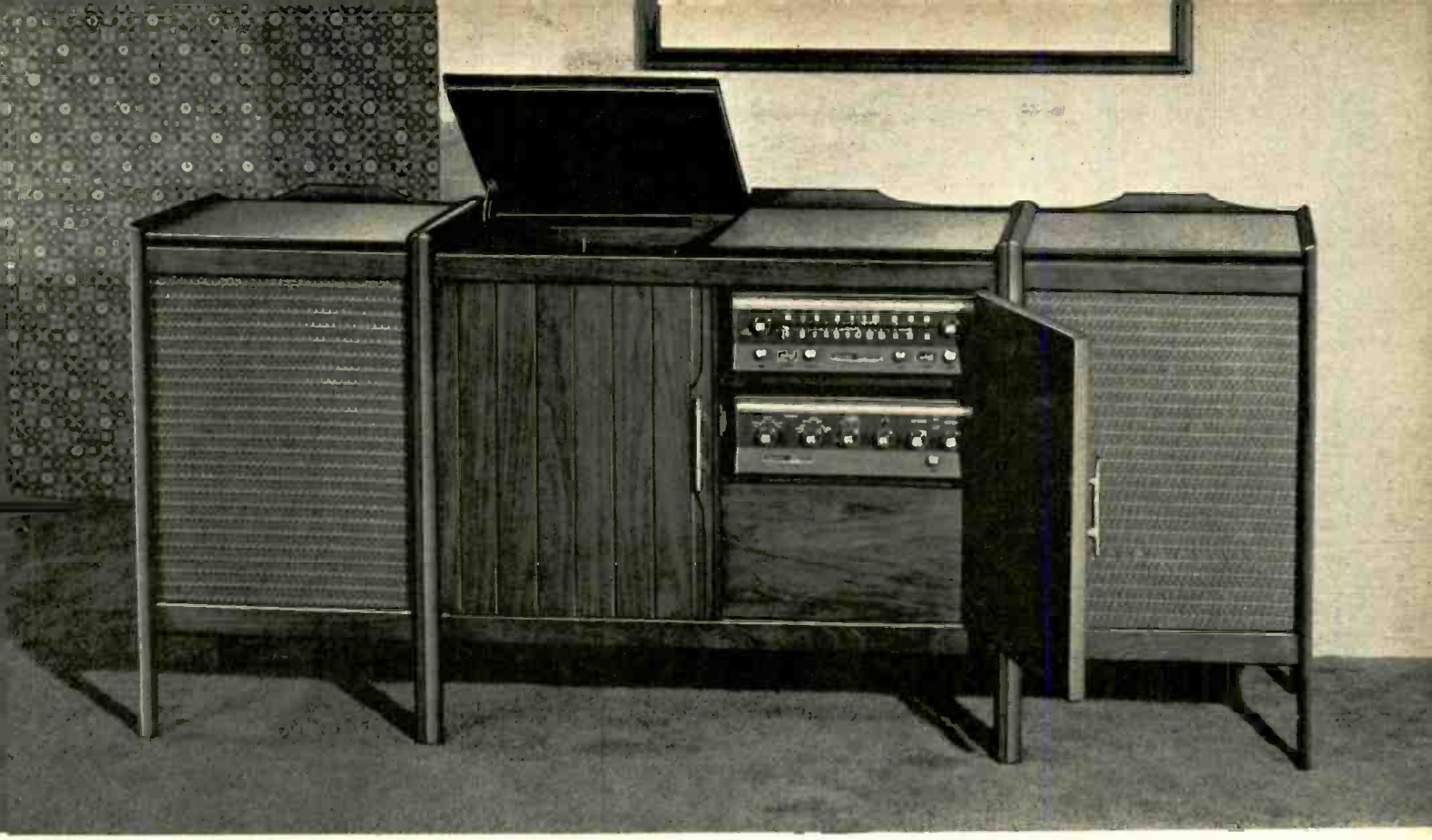
Model AEA-20W
Walnut **14.95**

Model AEA-20M
Mahogany **14.95**

HEATH COMPANY / BENTON HARBOR, MICHIGAN

a subsidiary of DAYSTROM

CIRCLE 50 ON READER-SERVICE CARD



consoles...complete with factory preassembled, prefinished cabinets...ready to play!

COMPLETE 50-WATT STEREO CONSOLE (HFS-28)
For those who demand the best in performance, functional design and imaginative styling . . . this deluxe Stereophonic Console. Without peer from cabinetry to components within, it is a study in artistic and technical craftsmanship. The flowing lines of the three-piece cabinet ensemble blend into an integrated furniture grouping. Styling is highlighted by distinctive "gallery" rails, vertically-scored front doors with sculptured edges and slim, shallow-curved brass handles. All cabinets are of ¾" stock available in your choice of hand-rubbed walnut or brown mahogany finish. Already installed under the lift-top lid is the world's most versatile record changer, the Heathkit AD-60B with automatic speed selecting device and "turntable-pause" for the gentlest handling of your valuable records plus the new Shure M8D stereo cartridge with diamond stylus (plays monophonic and stereo records). Included with this system are the beautiful new Heathkit AJ-30, 16-tube stereo AM/FM deluxe tuner, and AA-100 50-watt deluxe stereo amplifier; both are factory wired and tested, both represent the ultimate in design and performance. The lower left section of the equipment center holds your record library or a tape recorder by using the optional drawer (AEA-20 below). Unsurpassed sound is assured through the use of Jensen H-223F Coaxial 2-way 12" hi-fi speakers with special "flexair" woofers and concentric re-entrant compression-driver tweeters factory-installed in each of the handsome speaker-wing enclosures (AE-40 below). Enjoy this best-of-Heathkit stereo console the moment you unpack it and plug it in, for this unit is shipped to you with all components factory wired and tested, ready to play. Order your HFS-28 50-watt stereo console now . . . it's the perfect Christmas gift for the family.

MODEL HFS-28 COMPLETE STEREO CONSOLE

Ready to Play . . . just **$675.00**

only $75.00 dn., as low as $40.00 per mo.

(shipping weight 264 lbs. Specify walnut or mahogany cabinets)

MONEY-SAVING OPTIONAL PLAN

Model HFS-29 includes the same cabinets as above, but the equipment is supplied in kit form. You save up to 50% on the equipment by assembling it yourself. 264 lbs. Specify walnut or mahogany.

Model HFS-29 . . . $55.00 dn., as low as $32.00 per mo. . . . **$550.00**

PRESENT HI-FI SYSTEM IN THE SUPERB CABINETS!

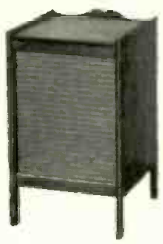
12" SPEAKER CABINET (AE-30 Series)

Completely assembled, ready to use, compares with cabinets selling for $54.95. Designed for 12" speakers, with adapter ring for 8" speaker. Slot provided for horn-type tweeter. Tube-vented design with instructions for tube modification to match your speaker. 15" W x 19" D x 32¾" H outside. 35 lbs. Shipped from Pennsylvania.

Model AE-30U . . . unfinished . . . . . **$29.50** ea. $2.95 dn., $5.00 mo.

Model AE-30W . . . walnut . . . . . **34.50** ea. $3.45 dn., $5.00 mo.

Model AE-30M . . . mahogany . . . . . **34.50** ea. $3.45 dn., $5.00 mo.



15" SPEAKER CABINET (AE-40 Series)

Completely assembled, ready to use, an outstanding value! Finishes and styling match center cabinets. Designed for 15" speakers with adapter ring for 12" speakers. Slot provided for horn-type tweeter. Tube-vented design with instructions for tube modification to match your speaker. 18¼" W x 19" D x 32¾" H. 44 lbs. Shipped from Pa.

Model AE-40U . . . unfinished . . . . . **$35.50** ea. $3.55 dn., $5.00 mo.

Model AE-40W . . . walnut . . . . . **41.50** ea. $4.15 dn., $5.00 mo.

Model AE-40M . . . mahogany . . . . . **41.50** ea. $4.15 dn., $5.00 mo.

CIRCLE 51 ON READER-SERVICE CARD

for the finest in AM/FM stereo reception . . .

"DELUXE" AM-FM STEREO TUNER (AJ-30)

Here is the tuner that wins raves from everyone . . . for its truly superb performance . . . and for its beautiful styling. This top-of-the-Heathkit-line of tuners is ready to perform in any manner you chose . . . separate FM, separate AM, simultaneous AM and FM with different programs or with the same program for stereo listening. Its deluxe features are: individual AM and FM tuning meters for pin-point tuning, automatic frequency control for drift-free listening, flywheel tuning, multiplex output jack, and a professional-quality 16-tube circuit for unmatched performance. Beautifully-styled in new luggage-tan vinyl-clad steel with a unique refracted-light panel. 25 lbs.

Model AJ-30 . . . (kit) . . . $9.75 dn., $9 mo. **$97.50**
Model AJW-30 . . . (wired) . . . $15.30 dn., $13 mo. **152.95**

enjoy these deluxe Heathkit® components

COMBINING SUPERIOR STYLING, FLEXIBILITY AND PERFORMANCE WITH SIGNIFICANT SAVINGS!

for better value, better stereo . . .

50-WATT STEREO AMPLIFIER (AA-100)

Superbly-styled to match the Stereo Tuner above, this remarkable Heathkit amplifier performs as handsomely as it looks. With a full 50 watts of hi-fi rated stereo power (25 w. per channel), this powerful beauty stands ready to handle the toughest stereo tasks with plenty of reserve power. Five pairs of inputs accommodate any stereo program source; a separate input is provided for a monophonic magnetic record cartridge. Versatile controls include input level controls, "function-selector," balance and separation controls, ganged volume controls and separate concentric bass and treble tone controls for each channel. A "mixed-channel" center speaker output offers "fill-in" stereo sound or monophonic music for other rooms. 31 lbs.

Model AA-100 . . . (kit) . . . $8.50 dn., $8 mo. **$84.95**
Model AAW-100 . . . (wired) . . . $14.50 dn., $13 mo. **144.95**

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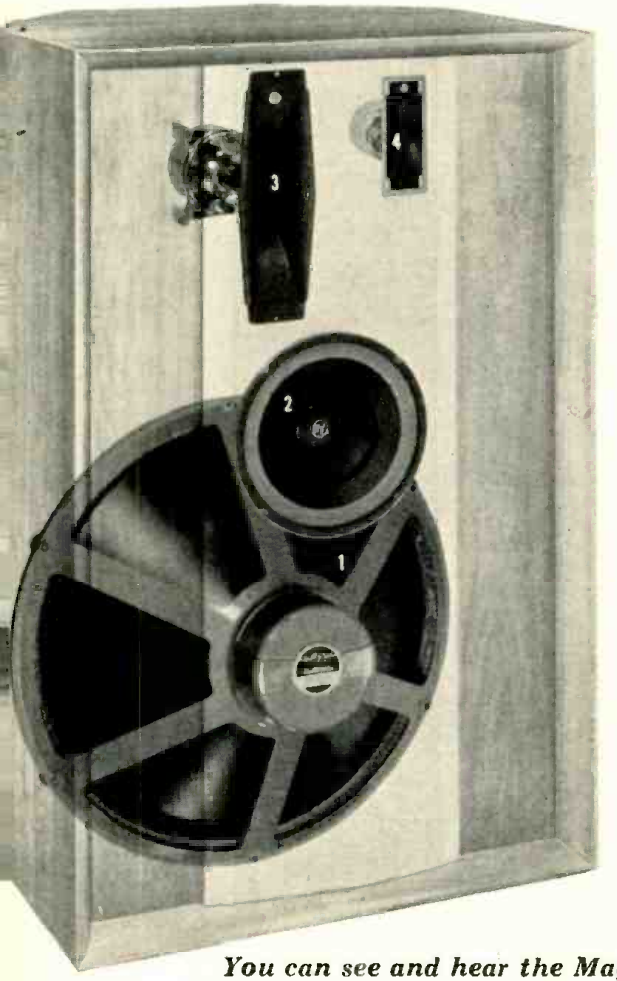
CIRCLE 52 ON READER-SERVICE CARD

ENGINEER'S MASTERPIECE

music lover's dream



The Patrician 700 is the most effective recreator of great music that has ever been made. And, while the exciting aspects of its physical design and performance are interesting to many, they should not and need not be misunderstood by those whose backgrounds lie in the creation and appreciation of music rather than in the means of reproducing it. For, if the Patrician 700 can reproduce with distinction the more esoteric sounds of earthquake, railroad train or thunderstorm, so can it recreate the sound of the big bass drum, the mighty pipe organ and the majestic sweep of the full symphony orchestra as can no other loudspeaker. It is for this reason that every music lover will be thrilled by the effortless ease with which the Patrician 700 handles large masses of sound, and the order it reveals in complex sonic tapestries—where lesser reproducers can present only chaos.

The world's greatest loudspeaker system is a fitting companion to the world's greatest music. Ownership of the Patrician 700 is an appropriate expression of devotion to the music you love.

Designed around the tremendous new Electro-Voice thirty-inch woofer, (1) the unparalleled might of the Patrician 700 in the region of deepest bass is a thing of fascination in itself, but this is only one facet of its truly fabulous overall performance. A premium quality 12" speaker, (2) heavily damped magnetically and mounted in a separate, liberally padded sub-enclosure, delivers solid and precise reproduction of midbass frequencies from 100 to 700 cps. The sound of the magnificent T250, (3) recently brought to a new height of excellence through closer specialization of its design to the requirements of the treble range, is outstandingly smooth, distortionless and free from peaks or unnatural colorations. The T350 very high frequency driver (4) adds a wonderful transparency to the clarity established in the midrange, maintaining its beautiful, shimmering sound undiminished to the limits of audibility, and having significant response as high as 40 kilocycles. In both the treble and high frequency ranges, E-V diffraction horns spread brilliance evenly over the whole listening area, illuminating the finest musical detail through perfect accuracy of reproduction.

True audiophiles need not restrict their enjoyment of owning this remarkable instrument to the purchase of the complete system—they can build the enclosure themselves, buy the individual components separately, or experiment with the development of their own original system incorporating these components. A booklet thoroughly describing the Patrician 700 is available on request.

The cost of the Patrician 700 is a modest $795.00. The components alone are $485.00. Electro-Voice will gladly supply blueprints for the cabinet at $2.00 per set. Write for fuller details on individual components.

Electro-Voice®
Consumer Products Division
ELECTRO-VOICE, INC.
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You can see and hear the Magnificent Patrician 700 at any of these outstanding Audio Specialists.

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Phoenix: Bruce's World of Sound, 2711 E. Indian School Road
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Berkeley: Robert E. Lee, 2826 Telegraph Ave.
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Long Beach: Scott Audio Corp., 266 Alamitos Ave.
Los Angeles: Crenshaw Hi Fi Center, 107 Santa Barbara Plaza
Los Angeles: Kierulff Sound Corp., 1015 South Figueroa
Menlo Park: McDaniels Hi Fi, Division of Santa Clara Properties 935 El Camino Real
Pasadena: High Fidelity House, 536 South Fair Oaks Ave.
Reseda: Delco Sound Systems, 18140 Sherman Way
Riverside: Custom Music, 3890 Main Street
San Diego: Wright's House of Hi Fi, 5140 Cajon Blvd.
San Jose: Alco-Paramount Electronic Corp., 79 South Third St.
San Francisco: Lakeshore Hi Fi, Inc., 222 W. Portal Ave.
San Francisco: San Francisco Radio & Supply, 1284 Market St.
San Francisco: Zack Radio Supply Co., 1422 Market St.
Santa Ana: Lowenstein's, 1508 South Main Street
Van Nuys: House of Sight and Sound, 14514 Victory
COLORADO
Denver: Electric Accessories Company, 1620 Blake St.
GEORGIA
Atlanta: High Fidelity SSS, 608 Peachtree Street, NE
ILLINOIS
Chicago: Allied Radio Corp., 100 North Western Ave.
Chicago: Musicraft, 48 East Oak Street
INDIANA
Evansville: George C. Mettle, Jr., 17 S.E. First
Indianapolis: Graham Electronics, 122 South Senate
South Bend: Hi-Fi House, 731 South Michigan
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Louisville: Hi-Fi Trading Post, 1024 South Third Street
LOUISIANA
Baton Rouge: Ogden Park Record Shop, 618 N. Third St.
MARYLAND
Baltimore: Henry O. Berman, 12 East Lombard
MASSACHUSETTS
Boston: Radio Shack Corp., 730 Commonwealth Ave.
MINNESOTA
Minneapolis: Lew Bonn Company, 1211 LaSalle Ave.
MISSOURI
St. Louis: Van Sickles Radio Company, 1113 Pine
NEBRASKA
Omaha: House of Hi-Fi, 7001 Dodge Street
NEW MEXICO
Albuquerque: Sound Equip. Co., 3011 Monte Vista, NE
NEW YORK
Buffalo: Buffalo Audio Center, 161 Genessee Street
New York: Hudson Radio & TV Corp., 212 Fulton Street
New York: Leonard Radio, 69 Cortlandt Street
Schenectady: General Products Co., 2203 Webster Dr.
NORTH DAKOTA
Fargo: Wolter Electronics, 402 North "P" Avenue
OHIO
Dayton: Custom Electronics, Inc., 1918 South Brown St.
Toledo: Jamleson's High Fidelity Specialists, 3417 Dorr St.
OREGON
Medford: Stereo Sound, 711 East Jackson Blvd.
Portland: Meier & Frank Co., 621 S.W. Fifth Ave.
PENNSYLVANIA
Philadelphia: Radio Electric Company, 709 Arch St.
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El Paso: Midland Specialty Co., 500 West Paisano Drive
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Houston: Houston High Fidelity, 3727 Westheimer
Houston: Wrye Company, Ltd., 2410 West Alabama
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UTAH
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WASHINGTON
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CIRCLE 38 ON READER-SERVICE CARD

Bringing you up to date on...

GARRARD'S THREE STEREO AUTOMATICS

which is best for you?

MODEL	THE AUTOMATIC TURNTABLE LABORATORY SERIES TYPE A	MODEL 88 (MK-II) DELUXE RECORD CHANGER	MODEL 210 DELUXE INTERMIX CHANGER
	An entirely new kind of record-playing unit combining all the advantages of a true dynamically balanced tone arm, a full-size professional turntable, plus the convenience of the world's finest automatic record-handling mechanism—all in one superb instrument. This unit was designed to appeal to the most critical and knowledgeable, with performance so outstanding that it even surpasses the professional turntable standards established by NARTB. (Less cartridge) $69.50.	This is a new version of the famed RC88 manual player/automatic changer combination, with every key feature already proven through years of unsurpassed performance... millions of playing hours in hundreds of thousands of homes. Now further refined to provide even better performance, the new RC88 still offers the exclusive pusher platform which made its predecessor the best selling unit in the entire high fidelity component field. (Less cartridge) $59.50.	Garrard's most compact automatic and manual changer... the Model 210 is noteworthy for its versatility. It is scaled to fit any cabinet designed for a record changer. It plays and intermixes records of all sizes. Though moderately priced, it is a Garrard in every respect, precision built to Garrard's highest standards, suitable for the finest stereo and mono music systems; ideal for replacing obsolete record changers. (Less cartridge) $44.50.
KEY FEATURES	**The only dynamically balanced tone arm** on an automatic unit... with adjustable sliding counterweight, and built-in calibrated scale to set and insure correct stylus tracking force. Once balanced, this arm will track stereo grooves perfectly with precise specified pressure.	**Full manual position:** The RC88 is a single record player as well as an automatic changer. At the touch of a switch, the tone arm is freed, and individual records (or bands) are played by hand.	**"Slide/slide" controls**—Select manual (single play) or automatic operation on separate halves of the unitized panel. Instantly the 210 is ready to play. Clearest, simplest controls on any record changer!
	Full-sized, heavily weighted (6 lb.). Actually 2 turntables... a drive table inside, a non-ferrous heavy cast table outside; with a vibration-damping resilient foam barrier.	**The exclusive Garrard pusher platform**—remains the only automatic device that insures positive, gentle handling of all records, regardless of diameter or condition of center hole, or the record surface or edges.	**GARRARD's 4-pole shaded "Induction Surge" motor** with rotor dynamically balanced—a refinement not found in other record changers in this class. Insures constant speed with no hum or vibration.
	New exclusive, completely shielded 4-pole shaded Laboratory Series Motor... developed by Garrard especially for the Type A turntable system. Insures true musical pitch, clear sustained passages without wow, flutter, or magnetic hum.	**Interchangeable spindles** (manual and automatic). Have no moving parts to nick or enlarge record center holes. Records are lifted from turntable without interference, with spindle removed.	**Extra-sensitive stylus pressure control** through instantly accessible knurled knob built into the cast aluminum tone arm, insures precise specified correct tracking pressure at all times.
	The great plus feature of automatic play—without compromise. Garrard's exclusive pusher platform changing mechanism, makes the Type A fully automatic, at your option. Convenient, reliable, maximum protection for records.	**Exclusive cast-aluminum, true-tangent tone arm** provides rigidity, low resonance, low mass. Light weight interchangeable plug-in heads accommodate cartridges of any make.	The ideal Garrard changer to replace obsolete equipment in existing cabinets. Every part is built to Garrard's highest standards, yet it is so compact it will fit any record changer cabinet section.

Write for your Garrard Comparator Guide, Dept. GB-21, Garrard Sales Corp., Port Washington, N. Y.

You will enjoy a **Garrard** world's finest for its precision ...its performance ...its convenience.

CIRCLE 22 ON READER-SERVICE CARD

Ars Longa?

AT HAND are some letters which deserve and demand attention, because they come from music lovers of sense and sensibility. Never suppose that editors dismiss good letters. Indeed, these are what sometimes they think about at six in the morning, on the porch, after the cat has had to be let out and when dawn is burgeoning gold in the east over the trees and the rooftops, and the cold sneaks up under the kimono and the first cigarette tastes good. The mist sifts down into the hollow, an early gray squirrel flips his tail warily, and a physician in Manhattan wonders if stereophony and its adherents are not hastening some great musical performances out of existence with the rush of their binaural enthusiasm. I cogitate upon this, because dawn is the right time to cogitate upon nighttime questions, and that is a nighttime question if ever I heard one. You can tell by its length.

So I cast back a month. My admired colleague Conrad Osborne then has devoted a page to two stereophonic renditions of Carl Maria von Weber's weird and wondrous phantasmagoria, *Der Freischütz*. Now this opera is, as written, one of the corniest, most tuneful, and altogether most delectable things ever composed for the lyric stage, it is full of whistling spooks, dauntless riflemen, bouncy peasant lasses, gurgly French horns, and other assets which would make it seem a natural for stereophony.

Mr. Osborne was kind to the new pair of attempts at this witching melodrama, one of them by Deutsche Grammophon and the other by Electrola. A good critic does not lightly blast someone else's earnest endeavor, even when it is patently far too earnest, and in this instance he had to contend with something of just that nature. To repay his charitable effort, soon I am going to lure him with cool fragrant potables and play him the Wolf Glen scene from *Freischütz* as it really should be heard, with magic bullets rattling all over the floor, ghostly wolves yelping, and the terrified magician Caspar being echoed by demons as he calls off numbers from one to seven. And I will get this from an aging but marvelous 78-rpm album, Deutsche Grammophon DGS 6, monophonic of course, with Robert Heger conducting. It is (as you were expecting me to say) out of print.

The two stereo sets have new sound well dispersed. But they do not have the gleeful magic that enthralls. They are reverent, not jolly, and, alas, they do not enthrall. The magic bullets do not clatter. The bouncy lasses do not thump. The sinister Caspar would not frighten a junior-high school girl, and neither would the ghostly wolves. 1960's audio technology has been wasted (even if it had not been misdirected; those bullets could have been heard, if anybody cared) because no one truly tried to discern the wishes of the man who, after all, should have been running things. I mean that excellent stagemaster, Carl Maria von Weber. If the funning spirit is absent, it doesn't matter how well the Westrex stereo cutting stylus worked (if that is what they use on the other side of the Atlantic). All the fine technology does is make tedium more nearly immediate. Don't take this as an outright condemnation; either of the two new "Freeshooters" is better than none at all. But haste to get on the market does make waste, and sometimes it is waste of talent. Now we might be offered, for instance, a third and superb *Freischütz*, and it would not sell at all, because who wants two?

It happens that I do have a constructive suggestion about this situation. It's an overgeneralization, I may warn you, but the best I can do in these few lines. Remember that the record companies, especially the big ones, have got to make money during the stereo transition. Therefore they must race to produce sonically exciting large-scale performances. There have been some thrilling successes, but a good many hasty puddings too. We (shall we call ourselves connoisseurs?) are not numerically sufficient even to help them, let alone govern them. Yet we have not been forgotten or ignored. Keep in mind this, that small-scale music—recitals and chamber concerts—are almost always lovingly and carefully produced. Hear Maureen Forrester singing Brahms and Schumann in Town Hall; Glenn Gould playing the *Italian Concerto*; the Viennese front-desk men playing the Schubert Octet. These things are not only concise and lovely, they are in general better engineered than any but the best of the big stereo spectaculars, and—for anyone who has not made the discovery himself—one of stereo's sweetest gifts is intimate realism.

And, for the irreplaceable benison of musical ideas thought through with inspired perception, we still have treasures, and some still are on dealers' shelves. A man I met recently said he doubted seriously that stereophony would ever replace Wanda Landowska, and you know, I think he may just possibly have been right. JOHN M. CONLY

AS high fidelity SEES IT

BY ROBERT C. MARSH

THE CLEVELAND ORCHESTRA

One Hundred Men and a Perfectionist

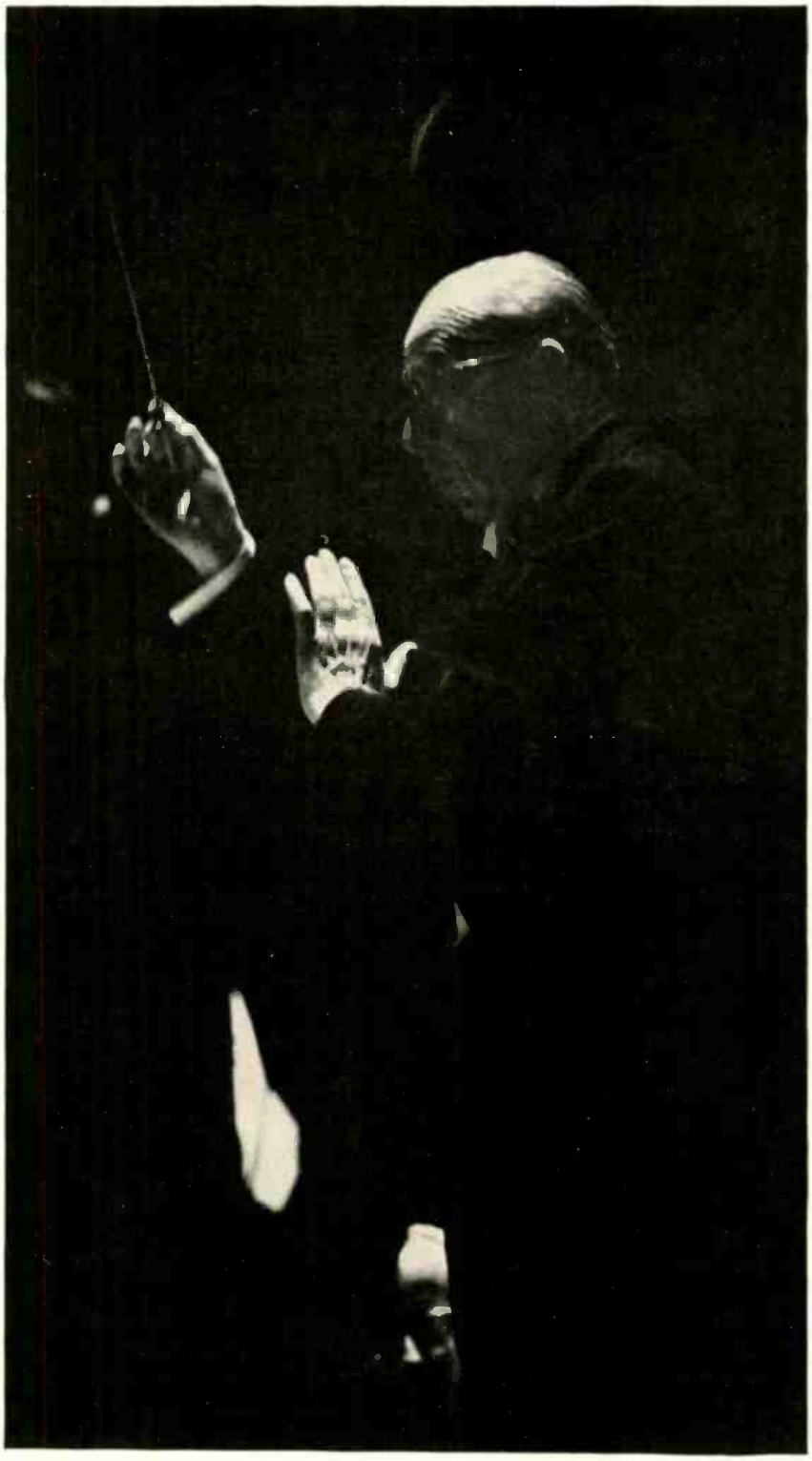
FIFTY YEARS AGO, one of the great experiences of a trip to Europe was the opportunity to hear orchestral playing which had become supersensitized to the demands of conductors such as Nikisch and Weingartner. Through years of work together, the instrumentalists and their leader had come to know each other thoroughly, in many cases had formed a common point of view, and were supremely able to rally the strongest features of each other's musicianship.

The greatest examples of symphonic playing are still most likely to be produced out of such a relationship as this, but today in Europe, with the biggest money going to the peripatetic maestro who puts on his show, picks up his check, and races for the airport, permanency is on the decline. To hear what it can produce, the traveler must now come to the United States. He could choose no better stopping place than Cleveland, where in fifteen seasons George Szell has built an orchestra that is a perfect likeness of himself and the European heritage he brought to this country.

To call the Cleveland Orchestra Szell's in any merely possessive or authoritarian sense would be misleading. True, one need spend only a short time in Severance Hall, the orchestra's home, to realize that little happens there that Szell does not know and nothing that he does not

"It is my conviction," says conductor

chamber music can be achieved in symphonic



George Szell, "that the characteristics commonly associated with orchestras." The Cleveland Orchestra proves his point.

The Cleveland Orchestra

approve, but it takes more than an omnipresent music director to make a great orchestra. When one sees Szell return to his players after an absence of more than five months and, from the first day of preseason rehearsals, produce results the majority of orchestras would be delighted to achieve in a midwinter concert, it is plain that Szell and his men share a philosophy of ensemble playing and excel in putting it into practice.

The key to this achievement was made clear early in Szell's American career when, after closing the summer concerts of the Chicago Symphony in 1943, he stayed over to join the Budapest Quartet in a Mozart piano quartet. (That collaboration eventually became a record.) Szell is an excellent chamber player because he is always sensitive to everything that is happening in the music, not merely to his own part. By such awareness it is possible to attain a true effect of unity and diversity, retaining the individuality and autonomy of each voice and yet combining the voices in such a manner that their interaction creates a larger and more significant artistic whole.

This is the way Szell wants his orchestra to play. "It is my conviction," he states in his emphatic manner, "that the characteristics commonly associated with chamber music can be achieved in symphonic orchestras far more readily than is customarily imagined. It is a matter, first, of the excellence of the players themselves, and second of the manner in which they are trained to listen to what others are doing and to make their individual part contribute to the ensemble synthesis."

The master blender is, of course, the conductor, although Szell maintains a check on himself by stationing his associates, Robert Shaw and Louis Lane, in a box for every rehearsal. Matching what their ears tell them with what the score shows, they are frequently queried, or even sent to listen from the top of the balcony, so that the conductor and orchestra may know exactly how a given instrumental combination sounds in various parts of the hall. One of the standing jokes among the men is that "the Cleveland Orchestra plays six concerts a week and admits the public to the final two." Szell's rehearsing is a search for perfection of nuance and detail: that the notes will be executed with the correct rhythm, dynamics, and pitch is a presupposition so basic as to remain unstated.

One reason for Szell's command over his players is his legendary knowledge of the technique of every instrument in the orchestra. "He will tell me a new way of getting an effect," one instrumentalist commented, "so clearly that I am sure he can play the damn thing better than I can." Szell himself denies any degree of performing skill on any instrument except the piano, but he considers mastery of the theory of instrumental techniques indispensable to a conductor. He recalls the time when there was a band room in the lower corridor of the Vienna State Opera. "I would go down there in my student days and pester hell out of the players to find out how they had done something I had heard, or whether an effect I had imagined was possible." His fingerings, bowings, and phrasings for the strings, which have won the admiration of soloists as eminent as Joseph Szigeti, are based, Szell feels, on the fact that he is *not* a regular performer on these instruments. "The professional string player comes in time to think primarily in terms of convenience. I approach these problems strictly from the viewpoint of what is required by the music."

The Cleveland sound is unique. Produced, as it is, by virtuoso players, it has the smooth technical qualities that virtuosity brings, but they are never regarded as a sufficient end in themselves. Szell's ensemble escapes completely from the cold, hard, mechanical efficiency that European critics complain of in many American orchestras. The playing *is* precise—one need only see Szell working out a rehearsal problem in cross-rhythms to see how he delights in getting every fraction of a beat interlocked with its fellows—but precision, like virtuosity, is not the goal.

The final objective is grand chamber music, performed by more than a hundred musicians with the warmth, the clarity of line, the effect of distinct participants in intimate communication that one finds when listening at close range to a small group of distinguished instrumentalists. Szell is not interested in lush sounds, although he can produce sonorities that are voluptuously caressing, or in any attention-seeking sounds of dubious musical quality. It is rather as if he is saying, "Mozart, Beethoven, and Strauss were always musicians of high artistic integrity. As their representatives before an audience, we must communicate what they have written by the most effective musical means consistent with their canons of good taste."

One of the remarkable aspects of the Cleveland

Orchestra is that, for all its present achievements, it is relatively young, still including players hired by the original musical director. Now in its forty-third season, the Cleveland Orchestra even in its home state is some two decades junior to that in Cincinnati, which was a strong artistic force under Stokowski and Reiner when Cleveland was just getting under way. (The roles have since been changed.)

A Musical Arts Association, which governs the present Cleveland Orchestra, was founded in 1902 to present a season with visiting ensembles from other cities. The arrangement went well enough until 1913 when the ten-year-old Minneapolis Symphony achieved such a success that Cleveland's musical public was jolted into the realization that they were reduced to importing music from cities half the size of their own. The Cleveland Orchestra was a necessary balm to civic pride, but with the outbreak of war it suffered a further delay in gestation. The first concert took place in Grey's Armory on December 11, 1918, under the baton of Nicolai Sokoloff, who remained until 1933. The first thirteen years of the orchestra were devoted primarily to building stability and a role in the community and the state. From its first season it visited other Ohio cities, establishing a touring tradition it keeps up on an increasing scale.

The first phase of the orchestra's history came to an end early in 1931 when it moved into Severance Hall, a quasi-classical structure on the campus of Western Reserve University, some six miles from the center of the city. Named for the Cleveland financier who paid for most of the construction, Severance (as it is commonly known) was built on a cost-is-no-object basis to provide the orchestra with an appropriate monumental base of operations. By the aesthetic and architectural standards of the day the $3,000,000 building was a total success, offering such amenities as a heated, indoor automobile entrance on the street level and a charming concert room for chamber music in addition to the 1,900-seat orchestral auditorium upstairs.

Sokoloff and Severance knew each other for only a little more than two years. Essentially a conservative program maker (D'Indy was a favorite "modern" composer, Stravinsky was not), Sokoloff yielded the podium in 1933 to Artur Rodzinski, a more dynamic leader who in his second season planted Cleveland squarely on the American musical map with the first production in this country of Shostakovich's controversial opera *Lady Macbeth of Mzensk*. Rodzinski toured the show to New York, winning a reception that made Cleveland happy to pick up the check. Eager to support contemporary music, Rodzinski was one of the few American conductors to engage the ailing Bartók as a soloist.

It was in the late Thirties, under Rodzinski, that Columbia began recording in Severance, producing a series of albums technically outstanding for their day. They became staples of the early long-play lists, and even now, with the two-decade mark well behind them, a few remain in print.

When Rodzinski became music director of the New York Philharmonic in 1943, his Cleveland post went to Erich Leinsdorf. The latter had just nicely settled into the new job when the draft hauled him out of it. The orchestra spent the late war years buffeted from one guest conductor to another. Vladimir Golschmann had to open the season in 1944, with Frank Black, Eugene Goossens (then boss in Cincinnati), and Fritz Reiner among those who held the baton. Standards slipped, but they snapped back speedily in November of 1944 when Szell made his first appearance at Severance with a program of specialties that included his orchestral transcription of the Smetana quartet *From My Life*.

With Szell, rehearsing becomes a search "for perfection of nuance and detail." That everyone will play the notes as they were written is simply taken for granted.

He was back the next year to secure even finer results, and the following fall the orchestra was his.

Under Szell, Cleveland moved to Columbia's affiliated Epic label on which a considerable discography has been built. As exacting in his work for the microphone as he is in everything else, Szell (like Rodzinski) was unhappy with the lack of resonance at Severance, and from 1955 to 1958 the orchestra moved for recording to the Masonic Hall, in which it gave its subscription series during the Twenties.

The problem was that Severance had been built as both an opera house and a concert hall, a dual function it served throughout the Rodzinski decade when fully staged performances of *Elektra*, *Rosenkavalier* (with Lotte Lehmann), *Parsifal*, *Meistersinger*, *Tristan*, *Tosca*, and even frothy fare such as *Fledermaus* were part of the winter season. Some of the theatrical features, such as the huge elevators that allowed the front of the main floor and the stage apron to be lowered as an oversized orchestra pit, had no effect on acoustics, but the lack of a solid roof between the concert shell and the stage loft above it was a serious deterrent to good sound. Equally culpable were the heavily upholstered seats, the thick hangings, and the deep pile carpeting.

After hearing the results of modernization in the rebuilt Vienna State Opera in 1955, Szell knew that the man who did that job was the one to rehabilitate Severance, and in 1956 Heinrich Keilholz was at work in Cleveland. Actual reconstruction took place in 1958—with glorious results. Almost a full second was added to the reverberation time, and the steel-encaged, sand-filled panels of the new shell transmit orchestral detail to the farthest seats with pinpoint presence. The orchestra's pipe organ, now isolated high in the loft, is amplified stereophonically into the shell through speaker systems in the rear wall.

Severance transformed can be heard in the orchestra's new Dvořák collection and other recent Epic productions. Because of the depth of the stage, considerable experimentation has been necessary to give a well-divided stereo effect, particularly since both Szell and the acoustics tend to create a broad, homogeneous sound source rather than ping-ponging. Six microphones evenly spaced across the arc of the stage are the current solution, with possibly a seventh on the stage itself for woodwind presence. One luxury Severance offers recording engineers is controlled humidity. Live steam can be piped into the auditorium on dry days to bring the moisture content of the air up to the desired fifty per cent.

With such an orchestra, such a hall, and a near-ideal relationship with trustees, audiences, and critics, Szell at sixty-three seems fully content. He lives in a rambling red brick English-style house in a suburban area some ten minutes' drive from Severance, transporting himself to and from the job in a well-kept but unpretentious old Cadillac that still has very little mileage on it. He has a small flat in New York and a second car garaged in Europe; but when he says "Cleveland is my home," the statement carries conviction.

The career that has come to fulfillment in this scene of Midwestern solidarity began when the eleven-year-old *Wunderkind* appeared as composer-pianist with the Vienna Symphony. By the age of seventeen he was ready to impress a Berlin Philharmonic audience as conductor, pianist, and composer of the symphony *Continued on page 106*

The Cleveland Orchestra On Discs

A Selective List

Beethoven: Concerto for Piano and Orchestra, No. 4; Mozart: Concerto for Piano and Orchestra, in C, K. 503 (with Leon Fleisher). Epic LC 3574; BC 1025.

Beethoven: Symphony No. 5; Schubert: Symphony No. 8 *(Unfinished)*. Epic LC 3195. The Schubert contains Szell's restoration of a passage which Herbeck "corrected" for the deceased master and which other conductors play in his emasculated harmonies. Due one of these days is another example of Szell's interest in musicology, the Haydn *Clock* with a Beethovenian passage heard for the first time.

Dvořák: *Slavonic Dances* (complete); Smetana: *From My Life* (orch. Szell). Epic SC 6015. Two of the later specialties of the house, beautifully achieved.

Dvořák: Symphonies: Nos. 2, 4, 5. Epic SC 6038; BSC 109.

Haydn: Symphonies: Nos. 97, 99. Epic LC 3455.

Prokofiev: Symphony No. 5. Epic LC 3688; BC 1079.

Rimsky-Korsakov: *Scheherazade*. Harmony 7051. One of the first Cleveland recordings, Rodzinski's *Scheherazade* remains for me among the finest statements ever given this incorrigibly popular score. As a tribute to the engineers and the conductor, it is more than worth its low price.

Schubert: Symphony No. 9, in C. Epic LC 3431; BC 1009.

Schumann: Symphony No. 1 *(Spring)*; *Manfred* Overture. Epic LC 3612; BC 1039.

Walton: Partita for Orchestra; Mahler: Symphony No. 10. Epic LC 3568; BC 1024.

by Norman Eisenberg

"The Widest Response Always Sounded Best . . ."

A CONVERSATION WITH STEWART HEGEMAN

Stewart Hegeman, well-known designer of high-fidelity equipment, has more faith in the human ear than in the electric meter.

IN THE SUMMER of 1959, with stereo less than two years old and the direction of its future development uncertain, one audio maverick took the bull by its (left and right) horns and built a 120-watt amplifier—that is, two 60-watt channels on one chassis, and weighing a pound per watt per channel. The builder was Stewart Hegeman; the amplifier, of course, the Harman-Kardon Citation II—something of a monster as amplifiers go, with outsize transformers, double rows of huge tubes, Sherman Tank-like construction. Yet, despite its bulk and weight (Citation owners often greet each other with: "Can you lift yours?"), this amplifier gave additional impetus to an already noticeable trend to high wattage. It signally helped to stimulate the revival of the no-holds-barred approach to amplifier design.

As with other audio works by Stewart Hegeman, this primordial electronic beast was spawned behind the walls of a combination residence-laboratory which, from the outside, looks like any other turn-of-the-century dwelling on a tree-lined street in suburban New Jersey. Whatever domestic uses its late Victorian builders had in mind, its suitability for high-fidelity owners is quickly apparent. The house is set back at a discreet distance from the sidewalk, and the grounds and hedges between it and neighboring homes form a natural buffer for the sounds likely to originate inside. An expanse of land at the rear serves in part as vegetable and flower gardens, as a run for household pets, and as a free-air testing spot for loudspeakers. A large barn houses not only the vehicles and other paraphernalia accumulated by a family of six, but a private collection of electronic gear that dates back to Hegeman's student days.

Focal point and nerve center of this establishment is the long high-ceilinged room on the left as you enter. Here, piled on tables, mantelpiece, window ledges, floor are parts of audio works in progress, mingling with an assortment of components, test instruments, records, and tapes. At one end of the room several of Hegeman's own speakers stand, connected via an intricate switching system to a turntable and hand-built tape deck at the other end, his own private monitoring system. One doesn't know where to look first, let alone where to sit. If this clutter is organized, the plan is known only to Hegeman. My first hint of it was his caution: "Don't use that ash tray for your cigarette; that's for my soldering irons."

Three things then happened in rapid order. A sofa was cleared of papers to provide a place to sit; coffee was served; music was played. Listening to the latter, I recalled the stories of others who had entered this room and who then became dissatisfied with everything they had heard before. This discomfiting discovery, once confined to a circle of

"Music is more than the tones of a signal generator."

personal acquaintances, now has widened to include a goodly segment of the audio fraternity.

My business this day was to find out why. I decided on a direct attack, safe since Hegeman and I were not strangers.

EISENBERG: There is some talk of using the Citation II as a space heater, or as ballast on submarines. How about it, Stew? Why the need for 60 watts per channel? Why *that* much power?

HEGEMAN: You might also say it's useful for training weight lifters. Seriously, high power in itself was not the point here. The need for wattage developed as a by-product of the design concept. In other words, I didn't start by saying: "I'm going to design the biggest, heaviest amplifier on the market." What I did say was: "Let's see if I can make the best-sounding amplifier." Size, weight, power rating, to an extent even the cost, were secondary considerations in designing the circuit.

EISENBERG: What then were the primary considerations? Just how do you break down a concept as general as "best-sounding"?

HEGEMAN: My experience in audio has taught me that the fullest, most natural sound demands appreciable power not only within the generally accepted limits of 20 to 20,000 cycles, but below and above those frequencies—at the so-called fringe areas of the audio band. This means power in the 10- to 20-cycle region and in the 30,000- to 40,000-cycle area of frequency response.

EISENBERG: Why such extremes? Isn't response in the 20- to 20,000-cycle band enough?

HEGEMAN: Not quite, really. Consider the high end. Extensive A-B tests with amplifiers of different high frequency cutoff points showed that the greater the undistorted bandwidth, the better the sound. There was greater instrumental separation and clarity, more air around the sound, more spaciousness in the tone. The interesting thing here is that the average listener can perceive these effects even though his hearing of individual tones may fall rapidly above a given point in the high frequency region.

EISENBERG: You say the average listener. Does this mean you do not believe in the "golden ear" possessed by some and not others?

HEGEMAN: Well, you know the expression, "Beauty is in the eye of the beholder." To some extent, some of the "gold" is in the ear of the listener; certainly one person's ear can be more sensitive than another's. Whether this is due to physiology or acquired training I wouldn't venture to say. But in any case, there must be some "gold" in what *reaches* the ear. By "gold" here I mean clean, unrestricted acoustic response. Why make any *a priori* conclusions about what people can, or should, hear? If you start with a concept of limited response, you necessarily limit the chance for "golden ears" to develop, as well as opportunities for existing "golden ears" to appreciate all that's in music.

EISENBERG: What you're actually touching on now is an aspect of psycho-acoustics, isn't it—dealing with tones that cannot be heard in isolation but to which we respond when they are heard as a part of a communicative signal?

HEGEMAN: Well, music is, of course, a rich, complex thing. It is much more than the tones of a signal generator and therefore more meaningful in evaluating sound-reproducing equipment. I feel equipment that is truly high-fidelity should encompass all possible factors involved in listening to music—or, as you might say, permit the maximum perception of intelligence, of a directed signal. In engineering terms, this means extremely wide-band response, with phase shift—that is, displacement, in time, of the elements that comprise a signal—reduced to a minimum. When you go after such response, certain circuit demands are made at the very high and low ends of the audio band. And high power becomes inevitable in the design of the circuit.

EISENBERG: May I ask why you make such a point of phase shift?

HEGEMAN: Well-defined bass and full power at the low end—as well as that air and space around the highs—both demand minimum phase shift. When phase shift is excessive, or not linear through a transmission system, it causes transient distortion. Take,

"Some gold is in the listener's ear."

"Bass contributes the sound of the hall."

for example, the overtones of plucked strings or of timpani. In live sound, those overtones have a definite relationship in time to their fundamental tones. If, in reproduction, that relationship is changed, the resultant sound becomes unnatural, unlifelike. It is sound that seems "canned" or "electronic-sounding."

EISENBERG: In other words, you hold that phase shift is, or should be, a design criterion as important as any other, such as the concern with, say, intermodulation distortion. Isn't this emphasis a little unusual for amplifier design?

HEGEMAN: To an extent, my concern with phase shift is related to my reliance on hearing as an audio tool, as valid in its way as test instruments are in their way.

EISENBERG: That sounds as if you're explaining one unconventional concept with another. Do you mean, perhaps, not only a "golden ear" but a calibrated ear as well?

HEGEMAN: Not quite, but over the years in audio work, I have come to realize that what really matters is not what meters, scopes, and such tell you but what you hear. The "objective" becomes "subjective." Test instruments serve only as a guide to what you do, not as the final arbiter of whether you've done it successfully. There simply is too much evidence of a lack of correlation between what is measured and how it sounds.

EISENBERG: Can you account for this discrepancy?

HEGEMAN: That could fill volumes, but let me try to summarize generally. First, the interpretation of measurements is inconclusive. How do you relate small differences in what you measure with what you hear? Worse, how do you reconcile no apparent differences in measurements when your ears tell you there *must* be a difference? Possibly, we can conclude that the meter is an analytic device; the ear, an integrating device. The meter is finite and inherently limited in the total information it can provide. The ear, however, is related to dynamic, interacting elements in the response of human beings to sensory experience. And it reveals things about the response of equipment that no instrument can.

EISENBERG: Yet there have been serious attempts made to relate measurements and listening tests.

HEGEMAN: Yes, including my own. To date, however, such investigations in total remain too limited in scope, and have provided too small a sampling to be valid or of much use.

EISENBERG: But how infallible is the ear itself?

HEGEMAN: The ear is no absolute measuring device. For this reason, listening tests must be done on a comparative basis. This means not only A-B'ing different equipment, but A-B'ing different sets of ears. We all know that auditory memory is faulty, whereas a meter reading can be recorded and saved. You see, the very virtue of the ear as an integrating device also suggests its limitation in this regard. Actually, aural experience is an emotional experience. And it is impossible to compare two emotional experiences except in emotional terms. You cannot truly say, "It sounds the same way now as it did before." What you really are saying is, "I feel the same way on hearing it now as I felt when I heard it before." Recognizing this distinction is part of accepting the ear on its own terms—which is to say, in terms of its limitations.

EISENBERG: What about your own hearing? Is it as good today as it was, say, seven or eight years ago? And how does its response affect its reliability as a "design tool"?

HEGEMAN: Frankly, I am not as sure of it as I used to be in the extreme high frequency region. I have been experiencing a gradual roll-off between 20,000 and 15,000 cycles. However, this does not rule out the validity of my ear—or anyone else's for that matter—as a test instrument.

EISENBERG: How so?

HEGEMAN: Remember what I said about A-B'ing amplifiers with various degrees of high frequency cutoff? The widest response always sounded best. The same applies to people with various degrees of cutoff in their own hearing. A person may not be able to hear specific tones but still be aware of their absence or presence as part of a total listening experience. I have run *Continued on page 108*

". . . high power was not the point."

BY PETER YATES

Visit to an Untyped Cellist . . .

Gregor Piatigorsky

As America's leading cellist talks, a sort of romance emerges. His ladyloves are wooden, and they are all two hundred years older than he is; but there is no doubt of the genuine affection between them.

VISITING Gregor Piatigorsky in his home, one encounters a personality very different from that of the large man who slips across the stage to seat himself precariously in a frail chair and then, instead of raising the instrument he carries to set it underneath his chin, places it surprisingly like a cello between his feet.

Like any father from another continent who has reared his children in this country, he remarks: "My son is larger than I am."

And it is true that Piatigorsky is not disproportionately large, though very Russian, with heavy head, full face, square shoulders. This upper aspect diminishes the cello, as Szigeti by his stooping height seems to be tucking away in the crook of his arm a diminutive violin.

The walled home in Brentwood, a suburb of Los Angeles, suggests an estate larger than its actual area, the white house set back up a slight slope and joined by intermediate passages to Mrs. Piatigorsky's independent studio. Mine was not exactly a formal visit; we had met before and Mr. Piatigorsky has some awareness of my musical activities. My son had visited the studio a few weeks earlier to see the handsome collection of chess sets which the cellist has helped Mrs. Piatigorsky assemble from many parts of the world.

We met in Piatigorsky's large studio, a step down from an open hallway at one side, so that entering one looks along the length of the room through a diagonal glass wall at the end into a rear garden, and then going forward discovers at this same end another diagonal glass wall, as though the garden had opened in another dimension. This illusion of spaciousness produces the same happy effect the Japanese achieve by other means.

On the walls, though we did not go around the paintings until afterwards, I was aware at once of a Rouault that I know, a painted version of a woman's head with passionately firm mouth, in the *Fleurs du mal* etchings series, and on the other side, behind the piano, a fine Renoir of a small girl's head.

After discussing the problems of my quadruplegic son, in whom he showed great interest, Piatigorsky himself led the conversation into music, displaying an intelligence that stopped at no closed door. We talked for nearly three hours. I shall not try to summarize so much as to quote. He diminishes his importance: "I am a cellist." As a cellist he does not enjoy being typed. "For ten years in Berlin I played with Schnabel and the violinist Carl Flesch. Everything I played was heavy. I was very, very serious. Then I gave a recital. I began with a Polonaise by Popper, and after that I played many other pieces, all good music for the cello." So he reëstablished his musical independence. "I believe that to be a good cellist one should know and be able to play everything that has been written for the cello—the solos, the chamber music, the smaller pieces, all good music, the lesser parts."

Visiting Texas a few years ago, he stayed overnight at the home of a high school principal. After dinner his host put on the phonograph a superb performance of a piece of cello music Piatigorsky did not know. "I said to my host: 'The playing is extraordinary, first-class, but I do not know the piece.' He hold me: 'It is a scherzo by Feltzer.' I say I have

never heard it before. I look at the record label: Played by Gregor Piatigorsky. In those days, in the years of the Twenties, I recorded many small pieces for cello, all good music. They sold and sold."

We discussed many aspects of music. I had just completed an article about the history of tuning, a subject musicologists avoid or evade. There was a time, Piatigorsky said, when he could not play with the piano. "How can the piano make music? It cannot alter the pitch; it cannot swell a tone to let a melody sing." And later, he could not play with orchestra. "It is all muddy. The tone is all mud.

"I gave four concerts with an orchestra. Finally, before the fourth concert, I asked for a rehearsal. Then, when we were all sitting, I asked the men to tune. 'Take your time,' I said to them. 'Take ten minutes. Give your instruments time to adjust to the temperature of the room.' They did not know what I was doing; they thought I must be crazy. After that I asked the leader of the first violins and the leader of the second violins to sound an A. They played and they were not in tune together. 'Which one of you is in tune?' I asked. This one said, 'I am.' I said to the other one: 'Tune to him.' I asked each of the strings to tune, and then the oboe. They were all out of tune. When they played together they did not listen to what they heard from each other. It was all mud."

We talked of new music and new painting. He told me that he had played in Berlin during 1926 what may have been the first performance of the pieces for cello by Webern. He confessed that now when he looks at a new score, say by Karlheinz Stockhausen, he cannot understand it. In the same way he cannot understand much of the new painting. Unlike Pablo Casals, he is willing to admit that this is probably his fault. "In earlier years, Casals and I, we used to play together. He would not believe that any music has been written in this century, not even by composers now dead and equal with the greatest. In music as in painting it is easy to appear to be different without trying. What makes the real difference is the effort. Look at Schoenberg's *Verklaerte Nacht*. It is good music, a little too romantic, like Strauss. Then look at *Pierrot Lunaire*. That is the result of effort. You know, I played in *Pierrot Lunaire*, in Berlin." I mentioned how proudly Schoenberg had spoken to me of that performance. "Yes, there was Schnabel, and Rosé, Stiedry, and Boris Kroyt, you know, of the Budapest Quartet.

"You know, I loved Schoenberg. But I did not like his *Monn* Concerto for Cello. When I said so to him, he was very angry for years. He and his music, they did not need *Monn*."

He went on to speak of his long-time friend, Paul Hindemith. "A great mind, he knows everything there is to know about music, and all instruments. I have played with him many times. He is the direct link to Brahms. But he lacks invention. All of his compositions come out in strict forms, like Bach."

Still speaking about contemporary music, he continued: "During my career I have played between

The cellist with his Stradivarius instrument.

sixty and seventy first performances of new works for the cello, many of them that were not performed a second time. Each of them I had to learn thoroughly, until the music sank into my blood. Then afterwards, the critics would write and praise my playing, writing as if my good playing had shown up the faults of the composition. As if my playing of the music could be distinguished from the music I had performed.

"One time in Paris I played at the German embassy with Furtwängler. It was a gathering, we played Beethoven sonatas. Afterwards a little man came up to me and began talking to me very rapidly in French. My French was then very poor; I could not understand what he was saying. Painlevé—I believe at that time he was Minister of War—came up to us. Just then I heard that the little Frenchman was asking me a question. I turned to Painlevé and asked in German. 'What is he saying?' (Painlevé spoke good German.) 'Oh, he has been saying how much he admires you, what a great cellist you are, how he likes your playing.' 'Yes, but I believe he has just asked me a question.' 'Oh that! He wants to know why you waste your time playing Beethoven.' Afterwards I learned that the little man was Ravel. He liked my playing, but he did not like Beethoven."

Though he has built his reputation as a solo performer, Piatigorsky does not care for the conventions of public entertainment. "This is an age of specialization—musical specialists. One type they call the virtuoso: he knows nothing about music, cares nothing about music, has no friendships with musical people, he is not interested in music. He is a gymnast. He does tricks with his hands."

Piatigorsky feels it an unnecessary burden to have to learn music by memory and to play by memory,

All photographs by Bill Bridges

One steps down into the large studio, and looks through a diagonal glass wall opening onto a rear garden.

that we should be much better off if we did not demand that musicians play from the music in their heads. Except for a few who are especially gifted, he thinks that playing from memory is unnatural. It interferes with individuality and prevents taking risks. "In Berlin, you know, I gave the first performance of *Schelomo* by Ernest Bloch. I think I played it well, but yet I was not satisfied. I played it several more times, but I was not happy. Then in Geneva I played *Schelomo* with Ansermet, a great musician. In the rehearsal I had the music before me, and after we had played, Ernest Bloch came up and threw his arms around me. 'You were like a king,' he cried to me. 'You read it like a king with a scroll before you.' I knew what I had been missing. It was the first time I had been satisfied."

Piatigorsky does not hold with the false specialization that enables any man to be singled out as "the greatest" in his line. "The greatest! The greatest! One should not speak about the great anything. Do you mean the greatest in Debussy, the greatest in Bach—the greatest with the instrument or the one who plays most carefully from the correct score the composer wrote? In a performance one should think about and concentrate on the individual performance. That is what I dislike today about recording. Everything is made too perfect. One man told me about a great performance he had made; it contained 122 splices. And he called that a performance! A nullity, a nonentity, a nothing, not anything.

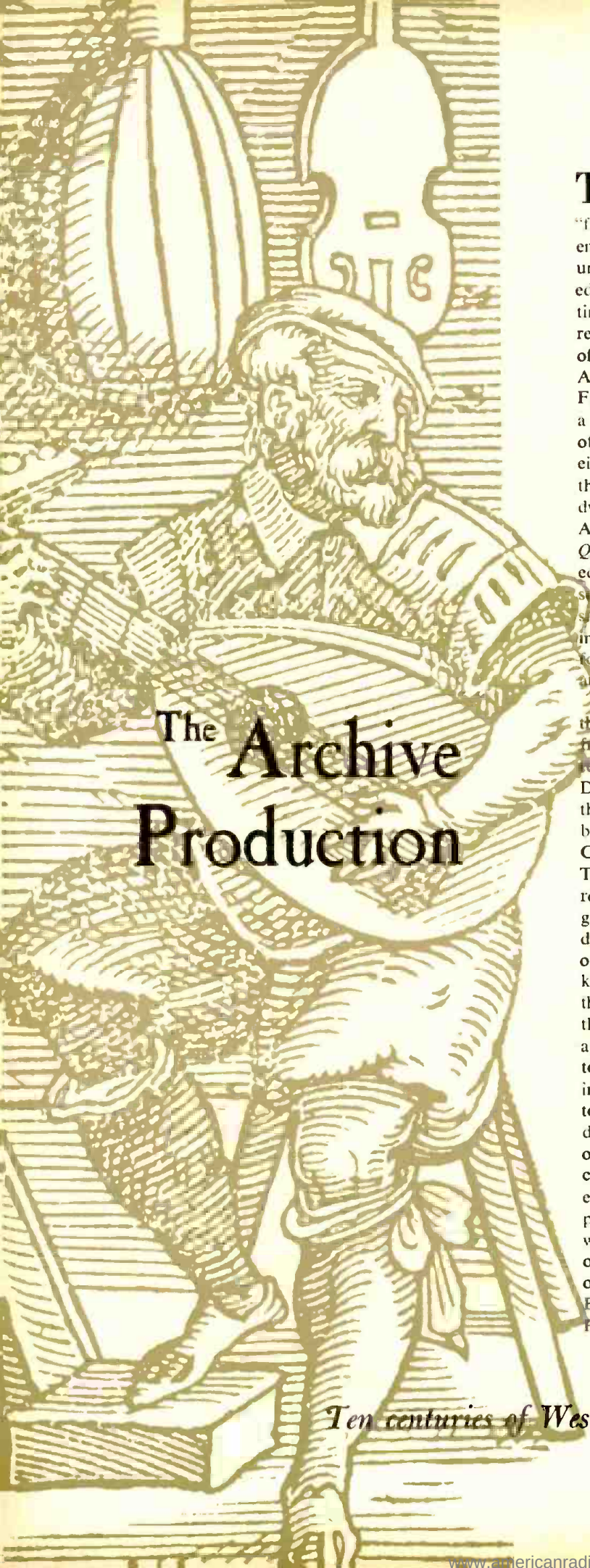
"I do not believe in the 'perfect performance.' Each performance is made up of thinking the same music many times, until one is aware of all the possibilities. Then the performance will come out as it should be, even with its faults. If you do it over and splice out the faults of the performance, what have you left? Is that a performance? That is why so much of the music you hear now on records is insipid, tasteless." Piatigorsky believes that the time will come when musicians and even recording companies will recognize that it is the individual performance they should preserve, not the false, synthetic, empty "perfect" performance. Certainly those recorded performances that have survived memorably through the years have not been the note-perfect performances but the projection of strong individualities working upon music.

"Did you hear on the television when Casals answered that the greatest conductor of the twentieth century was Furtwängler? I played under Furtwängler many years. He was a great conductor when he did not have to count in five.

"The greatest conductor! There should be no conductor. He should not be needed, but if he is needed he should be hidden—hidden away behind a screen."

Recurring to the idea of spontaneity in performance, I told Piatigorsky I had observed that the Budapest Quartet varies the performance of a movement according to any slight deviation that occurs at the beginning. Sometimes an entire work is quite altered. For this reason their public concerts are often more stimulating and exciting than their carefully made recorded readings. As it falls, so they play it out. He agreed.

"I was in St. Louis," he began another of his numerous anecdotes. "It was a Sunday, and I had a recital there on Monday night. I saw that the Budapest was giving a concert. We are old, old friends. I went to the hall. At intermission I went backstage and we greeted one another. Alex Schneider asked why did I not join them for the second half of the concert to play the *Continued on page 104*



The Archive Production

BY FRITZ A. KUTTNER

THE *Musical Quarterly*, a scholarly periodical which may frighten some people by its "formidable erudition," never prints anything like an endorsement. But a few years ago something quite unusual appeared in its pages. Paul Henry Lang, the editor-in-chief and one of this country's most distinguished musical scholars, wrote an extended review full of praise of the Archive Production of the Deutsche Grammophon Gesellschaft. The Archive Production, as most readers of HIGH FIDELITY are now aware, is nothing less than a project to document on records the whole history of Western music from the ninth to the end of the eighteenth century. Professor Lang wrote at the time that the German record company's plan "simply dwarfs everything heretofore attempted in this field." As such, it might have been expected to merit the *Quarterly's* notice; but that publication's respected editor went on to indicate his recognition that the series had an interest and importance beyond its significance for musical scholarship. These recordings, "distinguished by artistically outstanding performances and excellent sound," were worth the attention of any intelligent music listener.

To bring this extraordinary plan into being took the separate initiative of several persons, each acting from a different point of view and for different reasons. The idea seems to have been conceived by Dr. Ernst von Siemens, Chairman of the Board of the Siemens electrical empire, which in 1941 had bought the Deutsche Grammophon Gesellschaft, Germany's largest record manufacturer, from the Telefunken concern. Dr. von Siemens became a record collector at the age of four, when his father gave him a phonograph and a few discs as a birthday present, and is now one of Germany's outstanding record collectors. He let it be known when Siemens acquired control of DGG that he had no intention of interfering with the newly acquired subsidiary's affairs as long as its financial statements remained satisfactory, but he also indicated his personal interest in seeing DGG make some significant contribution to the recorded classical repertory. Pops, jazz, and dance music were of course important producers of revenue, and Siemens never suggested that the company should risk losses in building up an esoteric classical catalogue. He did, however, support the idea of a cultural or prestige program and was willing to see part of the profits from the sale of popular records invested in achieving something of lasting value. As he himself put it: "Bully Buhlan [roughly the German equivalent of Elvis Presley] ought to pay for Furtwängler."

Ten centuries of Western music are being documented on

Also responsible for the inception of the Archive Series were three executives of DGG itself: Drs. Betcke, Härtel, and Steinhausen—the financial, programing, and technical heads of the firm, who were faced with restoring its position after the War. By the middle of 1945, DGG's plant consisted of just one or two buildings whose contents were negligible. Its recording matrices had little postwar value; many of its former important artists were already being wooed by English companies; and the few "name" artists still available in Germany for contracts were not attracted by the modest offers which were all that DGG could make. Many sessions lasting deep into the night found the management endlessly discussing policies that might hasten the firm's rehabilitation.

Finally, Hans Domizlaff, an advertising and marketing expert who had been publicity consultant for the Siemens enterprises for fifteen years and who was a long-time friend of Dr. von Siemens, came up with a convincing proposal. Recognizing the postwar handicaps of the company and its limited roster of available talent, Mr. Domizlaff felt that the company should produce high quality records of a nature too specialized to interest large-scale competitors. He suggested launching a historical record series, using artists who were highly competent but whose reputations could not, as yet, command top fees. Domizlaff was responsible for the name "Archive Production," which has since come to symbolize superior quality and achievement.

At about this time, the fall of 1945, Dr. Erich Thienhaus, a well-known recording engineer, approached Dr. von Siemens in Munich and DGG in Hamburg with a proposal to record all of Bach's organ works on one or two fine baroque instruments, with Helmut Walcha, the great blind Bach interpreter, as soloist. Thienhaus' plan was accepted and the first recording session of what turned out to be a five-year project took place in August 1947, at the smaller organ in the church of St. Jacobi at Lübeck. Recorded in the beginning for 78-rpm discs, these early Walcha issues constituted the first releases of the Archive Series. (In the fall of 1958 Walcha and Thienhaus began re-recording their entire previous venture on the great organ of St. Laurenskerk in Alkmaar, Holland, improving the sonic qualities of the earlier versions and adding stereo sound.)

In 1948 DGG established a "History of Music Division" headed by Dr. Fred Hamel, a musicologist well known as a distinguished journalist, author, and editor. (Readers familiar with German music publications will remember with pleasure the *Atlantis Book of Music* [1933], edited by Dr. Hamel, which many consider the best popular handbook of music ever published.) The new division began to develop a consistent program, subdividing the vast historical compass of ten centuries into twelve "Research Periods." Those responsible searched all through Germany, and soon throughout Western Europe, for artists competent to perform the difficult historical works in the true style and on the ancient instruments the periods required. Authoritative musicologists were retained to supervise the authenticity of the performances and to write historical and biographical commentaries for each release.

In 1950 Alexander Schaaf completed the first disc-cutting lathes with variable pitch in Germany, thus opening the way to the transfer of Archive's 78-rpm discs to LPs, the first of which were released the following year. An agreement was signed with Decca Records, Inc. for the rights to DGG recordings in the United States. This agreement was revised in 1955, when Decca began to import the original pressings of the Archive Production in their original packaging, enabling American record collectors to acquire the excellent German product with its almost complete freedom from surface noise.

The Archive Production is not, of course, the first venture of its kind. It was preceded by such excellent projects as the late Dr. Curt Sachs's Anthologie Sonore, the Columbia History of Music By Eye and Ear (edited by Percy Scholes), Seven Centuries of Sacred Music (Lumen), various undertakings published by Editions de L'Oiseau Lyre, and others. But all these series came into existence in the 1930s, during the 78 era, and they were restricted in scope and sound by the limited possibilities of the 78 medium. What makes the Archive Production unique is its vast program planning, its superior musical quality, its superb modern sound, and the virtually unlimited potential of adding continually new editions to the twelve "Research Periods." (Some American observers feel that this somewhat austere designation is unfortunate since it may intimidate potential buyers by its pedagogical overtones. Actually, the scholarly efforts going into these productions are concerned with achieving authentic historical performances rather than with research into unknown historical territory.)

So far, Decca has released in this country some 150 recordings of the Archive Production ranging in time from nine discs of Gregorian chant to a dozen from Research Period XII (Mannheim and Vienna, 1760-1800). Although some musicologists may be inclined to question the headings of some of the periods (such as Period VII, lumping together Western Europe 1650-1750, or the overemphasis on German and Italian composers with insufficient attention to English, French, Spanish, and Netherlandish masters), the formal *Continued on page 110*

microgroove through the scrupulous efforts of a German record company.

Music Systems in Gracious Settings

Many music listeners know that a high-fidelity system, rather than being a tangle of wires and components, actually graces the listening room. Herewith, several attractive examples.

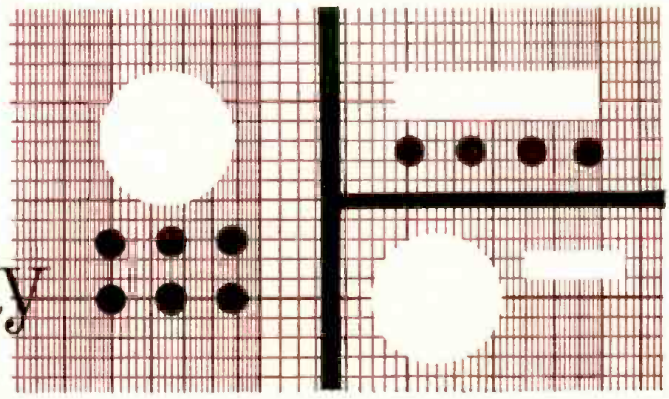
Custom cabinetry in the system pictured at left and below was designed for the length of the wall. Speakers beam their sound toward the main seating (listening) area. Enclosures themselves are separate from the equipment cabinet which gives a minimum stereo spread of seven feet. Close-up view shows Garrard 4HF turntable and changer in pull-out drawers, Leak Point One stereo preamplifier and amplifier.

In contrast to the installation opposite, the system above is deliberately highlighted to make it the focal point of the room. Bookshelves were built around the equipment cabinet and bracketed by EICO's HFS 2 speaker systems. Other equipment: Citations I and II preamp and amplifier, Harman-Kardon Madrigal FM/AM tuner. Rek-O-Kut turntable with Dyna B&O arm and cartridge are displayed jewel-fashion under plexiglass cover.

The Swedish Modern cabinetry housing the system at right has tambour doors which can be drawn across to conceal the Garrard 98 changer and Sargent-Rayment SR-380 FM/AM stereo tuner. The Sargent-Rayment dual 20-watt amplifier is housed behind the blank panel below the tuner. The speakers are Wharfedale WS2 systems in matching enclosures.

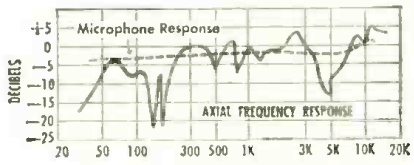
Unlike the system pictured directly above, the cabinet at right is a one-piece unit. While it offers no flexibility of speaker placement, the overall cabinet length exceeds eight feet and affords adequate stereo spread. Folding doors close off equipment and adequate record storage section.

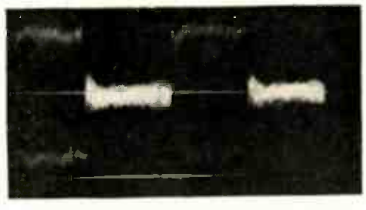
The consumer's guide to new and important high-fidelity equipment

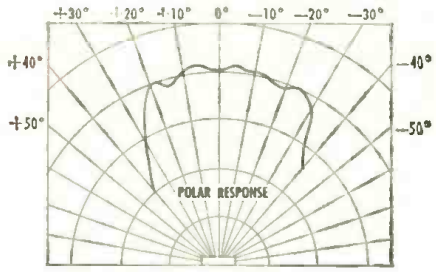


high fidelity EQUIPMENT REPORTS

JansZen-Neshaminy Z-400 Speaker System







AT A GLANCE: The JansZen-Neshaminy Z-400 is a two-way system with an 11-in. cone woofer and a pair of electrostatic tweeter elements, housed in a cabinet measuring 15 in. x 26 in. x 13¼ in. The tweeters are oriented for proper operation with the box lying down, as in bookshelf installations.

The JansZen electrostatic speakers have enjoyed a widespread reputation for smooth, transparent sound for some years: the woofer is designed to complement the tweeters and does this very well. The result is a balanced sound; full in the middles, solid in the lows, and clean, transparent highs—the mark of good electrostatic tweeters. Price: $149.50.

IN DETAIL: The JansZen woofer has a stiff cone and compliant suspension, designed to handle frequencies from 30 to 2,000 cps, with a natural roll-off in response above 2,000 cps. The tweeters (essentially the JansZen Model 65, with two radiating plates) have an RLC crossover incorporated in the power supply assembly, resulting in crossover in the 1,000- to 2,000-cps region.

The enclosure is fully sealed and filled with Fibreglas. The tweeter plates are designed to give 60-degree high frequency dispersion when the unit is mounted horizontally, and somewhat less when mounted vertically. The large size of the Z-400 takes it almost out of the "bookshelf" category, making an optional tweeter orientation for upright speaker operation very desirable.

Frequency response, taken outdoors on the axis of the tweeters, shows the response of the woofer to be very successfully matched to that of the tweeters. The two dips at 140 and 170 cps are interference effects from ground reflections, and are not a true speaker response. The sharpness of the two dips at 600 and 800 cps suggests an interference or diffraction effect also, this time within the speaker system. These, too, are a function of microphone spacing and are not heard in normally reverberant rooms.

No trace can be found of crossover interference in the 2-kc region, but a hole at 4 to 5 kc does resemble the usual crossover effect. In making polar response measurements, a considerable amount of disturbance of the pattern was found in this region. However, with due allowance for known effects of the measuring method, the response of the Z-400 is within plus or minus 5 db from 50 to 15,000 cps, which is very good indeed.

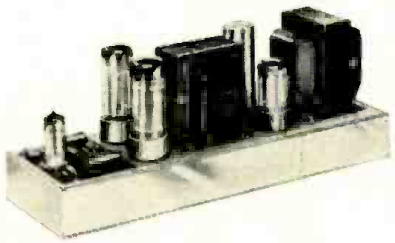
Although we discontinue our response plot at 15 kc, this being the upper limit of microphone calibration, the response held up well to 30 kc. On the low end, the distortion was low, with clean waveform seen down to 40 cps.

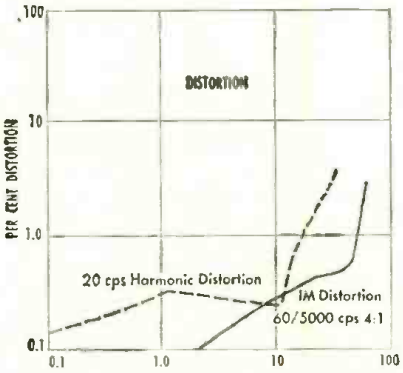
One of the most outstanding characteristics of the Z-400 is its excellent polar dispersion. At 7.5 kc, the response is down 3 db at the limits of a 60-degree sector. The response within the 60 degrees is exceptionally uniform. The rated dispersion, incidentally, is 60 degrees, which agrees perfectly with our measurements.

Obviously, by measurements this is a fine speaker. How does it sound? Much the way one would expect. The highs have a sparkle which we have come to associate with this type of tweeter. There is no sense of transition to the woofer, but the over-all sound suggests a strong midrange ("full" is the adjective we would use, for want of a better one). The bass is adequate down to 40 to 50 cps. It is quite free from distortion, and merely falls off in amplitude at very low frequencies. There is no boxiness on male voices.

In efficiency, the Z-400 would be considered low, though hardly among the lowest. A good 20-watt amplifier easily drives it. H. H. Labs.

Dynakit Mark IV Power Amplifier





AT A GLANCE: The Dynakit Mark IV is essentially one half of the well-known Dynakit Stereo 70, operated at slightly higher voltages and thus capable of 40 watts output. Performance is equivalent to that of the Stereo 70, which is to say very good. Construction of the Mark IV is the simplest we have encountered for power amplifiers. It took less than two hours from start to finish, and the amplifier worked perfectly.

The Mark IV is an excellent choice for a mono system, especially when future expansion to stereo is contemplated. Price: $59.95.

IN DETAIL: The major part of the circuitry of the Mark IV is on a printed board, supplied with all components mounted and soldered. The kit builder mounts only the larger components and makes a few interconnections.

Plate voltage and bias are slightly higher than that of the Stereo 70, hence the 40-watt rating. As with the Stereo 70, we found the power ratings of the Mark IV to be very conservative. Intermodulation distortion reached 1% at 50 watts instead of the rated 40 watts, and was under 0.5% below 35 watts. The 20-cps harmonic distortion was also low at power levels under 15 watts.

The power bandwidth, measured by IHFM standards, was from below 20 cps to above 20 kc, referred to 41 watts output with 2% distortion at 1 kc. Using 1% distortion as a reference, the bandwidth was 21 cps to 14 kc, referred to 40 watts at 1 kc. This is very excellent amplifier performance, even though it does not quite meet the manufacturer's specifications of 32 watts output at 20 cps and 20 kc for 1% distortion. The power bandwidth measurement defines the frequency limits at which the amplifier delivers half its mid-frequency power (in this case 20 watts) at the reference distortion level.

The Mark IV amplifier is stable under different types of loads including the capacitive load presented by electrostatic speakers. Hum level is far below audibility, and in fact difficult to measure (87 db below 10 watts). The Mark IV is compact, yet does not run at excessive temperatures. It has a power socket for the Dyna PAM-1 monophonic preamplifier or similar units that must derive operating voltage from the basic amplifier. H. H. LABS.

Fairchild 440 Turntable

AT A GLANCE: The Fairchild 440 is a two-speed (33 and 45 rpm) turntable with endless belt drive. Speed is changed by a push-pull knob, requiring no handling of the belt. Each speed is adjustable over a nominal plus or minus 1.5% by a knob on the motorboard, which electrically varies the motor speed.

The Fairchild 440 is designed to mount on a ½-in.-thick motorboard. Pre-drilled and -cut boards are available from the manufacturer. The turntable tested was mounted on the CBW base, a handsome walnut base and motorboard with resilient shock mounts to isolate the turntable from external vibrations. Price (less mounting accessories): $69.95.

IN DETAIL: The actual turntable of the Fairchild 440 is a heavy-ribbed casting of aluminum. Just as an iceberg conceals most of its mass beneath water, so only a small portion of the 440's turntable can be seen above the motorboard. The driven portion of the turntable, contacting the rubber drive belt, is below the motorboard. A strong U-shaped chassis supports the turntable and motor. The turntable spindle turns in a sleeve bearing, with a steel ball thrust bearing riding on a nylon seat.

The motor is mounted with soft rubber mounts to the chassis and the motor shaft carries a stepped spindle around which the rubber belt rides. The speed change mechanism is simple and effective. A pair of fork-like fingers, above and below the belt, are moved vertically by pulling or pushing the speed change knob. If the belt is in the 33-rpm position (upper portion of the spindle) the knob is pushed down for about two seconds to change to 45 rpm. This causes the wire fingers to guide the belt down to the larger-diameter portion of the spindle. Once there, the knob is released and the belt remains in place. The procedure is reversed in going to 33 rpm; the knob is pulled up.

One disadvantage of this system is that the knob always returns to its neutral position and one cannot tell the speed for which the turntable is set. To be sure, one should pull the knob up each time the unit is operated.

REPORT POLICY

Equipment tested by High Fidelity is taken directly from dealers' shelves. We report only on regular production-line models. The choice of equipment to be tested rests with High Fidelity's editorial department. Most equipment reports appearing here are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. A few reports are prepared by members of the High Fidelity staff or by other independent testing organizations working under the general supervision of Hirsch-Houck Laboratories. All reports are signed.

Using the stroboscope disc supplied with the turntable, we found that the slowest setting of the speed control would just reach the correct speed, and practically all the variation was in the direction of increased speed. The motor has good torque and does not slow down much when playing a record, particularly with stylus forces of 3 grams or less.

Each turntable comes with a graph showing its wow and flutter. Our measurements correlated well with this, showing flutter of 0.07% (approximately the residual flutter of our test record) and wow of approximately 0.1%. These are very favorable figures, well below the specified NARTB limits. Rumble too is well within NARTB standards.

Rumble measurements (our reference level is 7 cm/sec at 1,000 cps) give us essentially lateral rumble, and combined lateral and vertical rumble. We measured −41 db lateral rumble and −37 db combined lateral and vertical rumble. This indicates that the lateral and vertical components are approximately equal and are about −40 or −41 db. This is a very satisfactory rumble figure; it is completely inaudible. Only three turntables which we have tested have had lower rumble figures than the Fairchild 440.

The hum field around the motor of the 440 is negligible (we couldn't find any hum at all, with the most hum-susceptible cartridges at our disposal). Mechanically, the Fairchild 440 is dead silent, with no indication of functioning except the revolving turntable. H. H. LABS.

KLH Model 8 FM Receiver

AT A GLANCE: The KLH Model 8 is a complete FM receiving system, housed in two solid walnut cabinets, each only 10¾ in. wide by 5⅞ in. high by 6⅝ in. deep. One cabinet contains the FM tuner and amplifier, and the other houses the speaker system. Thirty feet of flexible cable connects the two. The unused cable coils on the rear of the speaker cabinet.

Despite its simplicity, the KLH Model 8 is a high performance system. The tuner is extremely sensitive and stable and the amplifier, though low-powered, is clean and has low distortion. The speaker system, two tiny acoustic suspension units in a sealed box, delivers sound which merits comparison with some considerably larger speaker systems. The unit is a fine choice for a second music system, and for many listeners should prove completely satisfactory as an only FM system. Few packaged radios can begin to compare with it in listening quality. Price: $159.

IN DETAIL: The KLH Model 8 is an integrated system. It is sold only as a unit. The response of the amplifier is tailored to complement the speaker response, and the buyer is told to use the speaker only with this receiver.

The tuner, though compact, is no rudimentary type. It has an RF stage, three IF stages, and a wide-band detector. There is no AFC or tuning indicator. A smooth planetary dial drive simplifies tuning, and the wide-band detector makes tuning noncritical. Drift is entirely negligible.

The amplifier uses 2½ tubes, which may be something of a record for a good quality amplifier. The push-pull output stage has 14 db of negative feedback, and will deliver over 3 watts of clean output to the speakers. The tone control is a treble-cut device, serving a function explained below.

There is a jack in the rear of the tuner chassis for plugging in a multiplex adapter. Another jack permits the tuner output to be fed to other amplifiers, and external audio signals can be fed to the KLH Model 8 amplifier. A transistorized phono preamplifier will soon be available from KLH, powered from the Model 8 and mounting behind it.

The design of this unit makes our usual method of testing and evaluating a trifle difficult. Obviously, it is difficult to measure the performance of a tuner and/or amplifier when its output is measured acoustically from the speakers. Testing individual elements of the receiver is likely to be misleading if the results are not interpreted properly, since various "deficiencies" in response may be deliberately introduced in one part of the system to compensate for others in other parts. Nevertheless, we made separate measurements on the tuner, taking its output from the jack provided, and on the amplifier in a similar manner with a resistive load replacing the speaker. The speaker performance was measured conventionally, using the Model 8 amplifier.

Considered on its own merits, the FM tuner section of the KLH 8 is of undeniably high fidelity quality. The IHFM usable sensitivity curve shows a 2.5-microvolt sensitivity for 3% distortion. This figure has been exceeded by only two or three tuners in our experience, all of them more expensive than the entire KLH Model 8. The ultimate distortion level, for signal strengths above 50 microvolts, appears to be about −40 db, or 1%, at

100% modulation. Actually, it is about half of that, with the balance of the residual distortion being hum. Since the KLH Model 8 has negligible response at 60 cps, this hum is inaudible in use. Automatic gain control is fine, with no significant change in level for any signal above 10 microvolts.

The amplifier frequency response is far from flat. This is deliberate, since the low frequency boost is intended to compensate for drop-off in speaker response. With the tone control at maximum treble, the high frequency response is very flat from 1 kc to 20 kc. At minimum treble the highs are rolled off steeply. The harmonic distortion at 1 kc is very low, being about 0.3 % at usual listening levels up to 1 watt. It reaches 2% at slightly over 3 watts. These measurements were made with a 16-ohm resistive load, which we found to give maximum undistorted output. As is to be expected with the very small output transformer used in this set, the intermodulation distortion using a 60-cps lower frequency is relatively high, about 2.5% up to 1.5 watts. The key word here is "relatively," since this order of distortion is far superior to most packaged radio/phonographs and comparable to many low cost "hi-fi" amplifiers of not too long ago.

The speakers are unquestionably the most unusual part of the KLH Model 8. They are special miniature acoustic suspension units, with small diameter cones in a 4-in. frame. The compliant suspension allows very large cone excursions, equivalent to the larger woofers in other KLH systems but of course scaled down to the size of these drivers. The box is sealed and filled with Fibreglas just as larger systems are.

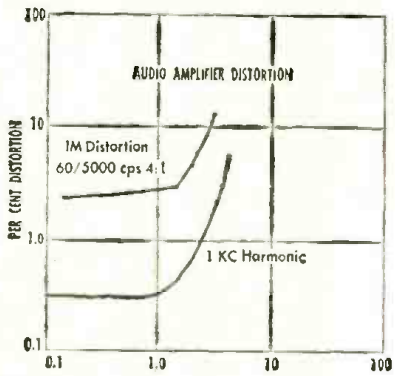
The speaker response curve (solid line) was taken with the amplifier treble control at maximum. The dashed line was plotted by combining the tone control curve with the measured response to show the other extreme of response. These curves show a rather smooth and peak-free response, with strong emphasis on the highs. At minimum treble the over-all response is plus or minus 7.5 db from 85 cps to 12 kc. This is very respectable for much larger speakers, and outstanding for such a small one. The polar response is good, with three lobes spanning over 50 degrees at 7.5 kc. The tone burst response is also good, with no points of breakup or sustained ringing. The one shown, at 3.1 kc, is typical. The peculiar curvature of the pattern is due to hum in our measuring system, and is not a property of the KLH Model 8.

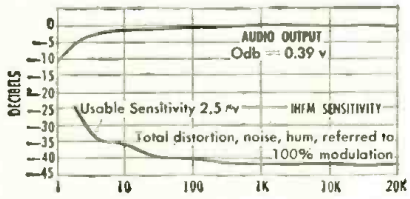
In evaluating such an unconventional unit, the most important consideration is "how does it sound"? The answer is: astonishingly good, much better than its physical size or response curves would suggest. It is clean, smooth, and definitely of high quality. In our listening tests, everyone was impressed with its sound. In A-B tests with the KLH-8 and an elaborate system of known high quality, many listeners found the differences to be slight. In fact, when listening to solo stringed instruments or small chamber groups, it was difficult to tell the two systems apart. On voices the KLH occasionally sound better.

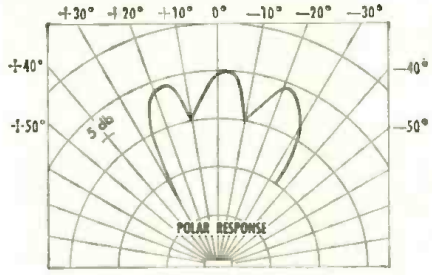
We found the key to enjoyable listening with the KLH Model 8 was in liberal use of the tone control. Since the output is lacking in bass, a balanced sound requires rolling off the highs to a greater or lesser extent. On some programs no roll-off is needed, but generally the amount depends on the listener's tastes.

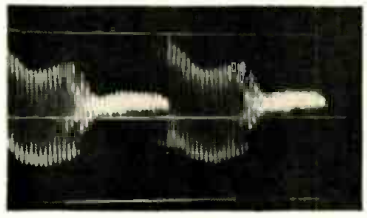
Some listeners felt that proximity to the speaker affected the sound, and that stepping back from it enhanced the quality. In this regard, the 30-foot cord which permits tuning from one place while listening to the speaker some distance away makes very good sense indeed. The sound naturally lacks the hefty bass found in high quality, full size speaker systems but the amount and quality of KLH-8 bass far exceeded what anyone would expect from a pair of small speakers in a box of one-quarter-cubic-foot volume. More important, the bass is very clean with no apparent peaks of boominess. Within the system's over-all response it provides a nice amount of heft at the low end.

The extreme sensitivity of the tuner was amply proven in practice, since we used the built-in line cord antenna at all times and found a dialful of stations at our command. Reports from fringe areas indicate that with a good antenna it will easily bear comparison with most FM tuners. H. H. Labs.









NEXT MONTH'S REPORTS

EICO HF-89 100-Watt Stereo Amplifier

Garrard Type A Automatic Turntable

DuKane Ionovac Speaker

SCOTT®

STEREO SPEAKER SYSTEMS*

The exciting sound of the new Scott "Reflection Coupler" Stereo Speaker System has already made its mark on the world of music reproduction. Hi-Fi enthusiasts—even the most skeptical—have come away from demonstrations convinced that this system is the answer to many of the limitations of stereo as reproduced by direct radiator speaker systems.

The Scott system is based on a wholly new design* in which the sound is reflected off the floor and walls, eliminating any point source of sound. The wall against which the system is playing becomes the sound source, just as the stage is the sound source in a live performance. The stereo effect is fully dimensioned as to spread and depth and height, with no gaps in the sound. *And the stereo effect is the same everywhere in the room,* eliminating the need for "front and center" listening.

Have *you* heard the Scott "Reflection Coupler" Stereo Speaker System? No one can describe how a speaker system sounds. You really must hear it for yourself. Once you have heard the system, we have some other exciting surprises in store for you.

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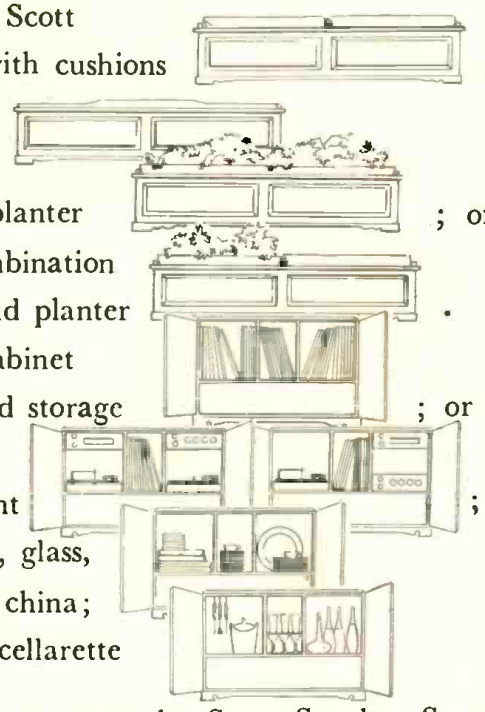

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CIRCLE 93 ON READER-SERVICE CARD

Music Makers

by ROLAND GELATT

CLARA HASKIL, who died in December at the age of sixty-five, belongs to a small elite of European musicians (others are Felix Weingartner, Conchita Supervia, Alfred Cortot) whose repute in this country is attributable almost exclusively to records. She never committed an unmusical or a perfunctory performance to discs, and some of her recordings—such as the series of Beethoven sonatas with violinist Arthur Grumiaux—can be counted among the outstanding releases of the postwar years.

We first encountered her in 1950 en route to the first Casals Festival in Prades. While waiting for lunch to be served on the Paris-Toulouse express, we speculated on the identity of the other travelers in the restaurant car. The little lady at the far end of the car with the long gray hair, the intense eyes, the gnarled expressive hands must, we felt, surely be a musician—except that we questioned whether anyone so frail and physically handicapped could possibly pursue the exhausting career of an itinerant performer. The question was answered a few days later at the second concert of the festival, when Clara Haskil appeared, hunched herself over the piano, and played the Bach F minor Concerto with spidery elegance and sober repose. Her name was then unknown to us, but we quickly learned that she was of Rumanian birth and French training, that she had been acclaimed by Ysaye, Busoni, Enesco, and Casals as one of the great artists of our time, and that only a succession of physical ailments—including, at one time, partial paralysis of the hands—had prevented her from becoming an international celebrity.

Shortly after the Prades Festival, Clara Haskil came to the attention of American record listeners via some early Westminster releases (it is gratifying to find them still in Schwann). Later, she signed an exclusive contract with Philips (Epic here) and recorded as often as circumstances would permit. Several recordings made prior to her death are still to be issued—

Clara Haskil

among them, the Beethoven sonatas Opus 31, Nos. 2 and 3, and the Mozart Piano Concerto in C, K. 415.

BRUNO WALTER is reportedly elated with the results of his recent stereo recordings and is champing at the bit to busy himself with more. It is Columbia's hope to get a Walter-directed performance of *Fidelio* on tape before the year is over. Dr. Walter has given his tentative blessings to the project, but much negotiation with singers and orchestras must be carried out before a final decision can be made. If all goes according to plan, Columbia also hopes to record several Mahler symphonies under Walter in 1961.

VERDIANS will applaud the recent establishment of an Institute of Verdi Studies in Parma. The Institute has a number of laudable projects afoot—for example, the formation of an exhaustive Verdi record library at the Parma headquarters—but for those of us overseas its most significant activity is the publication of a book-length Bulletin which is to appear three times a year in three languages (Italian, German, and English).

Each year the Bulletin will be devoted to a different work by Verdi. The first year's issues are concerned with *Un Ballo in maschera* and that part of Verdi's life taken up by its gestation and first performances, "a period [remarks the Bulletin] remarkably rich in interest both as concerns the opera itself and Verdi personally." Volume I, Number 1, is 662 pages long, and it fascinated us from beginning to end. We particularly relished Giuseppe Pugliese's comparative analysis of four complete recordings of *Un Ballo*, a long critical evaluation in which every opinion is buttressed by the most detailed citing of chapter and verse.

A one-year subscription to the Bulletin costs 7,500 lire or $12. The address: Istituto di Studi Verdiani, Via del Conservatorio 27, Parma, Italy.

JAMES GRAYSON, founder and former president of Westminster Records, has a new venture under way. Its name is the Music Guild and its purpose is to purvey records by mail to that most exigent of individuals, the connoisseur listener. Some of Mr. Grayson's recordings will come from similar mail-order clubs in Europe; others will be made specially for the Music Guild. None of the records will be available here from any other source.

"To begin with," Mr. Grayson told us, "we shall concentrate on recording chamber music, an area of repertoire which the major companies have all but abandoned. Retail distribution of this type of record may no longer make economic sense to the majors, but for us it makes both economic and artistic sense. We are convinced that a public exists for good up-to-date recordings of the chamber music literature.

"Later on? Well, our future plans depend a good deal on our members. You see, we shall put new recording projects to the vote. Within the next year or so we shall want to make an opera. Several possibilities are open to us. The members will decide by ballot which opera we should record." Among the operatic candidates are Berlioz's *Benvenuto Cellini* and *Beatrice and Benedict*, Gluck's *Iphigénie en Aulide*, and Handel's *Rodelinda*. Further details can be obtained from the Music Guild, 111 West 57th Street, New York 19, N. Y.

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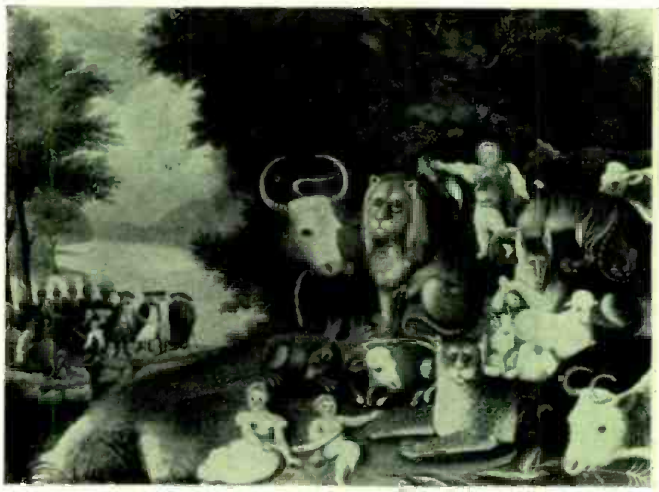
Records in Review

by Alfred Frankenstein

From a Biblical Prophecy, A Modern Masterpiece



Worcester Art Museum

From Edward Hicks's "The Peaceable Kingdom."

SOME YEARS AGO, after discovering and publishing the watercolors and drawings by Victor Hartmann which were the springboard of Mussorgsky's *Pictures at an Exhibition*, the writer of these lines turned to other instances of music inspired by works of visual art. The list of such compositions is very long and very curious, but by far the best of them, alongside the Mussorgsky, are Hindemith's *Mathis der Maler*, after Mathis Grünewald; Sir William Walton's *Portsmouth Point*, after Thomas Rowlandson; and Randall Thompson's *The Peaceable Kingdom*, after Edward Hicks.

All of these works have one aim in common and all are equally successful in achieving it: they all attempt to say something about the composer's national culture in terms of a visual art and a musical idiom with a strong national flavor. In the case of Thompson, the work of visual art is, of course, a whole cycle of works—the hundred or more paintings that the early nineteenth-century Quaker, Edward Hicks, made of "the peaceable kingdom" predicted by the Prophet Isaiah. The musical idiom here is colored by that of William Billings, the Boston psalmist of the Revolutionary period, and the score, to put matters simply, is a masterpiece.

Following Hicks, Thompson takes his text from Isaiah, and he sets it as a sequence of eight short psalms which can be listened to separately or together, but which are much more effective when heard together. Thompson's tuneful, delicate, subtly rich style has never found finer expression than this, his mastery of the choral idiom has never been more magnificently displayed, and his genius for uttering volumes in a single, surprisingly turned chord has never been more fully realized. The performance is of the finest and the recording is quite good. The Thompson side of the disc is filled out with the composer's elegant and beautiful *Alleluja*h, written for the dedication of the concert shell at the Berkshire Music Festival in 1940.

Before turning to the second side of this album, one should point out that it is issued by the religious group known as the Fellowship of Reconciliation and that The Singing City is a chorus made up of individuals from a city-wide network of choral groups in Philadelphia which is connected in some way—the record notes do not tell us how—with the Fellowship itself. Dr. Elaine Brown is obviously a first-class conductor. On the reverse side of this recording she does a miscellany of things, the most important of which are *A Prayer of St. Francis* by Donald McAfee and *I Am the People* by Helen Weiss.

McAfee is identified as a church musician in White Plains, New York, and his setting of St. Francis is quite as lovely as anything of Thompson's own; it is, in fact, in the same general tradition as Thompson's work. Helen Weiss is not identified. Her composition is more "modern," more dissonant and aggressive, as befits a setting of an early Sandburg poem. Three Negro spirituals fill out Side 2.

Records like this are sometimes difficult to find in the shops, and since this one is so fine and so important, it would be a great pity if it were overlooked. It can be obtained by mail order from The Fellowship of Reconciliation, Box 271, Nyack, New York.

THOMPSON: *The Peaceable Kingdom; Allelujah*
†McAfee: *A Prayer of St. Francis*
†Weiss: *I Am the People*

The Singing City (Philadelphia), Elaine Brown, cond.
• FELLOWSHIP FS 1. LP. $4.95.
• • FELLOWSHIP FS 1. SD. $5.95.

by Conrad L. Osborne

Gifted Heiress to a Treasured Tradition

A CRITICAL TECHNIQUE frequently used by reviewers is that of trying to pin down the qualities of a work or performance by describing the feelings it arouses (in the reviewer). Of course, this technique leads to a discussion of the reviewer's emotional state, rather than of the art work being considered, and so is logically labeled A Fallacy. As one always willing to embrace fallacies, which are under heavy attack these days, I should like to report that this album exhilarates me. Moreover, I find that in the aftermath of the exhilaration comes depression, or at least a morose thoughtfulness.

The causes of the exhilaration are not difficult to find. Joan Sutherland takes sixteen tests in Advanced Vocalism, and sails through them with startling freedom, scattering *gruppetti* and *volate* as she goes. Curiously enough, the depression seems traceable to the same causes, for while one is gladdened by the thought that our generation has produced a brilliant graduate in the study of traditional vocal art, one is also dismayed by the realization that most of the other outstanding professionals could be classified, with utmost charity, as nothing more than sophomores—a fair number of whom have come this far only by cheating on the exams.

Miss Sutherland's trill offers some illustration. I shouldn't think that in its present form it would become a trill for the ages; it is not stunning in its rapidity or sustension, as was Selma Kurz's, and she cannot dive into it with Tetrazzini's dramatic bite. But it is a true trill, and it can apparently be executed quite effectively over a range of about two octaves. Soprano is generally accepted as the easiest voice in which to cultivate the trill—yet the number of sopranos before the public who possess a genuine trill (as opposed to a shake) is small indeed; and of these, only Miss Sutherland is capable of carrying it into the voice's upper extension without losing all semblance of beautiful quality. If reports on the singing of a century ago are at all accurate, we can believe that the soprano presuming to tackle leading roles without being able to carry a true trill in flights over nearly the entire practical compass of the voice would have been harshly admonished to return to her studies until she had learned properly the fundamentals of her craft.

The artist with whom Sutherland will inevitably be compared is Callas, and with some reason. These singers are at their most interesting in roughly the same repertoire, and many of the effects they achieve are very similar. Compare the treatments of the recitative preceding the *"Casta diva"* (*"Sediziose voci"*): you will find the same sort of controlled fire, the same use of consonants (especially "t") to lend punch to a line. And in many of these Italian arias, we hear the same general quality in *voce chiusa*. There are important differences. The Sutherland instrument is much the better blended—it is not divided off into three distinct registers. As she ascends, she maintains a round, full, sweet, steady tone: there is no pinched sharpness, no distressing wobble. The clarity and buoyancy of her tone *in altissimo* is unique, and results is an exuberance born of the sheer ease and pleasure of singing. The balances do not tip towards Miss Sutherland all the time, either. The very separation in the Callas voice can make for interesting effects, as with the raw chest tone that she often uses quite dramatically. And Mme. Callas is mistress of a certain kind of dramatic projection which doesn't seem to be part of the Sutherland make-up. I suspect, too, that in certain inflections of pathos or longing, Miss Sutherland is somewhat in Mme. Callas' debt, which is perfectly legitimate and proper.

The Bellini numbers are all complete with their cabalettas, and *"Casta diva"* is placed in its original key, higher than we are accustomed to hearing it. To complain of anything about the singing here in any of the Italian arias would be sheer grumpiness. Her Handel and Arne are exquisitely and excitingly rendered; Miss Sutherland seems destined to do for these composers what Mme. Callas has done for Bellini and Donizetti. She seems at home in French and German, and shows keen perception of Mozart style and French romantic tradition. I wish, though, that she wouldn't toss off the *"Air des bijoux"* with quite such nonchalance. Marguerite is not blasé.

The people at London have had some fun putting together this album as a "tribute" to noted sopranos of yesteryear. The gimmick is needless, but it's also harmless, and provides the basis for some interesting biographical notes and portrait reproductions. The sound is not from London's top drawer, but it's more than adequate for the purpose.

JOAN SUTHERLAND: *"The Art of the Prima Donna"*

Arne: *Artaxerxes: The Soldier Tir'd.* Handel: *Samson: Let the Bright Seraphim.* Bellini: *Norma: Casta diva. I Puritani: Son vergin vezzosa; Qui la voce. La Sonnambula: Come per me sereno.* Rossini: *Semiramide: Bel raggio.* Gounod: *Faust: Ah! Je ris. Roméo et Juliette: Je veux vivre dans le rêve.* Verdi: *Otello: Willow Song. La Traviata: Ah, Fors'è lui; Sempre libera. Rigoletto: Caro nome.* Mozart: *Die Entführung aus dem Serail: Marten aller Arten.* Thomas: *Hamlet: Mad Scene.* Delibes: *Lakmé: Bell Song.* Meyerbeer: *Les Huguenots: O beau pays.*

Joan Sutherland, soprano; Chorus and Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli, cond.

• LONDON A 4241. Two LP. $9.96.

• • LONDON OSA 1214. Two SD. $11.96.

by Nathan Broder

The Manner of a Madrigal Made Plain by the Consort in its Finest Form

THERE SEEMS to be a curious misconception in the American mind about the nature of a madrigal. I have heard a television comedian use the word (he pronounced it "madrigahl") to evoke the idea of something at once comical, precious, and lah-de-dah. He got a good snicker from the studio audience. (It was on this same variety program, incidentally, that a double-jointed woman twisted herself inside out, holding a tray of drinks in one hand, while the orchestra played the *Liebestod*.) It is not too difficult to trace this strange notion of the madrigal to its source. Perhaps, to the irreverent and uninitiated mind, there *is* something faintly absurd in the spectacle of four or five people grimly clutching their music and earnestly fa-la-la-ing. But to anyone who judges a musical performance with his ears instead of his eyes the madrigal is a category to be taken very seriously, for it offers some of the noblest musical thought of the high Renaissance.

Fa-la-la-ing is a feature only in the ballet, a minor form of late sixteenth-century secular vocal polyphony. The madrigal proper, together with its French cousin the *chanson*, encompasses a wide range of subject and feeling, from frothy amorousness to profoundly felt prayer. It is the principal vehicle for the Renaissance composer's most intimate thoughts as well as his chief medium for musical narration and description. In other words, it was to the sixteenth century what the *Lied* and the tone poem were to the nineteenth. In construction, however, it is vocal chamber music, the sixteenth-century equivalent of the later string quartet and quintet. The music lover may find a whole new area of enjoyment opening to him if he takes the trouble to see what a madrigal's text is about and then bears in mind that the composer's natural mode of expression is not through a regularly constructed melody with accompaniment but through the simultaneous use of several supple melodic lines.

These thoughts came to mind when I listened to Vanguard's magnificent new recording "Madrigal Masterpieces." Not all of the fifteen pieces on this disc are madrigals, but nearly all are masterpieces.

There are five compositions by Monteverdi, three by Janequin, two by Lassus, and one each by Marenzio, Byrd, Morley, Gesualdo, and Thomas Tomkins. Of Janequin there are two jolly love songs (*Ce moys de may* and *Au joly boys*) and the elaborate *La Guerre*. This last is a big piece describing the Battle of Marignano and the famous victory of Francis I there, the voices imitating trumpet calls, rallying cries, and other noises of military conflict. Published in 1528, it became one of the most popular *chansons* of the century. One of the Lassus pieces is the exquisitely lovely *Mon coeur se recommande à vous*. The other is the oft-recorded *Matona, mia cara*, the song of a German serenading his love in Italian. Marenzio's *Scaldava il sol* cannot be better described than it was by Einstein: "It is a picture of the sultry midday heat of the Roman Campagna: Pan is asleep: there is no suggestion of the pastoral, no stage setting, no pretense—it is a pure idyl." (The performance of this one could be more languorous than it is.) Byrd's deeply felt *Lullaby, my sweet little baby* is addressed to the Babe in the manger.

The cream of the crop, it seems to me, and alone worth the price of the disc, are the Monteverdi madrigals. Here a more passionate note is struck, far more moving than, for example, the plaintive laments of the death-inebriated Gesualdo. If Marenzio depicted the midday sun in the country, Monteverdi in *Ecco mormorar l'onde* pictures with softly sensuous music the rising sun and morning breeze at the seashore. Monteverdi the dramatist seizes every opportunity to bring the words to more vivid life. In *A'un giro sol* the music chuckles on the Italian word for "laughs," it undulates when the sea and the wind are mentioned, and there are sharp dissonances on "cruelty." *Non più guerra!* is an eloquent cry for mercy from the loved one. The poignant harmonies of *Baci soavi e cari* and *Sfogava con le stelle* render the emotional impact of these pieces still powerful almost four centuries after they were written.

Many readers will recognize that most of these compositions have been recorded before, some several times. But I do not remember ever hearing them better done; indeed I do not recall ever having heard the Deller Consort in such splendid form as they are here. There is no trace of the paleness and cold detachment that have been noticed in some of their other issues. There is much verve and great variety of color: all of the rapidly changing moods of the Monteverdi madrigals are clearly reflected in the ensemble's tone. The rather too animated interpretation of the Marenzio seems to be the only interpretative miscalculation. It would be hard to imagine a more buoyant performance of Morley's *Now in the month of Maying* or a more deeply grieving one of Tomkins' *When David heard that Absalom was slain*. The diction is clear, the intonation practically flawless.

The sound is first-rate in both versions, there is a band after every piece, and orginal texts and English translations are provided. Highly recommended from every point of view.

DELLER CONSORT: *"Madrigal Masterpieces"*

Deller Consort, Alfred Deller, dir.
• VANGUARD BG 604. LP. $4.98.
• • VANGUARD BGS 5031. SD. $5.95.

BACH: *Brandenburg Concertos, S. 1046-1051* (complete)

Members of the Vienna State Opera Orchestra, Hermann Scherchen, cond.
• WESTMINSTER XWN 18932/34. Three LP. $14.94.
• • WESTMINSTER WST 14114/16. Three SD. $17.94.

Scherchen gets off to a slow start in this version of the complete *Brandenburgs*. The first movement of No. 1 is considerably slower than usual but it has a breadth that partly makes up for this. The Minuet, however, is dragged out interminably; not even Scherchen's changes in orchestration for each repetition of the minuet proper make the movement seem any shorter. The solo violin is sometimes covered by the oboe. In No. 2 it is the flute that is occasionally lost. Here the trumpet never goes completely off, but there are many moments when he gets by just by the skin of his lip. In both concertos there are times when the players display an aversion to togetherness. Matters improve a little on the next disc. The first movement of No. 3 seems a bit slow but otherwise satisfactory. Scherchen plays only the two chords between movements and indulges in a big crescendo in the finale. In No. 4 recorders are used, and they are clearly audible throughout. Here the last chord in two of the movements flattens in pitch while it is being held. No. 5 places the flute too far forward; in this concerto the harpsichord, which is in good balance, is imaginatively played by George Malcolm, who achieves dynamic variation by skillful registration. In the fast movements of No. 6 the violas are occasionally veiled; there are moments when even the gambas seem to have more presence than they do. Aside from questions of balance, the sound is good in both versions.

All in all, this set seems to belong rather far down on any list of desirable *Brandenburg* recordings. N.B.

BACH: *Cantatas: No. 51, Jauchzet Gott in allen Landen; No. 202, Weichet nur, betrübte Schatten; No. 8, Liebster Gott, wann werd ich sterben; No. 45, Es ist dir gesagt, Mensch, was gut ist*

Maria Stader (s) (in Nos. 51, 202); Ursula Buckel (s); Hertha Töpper (c); Ernst Häfliger (t); Kieth Engen (bs); Munich Bach-Orchestra (in Nos. 51, 202); Munich Bach-Chorus and Solistengemeinschaft der Bach-Woche Ansbach (in Nos. 8, 45), Karl Richter, cond.
• ARCHIVE ARC 3144 (Nos. 51, 202), 3145 (Nos. 8, 45). Two LP. $5.98 each.
• • ARCHIVE ARC 73144/45. Two SD. $6.98 each.

Nos. 51 and 202, for soprano and orchestra, require a virtuoso singer, and Miss Stader fills the bill. In No. 51 she tosses off her elaborate melismas with accuracy and assuredness. There is enough metal in her voice to make it a fine partner for the high trumpet in the first and last arias, yet the voice does not lose its pleasant, feminine quality. What a delightful movement is the chorale here, with one violin pursuing the other and both weaving perky arabesques around the chorale tune sung by the soprano! The Stich-Randall performance, on Vanguard BG 546, is a good one too, and anyone who owns it need not hurry, in my opinion, to exchange it for this one; but if you don't have either, this is the one to get. No. 202 is a wedding cantata. Here the Archive disc is considerably superior to its current competitor, another Vanguard record, not only in the technical skill of the soloist but in the imaginative handling of the orchestra.

Nos. 8 and 45, as far as I can make out, are not otherwise available, at least in the domestic catalogues. They are both very welcome, particularly No. 8. Despite the anxious preoccupation of its text with approaching death, this cantata has a tranquil, pastoral character, enhanced by two oboe d'amore, a flute, and plucked strings. Messrs. Häfliger and Engen turn in excellent performances here and in No. 45, as does Miss Buckel, except for one high A sharp that is too sharp. The voice of Miss Töpper, who has two numbers in Cantata 45, is slightly tremulous but otherwise not unattractive.

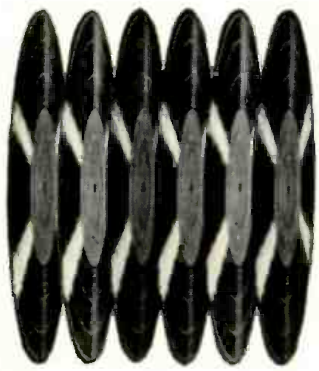
The sound in both versions of each disc is up to Archive's usual high standard. N.B.

BACH: *Johannes-Passion, S. 245*

Elizabeth Harwood, soprano; Helen Watts, contralto; Peter Pears, tenor; Alexander Young, tenor; Hervey Alan, bass-baritone; David Ward, bass; Choir of King's College (Cambridge); Philomusica of London, David Willcocks, cond.
• LONDON A 4348. Three LP. $14.94.
• • LONDON OSA 1320. Three SD. $17.94.

There are some excellent elements in this performance of the *St. John Passion*. Peter Pears sings the role of the Evangelist with more feeling and color than are usually given to it. The Jesus (David Ward) has a strong, steady voice, dark but pleasant. The two ladies sing their arias well, on the whole. Mr. Young has a little trouble with high A's in No. 19 but he more than makes up for it with a thrilling crescendo on a climbing chromatic line in No. 32. Mr. Alan provides just the right mood and tone quality for the exquisitely tender No. 31. The work is sung in English; the translation, prepared by Mr. Pears and Andrew Raeburn, is based on the old one by Rev. Troutbeck but manages to tamper less with Bach's recitative. And there are

Continued on page 64



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other felicities of interpretation and instrumentation.

Unfortunately, there are serious faults, too. The chorus has little character. In such sections as No. 44 it lacks force and bite; it sounds thin, and trots along tamely, giving an impression of petulance where acidity is called for. In the opening chorus the men can scarcely be heard, and the *tutti* sound is fuzzy, perhaps because of the too prominent organ, which is obtrusive elsewhere too, as in No. 42. The choral balance is poor in other numbers also, for example No. 36. For some reason the great alto aria, No. 58, doesn't hang together, sounding lugubrious rather than tragic.

On balance, this set does not seem to me to equal either the Archive recording, sung in German, or the RCA Victor, sung in English. N.B.

BACH: *Sonatas for Viola da Gamba and Harpsichord, S. 1027-1029*

Paul Doktor, viola; Fernando Valenti, harpsichord.
• WESTMINSTER XWN 18869. LP. $4.98.

These sonatas are frequently played on the cello but this is the first time I have encountered a recording of them by a violist. They make quite as much sense on the smaller instrument as on the larger: there are only a few passages, in the finales of Nos. 2 and 3, that go below the lowest string of the viola and have to be shifted up an octave; and the viola's tone is not far from that of the gamba. The performances are straightforward and lively; the balance favors the viola but the harpsichord remains clearly audible; and the sound is good. Readers interested in the gamba will find these sonatas well played on that instrument and well recorded on Archive ARC 3009. N.B.

BARBER: *Symphony No. 1, Op. 9; Concerto for Violin and Orchestra, Op. 14*

Japan Philharmonic Symphony Orchestra, William Strickland, cond. (in the Symphony); Wolfgang Stavonhagen, violin; Imperial Philharmonic Symphony Orchestra, William Strickland, cond. (in the Concerto).
• COMPOSERS RECORDINGS CRI 137. LP. $5.95.

Both these works are reasonably familiar from concert performances and both have been recorded before, but they have never sounded so big, so important, so grandly scaled and superbly proportioned as they do on this disc. Although the recording is not of the finest, the interpretation makes major music of things one had always thought of as rather minor Barber. Watch out for Strickland and Stavonhagen; if they keep this up they should land on top of the interpretative heap. They certainly belong there. A.F.

BEETHOVEN: *Sonata for Horn and Piano, in F, Op. 17*—See Brahms: *Trio for Violin, Horn, and Piano, in E flat, Op. 40.*

BEETHOVEN: *Sonata for Piano, No. 23, in F minor, Op. 57 ("Appassionata")*
†Haydn: *Sonata for Piano, No. 20, in C minor*

Sviatoslav Richter, piano.
• MK-ARTIA 1550. LP. $5.98.

Sometimes people forget, in the light of the searing intensity of Beethoven's music, that this writing is essentially Germanic, classical, and highly formalistic. Like Haydn and Mozart before him (and of course, the baroque Bach), Beethoven's creations are composed of independent horizontal lines, which can be readily reduced into harmonic blocks (or in more prosaic language, chord progressions). Very often these masters will place a *sforzando* or some other kind of accent on a certain note in order to highlight its special function within the harmonic block. If the accent is overlooked or, worse still, misplaced, the entire modulation will inevitably suffer. This type of highly detailed music has always presented enormous problems to performers, and it seems to me that, in the present performance at least, Richter does not always overcome them.

This pianist is essentially a Slavic player—which is to say that he regards melody rather than harmony as the primal component of music. Here, in the Op. 57—classical in structure but romantic in content—the pianist's training tempts him to soften the phrase outlines and stretch the cantabile passages out of shape in order that they may sing more. Furthermore, he fails to establish a basic tempo on which to build his monument. Instead, he dilates and contracts the pulse with the changing moods of the music, in general playing slowly when the writing is soft and ac-

Continued on page 66

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celerating at climaxes. The variation movement suffers, and the finale, while brilliantly smooth, is nevertheless too fast for optimum placement of accents and maximum incisiveness. Egon Petri's rendition for Westminster and Serkin's for Columbia may be less exquisitely shaded, but they are infinitely more honest to Beethoven's gruff angularity.

The Haydn is even more linear than the Beethoven, and its harmonic content is amazingly advanced. This music is full of unexpected and wonderful things, one of the best being the startling shifts from major to minor mode in the first movement. Except for a slight tendency to rush (possibly a small manifestation of nervousness—the recording was made at an actual concert), Richter's alive and ultrasensitive playing is more disciplined here than in the Beethoven, and hence excellent.

The audience coughs and shuffles restlessly in the Haydn but sits spellbound throughout the *Appassionata*. The sound is that of a big, spacious hall and the record is very well processed. Audience applause is included. H.G.

BEETHOVEN: *Trios for Strings: No. 1, in G, Op. 9, No. 1; No. 3, in C minor, Op. 9, No. 3*

Leonid Kogan, violin; Rudolf Barshai, viola; Mstislav Rostropovich, cello.
• ARTIA ALP 164. LP. $4.98.

All three of these gentlemen are chamber players of skill, even though Kogan and Rostropovich are best known to American audiences as soloists. The exceptional technique and musicianship found in their concerto performances is here utilized to achieve a common end, and the result is memorable. The Op. 9 trios have far more substance than one might infer from their early place in the Beethoven chronology; if you don't know them, this record could hardly be bettered as an introduction. R.C.M.

BRAHMS: *Feldeinsamkeit, Op. 86, No. 2; Der Tod, das ist die kühle Nacht, Op. 96, No. 1; Von ewiger Liebe, Op. 43, No. 1; Sonntag, Op. 47, No. 3; Nachtwandler, Op. 86, No. 3; Vergebliches Ständchen, Op. 84, No. 4; Die Mainacht, Op. 43, No. 2*

†Wolf: *Spanisches Liederbuch* (excerpts)

Suzanne Danco, soprano; Alfred Holeček, piano.
• SUPRAPHON LPV 446. LP. $5.98.

Suzanne Danco is one of those singers (France seems to produce them in droves) who, by dint of extraordinary musical instinct and good taste, coupled, I assume, with a real dedication to art, has gone far on rather limited equipment. This welcome release shows why, for despite the undeniably thin, glinty vocal quality, Miss Danco is able to give us Lieder singing of the finest sort. That her voice is not warmer or more expansive is regrettable, but she does not let this fact stand in the way of communication; by careful scaling of volume levels, appropriate coloring, and knowing treatment of the words, she conveys the mood and spirit of each song, and even the climaxes of some of the bigger Brahms numbers—*Von ewiger Liebe* or *Die Mainacht*—emerge in the right proportion. The Wolf songs, with their delicate changes of shading, are of course well suited to her gifts, and she does them splendidly.

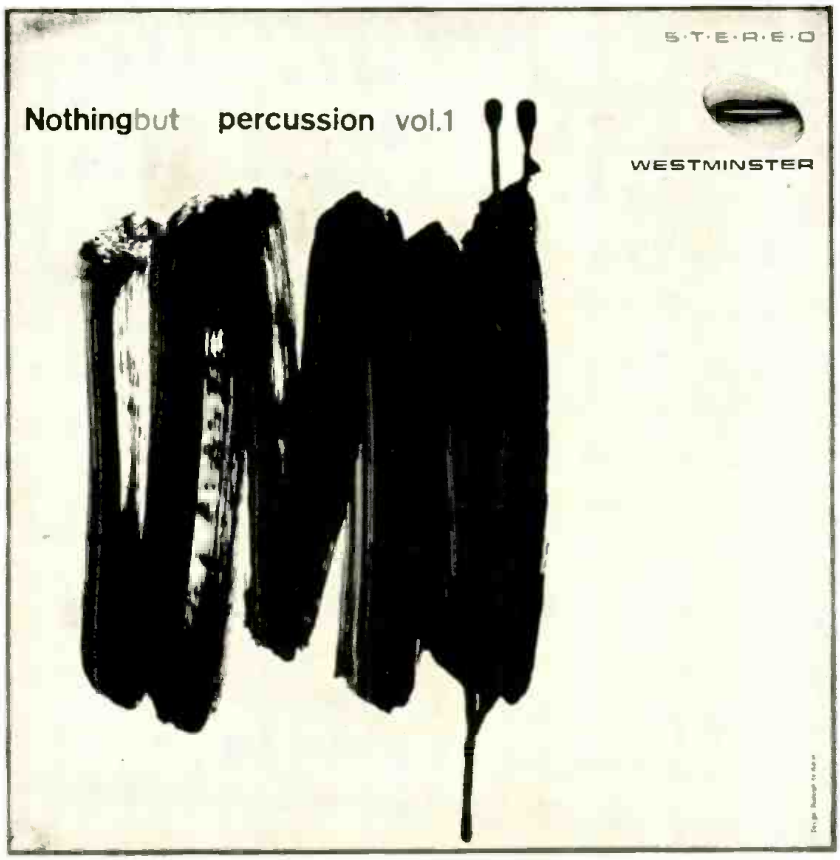
The fact that this repertoire is available in a number of good recorded editions need not deter anyone—this record is thoroughly competitive. Holeček is a competent accompanist, though he misses some opportunities in the Wolf songs, which call for a more than adequate pianist. Sound: fair. Jacket information: notes; no texts or translations. C.L.O.

BRAHMS: *Trio for Violin, Horn, and Piano, in E flat, Op. 40*
†Beethoven: *Sonata for Horn and Piano, in F, Op. 17*

Henryk Szeryng, violin; Joseph Eger, horn; Victor Babin, piano.
• RCA VICTOR LM 2420. LP. $4.98.
• • RCA VICTOR LSC 2420. SD. $5.98.

The three sympathetic artists who here perform these two horn player's favorites blend their talents well. Their conception of the Brahms Trio is definitely on the serious, restrained side until they reach the finale, where they let themselves go and have a rapid, rollicking good time. Eger makes a virtuosic *tour de force* out of the early Beethoven Sonata, rattling off its difficult passages with seeming ease and a fine bravura style that fits the music admirably. Babin companions him ably; but without taking a

Continued on page 68



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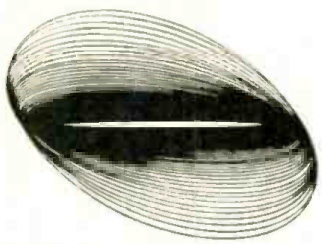

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back seat, he allows his partner an all too rare field day. Apparently the recording was made in a small studio, which results in sound of a slightly cramped quality. Stereo does little to remedy this defect and affords practically no perceptible horizontal spread of the sound. Nevertheless, these are performances worth hearing. P.A.

CHOPIN: *Ballades: No. 3, in A flat; No. 4, in F minor. Fantaisie-Impromptu, Op. 66. Nocturnes: Op. 37, No. 2; Op. 62, No. 2. Scherzos: No. 2, in B flat minor; No. 4, in E*

Benno Moiseiwitsch, piano.
• CAPITOL GS 7230. LP. $4.98.
• • CAPITOL SG 7230. SD. $5.98.

Moiseiwitsch has not been well represented phonographically of late, at least not in this country, and it is good to have this comprehensive survey of his Chopin playing in a thoroughly modern recording. Beauty of tone, proportion, and innate refinement characterize his art. This pianist never produces an ugly sound, and it is pleasant to add that his technique is still remarkably fluent.

Like most of his contemporaries, Moiseiwitsch plays with an emphasis on tone quality and contrasts of texture. He is apt to treat the music cavalierly (in contrast to some literal-minded young intellectuals), using it as a vehicle for fanciful expression. He is always in quest of inner voices, or pedal points, and if he cannot find any, he manufactures them. He plays the G major Nocturne beautifully. By adopting a basic tempo that is rather on the fast side, he holds the music at arms length, so to speak, shaping and caressing its long-spun melodic line. He renders the E major Scherzo with aristocratic finesse and makes the *Fantaisie-Impromptu* a work that dances and glistens.

As a whole, I find his playing most satisfying in the shorter selections on this disc. The two Ballades and the B flat minor Scherzo are given salon performances, which though lovely in parts, have some annoying mannerisms. The canon interlude in the F minor Ballade (meas. 135-145, for example) is disfigured by Moiseiwitsch's willful arpeggiation of chords. At the big climax at measure 202, the pianist ignores Chopin's implicit direction not to pedal the last chord. And while it is undeniably impressive from a pianistic standpoint to play the final run of the piece in interlocking octaves, or the right-hand passage at measure 159 in double thirds when none are indicated, these pyrotechnics really add very little to the music.

Other liberties can be found in the A flat Ballade (the altered bass line, with E flat instead of A flat at measure 117) and in the E major Scherzo (the final ascending chords for the left hand, rather than unison runs). But this is the sort of playing Moiseiwitsch does, and if one pauses a moment for reflection, he will realize that twenty or thirty years ago these liberties were expected of performers. After one accustoms himself to the mode of expression, he will surely find this disc a source of delight. H.G.

COPLAND: *The Second Hurricane*

Soloists and Chorus of the High School of Music and Art; New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5581. LP. $4.98.
• • COLUMBIA MS 6181. SD. $5.98.

The Second Hurricane is a "play-opera," with text by Edwin Denby, which Copland wrote for schoolchildren in 1935, during the great days of *Gebrauchsmusik* and the early New Deal. Bernstein revived it for one of his children's concerts last year, acted as narrator to keep the plot line clear, and recorded it in this form. The work is very effective on the stage, but it is much too simple-minded to be of real interest on records, despite the excellent effort of its interpreters here, and the fine recording. A.F.

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

Gregor Piatigorsky, cello; Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2490. LP. $4.98.
• • RCA VICTOR LSC 2490. SD. $5.98.

Mstislav Rostropovich, cello; Czech Philharmonic Orchestra, Vaclav Talich, cond.
• PARLIAMENT PLP 139. LP. $1.98.

Rostropovich's interpretation of this concerto does not differ materially from his two earlier recorded performances. Although his phrasing sometimes tends to be more glutinous than protean and his basically ravishing tone might have a bit more sharpness and animation of sound, he plays with lyricism and technical polish. What distinguishes the present version from the cellist's other ones is Talich's superlative handling of the orchestral part: the strings sing, the muscular components of the orchestra (i.e., timpani and brass) are incisive, and the judicious touch of vibrato in the wind instruments' playing (are these wooden flutes here?) imparts a wonderfully rustic quality to the reading. The recording presumably is not

new, but the sound is agreeable, with only a slight lack of brilliance.

The Piatigorsky-Munch disc is probably more extended in frequency response than the Parliament, but Dvořák's haunting melodies do not evoke from the Boston Symphony men anything like the musical response and sheer love forthcoming from the Czech players. Moreover, the tonal quality is inclined to be shrewish and congested, with too much emphasis placed on the triangle and brass. Stereo adds little to what is, for me at any rate, an unsympathetic aural image. Piatigorsky's playing here does have more emotional drive than Rostropovich's, but also quite a bit more scrubbing, smearing, and off-center intonation. Technical matters aside, I find his interpretative inclinations throughout rather throbby and overdone. Others may be more sympathetic to this type of lush music making.

But, if you have ever heard the whiplash attacks and invigorating tensile line projected in Casals' 1937 recording of this work, now in Angel's "Great Recordings of the Century" series, you probably will agree with me that it is a little foolish to even seriously consider owning any other version, save as a supplement to that still very respectable-sounding one. H.G.

GALININ: *Suite for String Orchestra*
—See Shostakovich: *Symphony No. 6, Op. 54.*

HANDEL: *Julius Caesar* (excerpts)

Irmgard Seefried, soprano; Dietrich Fischer-Dieskau, baritone; Berlin Radio Symphony Orchestra, Karl Böhm, cond.
• DEUTSCHE GRAMMOPHON LPM 18637. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138637. SD. $6.98.

A fine idea, which one hopes will be extended to other Handel operas. Here are ten numbers from *Giulio Cesare*, five for Caesar, four for Cleopatra, and one for both. Miss Seefried has exceptionally beautiful material: one does not know which to admire most, the poetic *"V'adoro, pupille,"* the lovely *"Piangero, la sorte mia"* with its exquisitely effective flute, or *"Se pietà di mi non senti,"* a moving and expressive aria of almost tragic intensity. She sings them with pure tone, good phrasing, and some feeling. In his lyric numbers—*"Dall'ondoso periglio"* and *"Non è si vago"*—Fischer-Dieskau is wholly admirable, but his style seems less well suited to the more powerful and military type of aria represented by *"Presti omai l'Egizia terra"* and *"Va tacito e nascosto."* In these and in the florid *"Quel torrente"* he indulges in the German habit of breaking up a run on a sustained vowel by aspirating each tone in it; this gives a specious air of strength to the characterization but it plays hob with the singer's intonation. Böhm keeps the orchestra alive and on its toes, and the sound in both versions is first-class. N.B.

HANDEL: *Messiah*

Soloists: London Philharmonic Choir and Orchestra. Frederick Jackson, cond.
• ROULETTE RGC 1. Four LP. $11.94.
• • ROULETTE SRGC 1. Four SD. $14.94.

For a recording that makes its appearance so diffidently that it doesn't even name the soloists, this turns out to be a remarkably strong *Messiah*. Practically all of the choral work is first-rate, and it would seem that great pains were taken to assure proper balances there. Jackson uses Handel's instrumentation and makes no cuts. His tempos and dynamic schemes are sensible and on the whole effective. The Christmas Pastorale, for example, is played flexibly, if with some unconvincing crescendos and diminuendos; and a high point in the performance is the conductor's delicate handling of "Glory to God in the highest."

Of the anonymous soloists, the tenor has a solid technique—he can even do a shake—and a voice of pleasing quality. In "Ev'ry valley" the roulades are cleanly sung and properly phrased. The bass, too, sings ably. In "For, behold! darkness shall cover" the trace of dryness perceptible in his other numbers disappears, and the triplets in "Why do the nations" emerge with considerable clarity. The alto sings her arias with a steady tone of fairly good quality. Somewhat less impressive is the soprano, who usually sings in acceptable but rather bloodless fashion. In "Rejoice greatly" the orchestra has to slow up to enable her to negotiate the chains of sixteenth notes.

In some spots, the alto ("He was despised") and tenor ("Thou shalt break them") seem closer to the microphone than they need be, and in a few of the sparsely accompanied sections ("The people that walked in darkness," "How beautiful are the feet") the harpsichord

is too faint, but in other respects the balances are just. The sound is excellent in both versions.

This is not a great or a glamorous performance, but it seems to me an unusually competent one in most respects and thus deserving of a high place among available *Messiahs*, not far, say, below the Boult version. N.B.

HAYDN: *Mass No. 7, in C ("In tempore belli")*

Netania Devrath, soprano, Hilde Rössl-Majdan, contralto; Anton Dermota, tenor; Walter Berry, bass; Vienna Chamber Choir; Vienna State Opera Orchestra, Mogens Wøldike, cond.
• VANGUARD VRS 1061. LP. $4.98.
• • VANGUARD VSD 2075. SD. $5.95.

This work, called *Paukenmesse* by the Germans because of the prominence of the timpani in the Agnus Dei, is by no means as bellicose as its title might lead one to expect. Much of it is in fact wonderfully lyrical, with that singing Italianate type of melody characteristic of music of the Classic period, whether it be sacred or secular. This quality is especially striking in the Kyrie; in the beautiful *"Qui tollis,"* for solo bass with cello obbligato and choral interpolations; in the tragic intensity of the *"Et incarnatus est,"* with its eloquent woodwind figures; and in the Benedictus, a fine movement for vocal quartet and orchestra. The vocal soloists, who sing together most of the time, are all skilled artists, the chorus is a competent one, and the orchestra first-class. Wøldike holds everything together nicely. The woodwinds are sometimes obliterated and the first trumpet is rather piercing (more so in stereo than in mono), but otherwise the sound is satisfactory. N.B.

HAYDN: *Sonata for Piano, No. 20, in C minor*—See Beethoven: *Sonata for Piano, No. 23, in F minor, Op. 57 ("Appassionata").*

KHACHATURIAN: *Symphony No. 1, in E minor*

Moscow Radio Symphony Orchestra, Alexander Gauk, cond.
• MK-ARTIA 1504. LP. $5.98.

A fairly early work of Khachaturian and one which shows that he wrote as much unmitigated trash at the beginning of his career as he did later. A.F.

LALO: *Symphonie espagnole, Op. 21*

Henryk Szeryng, violin; Chicago Symphony Orchestra, Walter Hendl, cond.
• RCA VICTOR LM 2456. LP. $4.98.
• • RCA VICTOR LSC 2456. SD. $5.98.

Every now and then a record appears that's a complete delight from beginning to end. This disc is one such. Szeryng's perfectly controlled Gallic elegance and poised detachment are ideal for Lalo's *Symphonie*. His introduction is remarkably accurate, his bowing and tonal purity faultless, and his musical inclinations consummate in their unfailing directness. Even when the violinist uses a touch of "fiddler's vibrato," he does so with musical taste and artistry.

Szeryng plays this work in its complete, five-movement version, receives splendidly sensitive and impeccably detailed orchestral support, and is magnificently recorded. H.G.

MENDELSSOHN: *The Hebrides, Overture, Op. 26; Symphony No. 3, in A minor, Op. 56 ("Scottish")*

London Symphony Orchestra, Peter Maag, cond.
• LONDON CM 9252. LP. $4.98.
• • LONDON CS 6191. SD. $5.98.

What a delight this record is! Maag is a conductor who knows how to get the best out of an orchestra, and his interpretations of these two Mendelssohn masterpieces are unusually expressive. Without stretching a phrase out of line, he gives this essentially lyrical music time to sing yet never overlooks the opportunity to point up an important dramatic moment. The arrangement of the music on this disc is not fortuitous; instead of tacking *Fingal's Cave* on at the end as a sort of afterthought, it is placed at the beginning, providing an appropriate introduction to the symphony. The stereo sound is exceptionally good. Not only is there fine distribution and definition, but a strong though never overemphasized bass adds solidity to the resonant tone. This is the best stereo edition of both works. P.A.

MOZART: *Concerto for Piano and Orchestra, No. 24, in C minor, K. 491; Rondo, in A minor, K. 511*

Artur Rubinstein, piano; Orchestra, Josef Krips, cond.
• RCA VICTOR LM 2461. LP. $4.98.
• • RCA VICTOR LSC 2461. SD. $5.98.

Rubinstein takes the first movement of the Concerto more slowly than most of his colleagues do. It seems to me thus to lose something of the sweep characteristic of this type of C minor opening in Mozart (as also in the Serenade for Winds, K. 388, and the Piano Sonata, K. 457). But Rubinstein makes out a very good case for his tempo. What the movement loses in passion it gains in a kind of deep melancholy. In all other respects one can have nothing but praise for his performance here. It is fine-grained but not finicky, beautiful in tone, and free of any trace of romantic exaggeration. If he refuses to fill in all but one of the spaces that Mozart left for improvised little cadenzas, he is simply following a policy common to several of the greatest pianists of our time. It is, I think, a mistaken policy, but one respects it because it seems to be based on modesty. In any case, this is a relatively small point. The performance as a whole, it seems to me, ranks with those by Casadesus (Columbia) and Gieseking (Angel) as the best on records. Krips gives excellent support, a couple of grumpy low tones in the second horn in the Larghetto and one or two tentative orchestral entrances in the fast movements notwithstanding. In one respect this recording is even superior to the other two: the beautifully defined woodwinds are clearly heard whenever they should be.

The great Rondo for piano alone also receives a reverent reading. But this is not as successful as that of the Concerto, because of a restricted dynamic range. Most of the piece, as it is played here, does not extend further than *mezzo piano* to *mezzo forte*. N.B.

MOZART: *Concertos for Piano and Orchestra: No. 23, in A, K. 488; No. 24, in C minor, K. 491*

Wilhelm Kempff, piano; Bamberger Symphoniker, Ferdinand Leitner, cond.
• DEUTSCHE GRAMMOPHON LPM 18645. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138645. SD. $6.98.

On their own terms these performances are practically faultless. Kempff's approach is reserved, though not cold, his playing here has a "classical" elegance and proportion by no means devoid of spirit. This style of playing is most successful in the great Adagio of the A major Concerto; all the pathos of this deeply melancholy poem is communicated, without a trace of sentimentality. Kempff's way is not so successful, it seems to me, in the first movement of the same work, which needs a warmer kind of singing than it receives here, and in the opening Allegro of the C minor Concerto, which should have more sweep and passion. Except for a first clarinet that is too diffident in K. 488, the sound is faithful to reality. N.B.

SCHUBERT: *Die schöne Müllerin*

Peter Pears, tenor; Benjamin Britten, piano.
• LONDON 5581. LP. $4.98.
• • LONDON OS 25155. SD. $5.98.

There is an abundance of good taste and sound musicianship here, as one would expect. To me, though, Pears's white, heady voice is not a good instrument for conveying the changing passions of this cycle; this is careful, rather colorless singing. He is at his finest in the more introspective songs, such as *Danksagung an den Bach* and *Der Neugierige*, and he commands respect for his solutions of such stumbling blocks as *Ungeduld* and *Mein*. Where he leaves a great deal to be desired is in the songs requiring some real punch and abandon—*Am Feierabend* or *Der Jäger*. Shortcomings in individual songs can be overlooked (no one sings *all* these songs to anyone's unqualified satisfaction); the trouble is that the limitations make for a sameness that eventually becomes tiresome.

Britten's work is not beyond reservation, either. He has some original and interesting ideas, but he also has moments of muddiness and rhythmic unsteadiness —the fact that the engineers have chosen to tone down the piano in relation to the voice is at least partly responsible for a lack of thrust. The sound is excellent; there are no texts, only English paraphrases. Altogether, the preferred versions remain Fischer-Dieskau/Moore (for Electrola) and Häfliger/Bonneau (for DGG). C.L.O.

SCHUMANN: *Dichterliebe, Op. 48; Gedichte ("Lenau") (6) and Requiem, Op. 90; Myrthen, Op. 25: No. 1, Widmung; No. 25, Aus den östlichen Rosen. Die beiden Grenadiere, Op. 49, No. 1*

Gerard Souzay, baritone; Dalton Baldwin, piano.
• EPIC 3747. LP. $4.98.
• • EPIC 1110. SD. $5.98.

The eminent baritone has his limitations, as to both volume and range. His voice

records extremely well, though, and a more thorough artist is seldom encountered. His *Dichterliebe* is most rewarding—full of subtle coloring and the breathless Romantic spirit that seems just right for Schumann. The voice's rather small size is not evident here, for his control is such that he can lend a dark, meaty quality to the tone which, for recording purposes, brings it sufficient caliber.

The *Lenau* songs on the overside (first-rate Schumann) are beautifully done, while Souzay's freshness and imagination make even such old standbys as *Widmung* or *Die beiden Grenadiere* absorbing. Dalton Baldwin does himself proud throughout the recital. Epic's sound is good (though the surfaces on my copy of the stereo version chirp away from time to time); to my ears there seems to be no advantage to the stereo version as opposed to the monophonic edition.

C.L.O.

SHOSTAKOVICH: *Symphony No. 6, Op. 54*
†Galinin: *Suite for String Orchestra*

U.S.S.R. State Radio Orchestra; Alexander Gauk, cond. (in the Shostakovich), Nicolai Anosov, cond. (in the Galinin).
• ARTIA ALP 167. LP. $4.98.

The Russians conduct Shostakovich rather less dramatically than do foreigners: they insist upon stricter time, build less violent climaxes, and "give" less at the crescendos and diminuendos. The result is a much more classic-sounding Shostakovich than we are accustomed to hearing, a more dignified Shostakovich, although not necessarily a more impressive one. To be sure, a work like the Sixth Symphony does not stand or fall by what one conductor does to it; its long introductory slow movement may well be the noblest and most profound thing Shostakovich has ever written, and the two short movements are among his wittiest. The recording here is extremely fine, and the production as a whole is well worth while.

Herman Hermanovitch Galinin, whose Suite for String Orchestra fills the second side, is the first pupil of Shostakovich to find his way to American records. The suite is very light, could be effective in accompaniment to a rather ordinary ballet, and I am afraid suggests that Mr. Galinin is no rival to his illustrious teacher.

A.F.

STRAVINSKY: *Symphony in C; Symphony in Three Movements*

Orchestra de la Suisse Romande, Ernest Ansermet, cond.
• LONDON CM 9520. LP. $4.98.
• • LONDON CS 6190. SD. $5.98.

Although Stravinsky himself is a more powerful and incisive interpreter of these works than Ansermet, this disc has some important qualities of its own. It is the first in which Stravinsky's major orchestral symphonies are coupled, and the first on which the Symphony in C appears in stereo; finally, the recording in both cases is gorgeous. The Symphony in C is Stravinsky's tribute to the tradition of Haydn. The Symphony in Three Movements is a far more powerful score. This is, in fact, as mighty a piece as the *Sacre* itself, and it would no doubt have caused as much of an uproar in musical circles if the *Sacre* had not paved the way for it.

A.F.

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

Arthur Grumiaux, violin; Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.
• EPIC LC 3745. LP. $4.98.
• • EPIC BC 1109. SD. $5.98.

Until now, the best uncut recording of this concerto has been Grumiaux's earlier Epic monophonic disc, which also includes the Bruch Concerto No. 1, in G minor. As might be expected, Grumiaux's playing is just as fine in this new version, pure and free of all artificialities; but this time there is a slight cut in the orchestral *tutti* at the beginning of the development section of the first movement. While the reproduction in both mono and stereo is clear and well balanced, there is little noticeable difference between the one- and two-channel editions. This, then, would seem to be a less advantageous buy than the older record, which offers the Tchaikovsky complete on one side, with the Bruch on the other. Unfortunately, Epic will undoubtedly delete it from the catalogue.

P.A.

THOMPSON: *The Peaceable Kingdom; Allelujah*
†McAfee: *A Prayer of St. Francis*
†Weiss: *I Am the People*

The Singing City (Philadelphia), Elaine Brown, cond.
• FELLOWSHIP FS 1. LP. $4.95.
• • FELLOWSHIP FS 1. SD. $5.95.

For a feature review of this recording, see p. 59.

VIVALDI: *La Cetra, Op. 9* (complete)

Paul Makanowitzky, violin; Chamber Orchestra of the Vienna State Opera, Vladimir Golschmann, cond.
• VANGUARD BG 607/09. Three LP. $9.96.
• • VANGUARD BGS 5033/35. Three SD. $11.90.

The works published by Vivaldi during his lifetime—the relatively small portion of his huge output that comprises the opus numbers 1 to 12—are among his strongest from a musical aspect, though not nearly as adventurous as many of the unpublished ones from the standpoint of orchestration. The twelve concertos of *La Cetra* (The Lyre) maintain the high level of *L'Estro armonico* (Op. 3), *La Stravaganza* (Op. 4), *Il Cimento dell' armonia e dell' invenzione* (Op. 8), and the others. No. 3 of the present set is a particularly expressive work, with an unusually interesting slow movement; No. 6 is an especially spirited piece (the solo violin is directed to use an abnormal tuning here and in No. 12, which enables him to get certain brilliant effects with relative ease). There is hardly a movement in the set that does not have something to hold the attention, but No. 12 is perhaps the most consistently absorbing.

Golschmann and his group attack these works with tremendous gusto. The fast movements are played energetically and the slow ones are not allowed to meander. It is a type of treatment that these sturdy pieces can stand very well.

This is by no means a roughneck approach, because it is coupled with considerable nuance in dynamics and phrasing. Only very occasionally does a fast movement seem a little nervous, or an Adagio not deliberate enough. On the whole the performances are full of vitality. Mr. Makanowitzky plays with fine tone and complete ease. The sound is clean and true in both versions, and splendidly resonant in stereo. In the Vox recording of the complete set everything is a bit slower, which makes many of the Allegros seem ponderous in comparison, but also lends a few of the slow movements greater depth. The sound there is not as fine as in the new set, but it is still entirely acceptable. N.B.

WOLF: *Spanisches Liederbuch* (excerpts)—See Brahms: *Feldeinsamkeit, Op. 86, No. 2.*

RECITALS AND MISCELLANY

DELLER CONSORT: *"Madrigal Masterpieces"*

Deller Consort, Alfred Deller, dir.
• VANGUARD BG 604. LP. $4.98.
• • VANGUARD BGS 5031. SD. $5.95.

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

ZARA DOLUKHANOVA: *Recital*

J. S. Bach: *Cantata No. 68: Mein gläubiges Herz, frohlokke. Matthaeus-Passion: Erbarme dich, mein Gott.* Handel: *Admeto: Io più non sento. Amadigi di Gaula: Ah! spietato.* Pergolesi: *Se tu m'ami.* Marcello: *Quella fiamma che m'accende.* Stradella: *Pieta, signore.* Caldara: *Come raggio di sol.* Giordani: *Caro mio ben.* Carissimi: *Vittoria, vittoria!*

Zara Dolukhanova, contralto; instrumental accompaniment.
• ARTIA ALP 169. LP. $5.98.

A most impressive recital. Dolukhanova is one of several Soviet singers recently introduced to American audiences. Like her colleagues, she is remarkably gifted—what sets her off is her unusual grasp of antique style. Her approach is not purely classical, for she obviously believes in emotional involvement with her material. There are a few moments, as with her slide on the climax of *Quella fiamma che m'accende*, that may displease purists, but there is nothing that does not contribute to an effective concept of these songs.

Her voice is a dark, smooth one, and seems just a bit heavy for *"Mein gläubiges Herz, frohlokke."* It is, however, perfectly suited to the *"Erbarme dich,"* which is done as well as one could hope, and all the vocal weightiness does not prevent her from executing clean runs in *Vittoria, vittoria!* Her Italian is excellent. The familiarity of the selections is more than compensated for by these musicianly, rich-voiced interpretations. The unidentified instrumental ensemble provides adequate accompaniment; the sound is good, the record is handsomely and sturdily packaged; and there are notes with texts and translations. C.L.O.

GREAT PIANISTS OF THE NINETEENTH AND TWENTIETH CENTURIES

Various pianists.
• Asco 119. LP. $3.98.

An absorbing collection this, and in one respect especially, highly revealing: here is proof, if proof were needed, that composers are, generally speaking, better musicians than performers who are instrumentalists only. The performances by Debussy, Granados, Grieg, R. Strauss, Saint-Saëns, and Rachmaninoff are by far the most satisfying on this record. Without exception, these men exhibit a greater awareness of the phraseological anatomy, the harmonic outline and continuity of the music they play, than do most other performers. Saint-Saëns's deliciously piquant playing of his *Valse Mignon* and Debussy's gothic rendition of *La Cathédrale engloutie* are both worthy of special comment.

Nikisch and Dohnányi, playing two Brahms works, also emphasize the structural elements inherent in the music, but neither one of these renditions makes the strong impressions that the above performances achieve. Although Dohnányi is very much the professional pianist, Nikisch sounds like a theory teacher seated at an old upright piano, blocking out chord progressions and blundering through technical difficulties.

Two Liszt pupils, Eugen d'Albert and Emil Sauer, are also heard here. The former, playing Chopin's A major Polonaise, is all sharpness and rhythmic attack (with advanced age doubtlessly responsible for the slight insecurity of tempo), while the latter is unabashedly romantic in his treatment of music (Mendelssohn's *On Wings of Song*) and instrument.

Of the others, Leschetizsky's Chopin Nocturne is old-fashioned and very urbane and ingratiating, Paderewski more agile than usual (this must be an early recording, made when the artist was in his prime). Busoni's runs, octaves, and sixths are fantastic, but his treatment of the *Rigoletto* paraphrase outdoes any living operatic prima donna for willful indulgence. As for Teresa Carreno in the *Soirée de Vienne*, her massive tone comes across and makes an impression despite the technical blunders and basic unsteadiness of her pianism here. De Pachmann, however, wildly mishandles the *Minute Waltz*.

In view of the fact that these are mostly acoustical recordings, the sound is amazingly lifelike. Oddly enough, the worst-sounding specimens on the record are those of the oft-recorded Paderewski and Rachmaninoff. H.G.

LAURITZ MELCHIOR: *"Fiftieth Anniversary Album"*

Emmy Bettendorf, soprano; Marguerite Ober, contralto; Lauritz Melchior, tenor; Herbert Janssen, baritone.
• Asco LP 121. Two LP. $7.96.

For an extended review of this album, see p. 76.

MUSICA ANTIQUA BOHEMICA

Soloists; various Czech orchestras and conductors.
• Supraphon MAB 1 (Vol. 1), MAB 3 (Vol. 2), MAB 2 (Vol. 3). Three LP. $6.98 each.

It has long been recognized that Czech composers played an important part in the formation of the Classic style in the eighteenth century. The present discs enable us to hear, in some cases for the first time, orchestral compositions by some of these men. Vol. 1 contains a flute concerto each by František (Franz) X. Richter and František Benda; Vol. 2 has four symphonies, by Jan Václav Stamic (Johann Wenzel Stamitz), Jiří (Georg) Antonín Benda, Josef Myslivečeк, and František Václav Míča; Vol. 3 offers a harpsichord concerto by Georg Benda and a clarinet concerto by František Krommer-Kramář. All of these works are extremely interesting from a historical standpoint—the whole question of the origin of the Classic style badly needs, and is beginning to get, a thorough reëxamination. But from a musical standpoint too there is much to enjoy.

The Bendas stand out particularly here. After Richter's thin and rather monotonous work, Franz Benda's Flute Concerto immediately seizes the attention and holds it by virtue of its dramatic spirit. Of the two works by his younger brother Georg, the symphony (dating from 1755) has a good deal of substance, with a jaunty, somewhat Handelian opening, worked out with effective dramatic gestures, an expressive slow movement, and a spirited finale; and the concerto, published some twenty-five years later, has the "sensibility" characteristic of C. P. E. Bach. The works by Mysliveček and Míča are attractive examples of the "pre-Classic" style, but the *Spring* Symphony by Stamitz is not as striking as some of his other pieces, especially in the meek, spineless performance it receives here. Krommer-Kramář's Clarinet Concerto, published in 1803, is an interesting mixture of late Classic and early Romantic traits, mainly Mozartean but with curious preëchoes of Rossini and Donizetti. In the concertos the skillful flutist is Jean-Pierre Rampal, the thin-toned clarinetist is Vladimír Říha, and the harpsichordist is Zuzana Ruzičková. Of the five conductors involved, Václav Talich, who directs the symphony by Georg Benda, stands head and shoulders above the rest.

These discs require more volume than usual. There is some distortion in the slow movement of the Míča, but otherwise the sound is fair. Each disc is housed in a handsome album containing fine reproductions in color of paintings and elaborate notes on the composers and their music. N.B.

CELEDONIO ROMERO and CELIN ROMERO: *Spanish Guitar Music*

Celedonio Romero and Celin Romero, guitars.

• CONTEMPORARY M 6502. LP. $4.98.
• • CONTEMPORARY S 8502. SD. $5.98.

This is not a record of guitar duets; each Romero (Celin is the young son of Celedonio) has a side to himself. Both play with a big, solid tone, biting rhythmic vitality, and considerable bravura appeal if not the last word in subtlety. The music itself is the usual repertory for this type of recital disc: Albéniz, Joáquin Malats, Gaspar Sanz, Tárrega, and Sor. Also included are some original pieces by Celedonio Romero, and a few Spanish popular songs. The recorded sound is hugely vivid and exciting. H.G.

Continued on page 77

A Great Tenor's Memory Kept Fresh

LAURITZ MELCHIOR is now seventy years old; it has been a decade since his retirement from the Met left Kirsten Flagstad to fight a rear-guard action before allowing the once proud Wagnerian wing to fall to complete ruin; and the LP representation of this singer, one of the real titans, is of a scope that would insult any industrious oratorio drudge. He made some appearances in the LCT series: the first act of *Die Walküre* (one of the three or four truly great operatic recordings); the *Lohengrin* and *Parsifal* duets with Flagstad; and a few bits and pieces, such as the *Winterstürme* or the *Meistersinger* Quintet. He recently turned up in the Angel "Great Recordings" series, and Camden allowed him an LP of light music. All this is approximately equivalent to representing Caruso with *"Vesti la giubba," "Luna d'estate,"* and *Over There*. There is, in short, a Melchior Gap in the catalogue.

The Melchior Gap has not been filled by this new album, for the preponderance of his Victor output of the '30s, as well as some of his best Columbias of the '40s, remains in the vaults. But the Gap has been greatly reduced, thanks to a company called the American Stereophonic Corporation (ASCO). Since collectors have every right to expect that a goodly share of his '30s discs will eventually be pressed on LP, ASCO has performed a valuable function by presenting a group of recordings dating both earlier and later than this period.

Side 1 of the present set is devoted to recordings made between 1913 and 1915, when Melchior was singing as a baritone. They are all in Danish, and all except the first two (*"Di Provenza"* and *"Behüt dich Gott,"* from Nessler's *Trompeter von Säkkingen*) are songs of the sort one might expect to hear in a pre-World War I salon, or as encore material on a very unsophisticated recital program. The essential points to be made about these early records are these: 1) Unless the recording has distorted the timbre of the Melchior voice grossly (something that almost never happened with acoustics), it was a recognizable tenor from the outset. One thinks of Zanelli, a truly great baritone whose remarkable high range induced him to bill himself as a tenor and sing Otello. He was able to do it, though his splendid voice didn't last long—but no one listening to his records can mistake the characteristic Italian baritone sound. Conversely, no one listening to these early "baritone" Melchiors could classify the voice as anything but a tenor, albeit a tenor with an unusually solid low register and with a darkening capability that later served him so well for the *Siegfried als Gunther* scene in *Götterdämmerung*. 2) His approach was basically a lyric one, built around a firm legato line—a matter to which I shall return in a moment. 3) The songs are pretty awful, and really shouldn't be played through consecutively. They're pleasant enough if taken one at a time, and it's good to have them preserved as proof that the characteristic Melchior tone quality and approach were in evidence right from the start.

The album's second side brings us closer to the familiar Melchior. Here is the first Wagner (*"Winterstürme"* and *"In fernem Land,"* both sung in Danish), along with a group of Italian arias (the two *Tosca* arias; *"O Paradiso"*; and the Rhadames/Amneris duet, with Marguerite Ober); a romance from Hartmann's *Liden Kirsten*, and Heise's setting of the Clown's Song from *Twelfth Night*. Some of these numbers are in Danish, others in German. Side 3 is entirely Wagnerian, from 1925-26: a *Preislied*, generally superior to his later, heavier-voiced Victor version; both parts of the *Siegfried* Forging Song, not quite as brassily hair-raising as his several later renditions, and of course not as well recorded, but perhaps a bit more easily sung; and the complete Bridal Chamber Scene with Emmy Bettendorf, an artist of great sensitivity and a lovely voice, sounding a trifle scoopy here. The fourth and final side

As Silvio, 1913.

is largely *Otello*, starting with an *"Esultate!"* recorded last May, and traveling in reverse to his 1946 *"Ora e per sempre addio,"* a 1943 *"Si pel ciel"* with Herbert Janssen, and 1927 German-language versions of *"Dio mi potevi"* and *"Niun mi tema."* The recital concludes with his 1929 *"Vesti la giubba"* (in German), and the 1941 *"Ujaraks unfart,"* from Borresen's *Kaddara*.

What emerges from it all? An essential element is, naturally, missing, for no recording can ever convey the stunning impact of that ceaseless, varicolored ring, any more than even the best stereo can quite capture the way Tebaldi's tone at full voice engulfs a whole audience, or the way Bjoerling could send a glimmering, pliant thread of tone vaulting into an auditorium, or Callas can command by sheer force of her artistic personality. But there is enough here, for one thing, to give the lie to those who assert that Melchior was not a conscientious or knowing interpreter, or that he merely unleashed a big voice and hoped to overpower his listeners.

For refutation, listen to the way he caresses the opening phrases of the Bridal Chamber Scene in a mezza voce that changes color from phrase to phrase—even from word to word. Or select his immensely moving version of Otello's monologue and death, quite on a par with any interpreter of the role you care to name. Melchior's identification with the German language was complete. It is not merely that he pronounced it and enunciated it almost perfectly. He used every vowel to musical effect, and employed the very consonants that choke many singers to lend a word forward thrust (as he often uses the "l"), or to give it a covering which also had an emotional meaning (the "k" sound). Though the Italian language gave him difficulty, the Italian style did not, and this record shows he was just as painstaking in his service of Verdi and Puccini as he was with Wagner. He even brings just the right flavor to the *Twelfth Night* song, though the mental picture of Melchior as Feste may fetch a smile.

Melchior was a rule breaker—a singer (like Martinelli) who often seemed to produce his voice in direct contradiction to the established laws of correct tone emission. Obviously, it is the rule that is at fault, not being inclusive enough to embrace the genuine greats, for Melchior's voice served him until his sixtieth year in a very active career built around the most taxing operatic roles, and is still making a steady, resonant, recognizable sound today, as the strenuous *Otello* excerpt recorded in 1960 demonstrates. Yet there is a basic truth to be stated about Melchior's singing, and it may provide a key: he always adhered to a legato line. In fact, his ideals are precisely those of the *bel canto* singer: beautiful, buoyant tone, coupled with a smooth legato flow and clean vowel articulation. He commanded the true *messa di voce* ability. His fantastic *"O Paradiso"* is a singing lesson in itself—the tone is full and ringing, yet feather-light; the line is always maintained. He never pressed down on the voice to give it weight, never barked or yelled. He always *sang*. This he shares in common with all the great Wagnerians of his era—Flagstad, Leider, Traubel, Lehmann, Rethberg, Thorborg, Branzell, Olszewska, Lorenz, Ralf, Schorr, Böckelmann, Schipper, Berglund, Janssen, List, Kipnis, Weber—what an aggregation we had! He shares it, too, with the best dramatic singers of a slightly later era (most of them, I am afraid, simply the remnants of that earlier band, like Schoeffler and Hotter, Szekely and Ernster), and with the few outstanding Wagnerians of the present generation—Nilsson, Vickers, London, Frick.

The transfers on these records have been well done. The double jacket seems hardy, and the photos reproduced inside are fascinating. ASCO deserves a loud cheer and a rush of orders. C.L.O.

LAURITZ MELCHIOR: *"Fiftieth Anniversary Album"*

Emmy Bettendorf, soprano; Marguerite Ober, contralto; Lauritz Melchior, tenor; Herbert Janssen, baritone.
• Asco LP 121. Two LP. $7.96.

JAMES STAGLIANO and ARTHUR BERV: *Music for French Horn and Orchestra*

James Stagliano, Arthur Berv, horns; Kapp Sinfonietta, Richard Dunn, cond.
• KAPP 9053. LP. $3.98.
• • KAPP 9053 S. SD. $4.98.

Five eighteenth-century works employing one, two, or three horns are offered here. The composers are Telemann (two compositions), Handel, Francesco Barsanti (1690-1760), and one Steinmetz, otherwise unidentified. The Telemann Concerto in D for Three Horns has an affecting *Grave*, played by a solo violin with string accompaniment; the second of the two movements in the Handel Concerto in F for Two Horns is a version of the familiar Hornpipe from the *Water Music*; and the Allegro of the Barsanti is attractive in a chipper, quasi-military way. The rest of this music, however, is likely to appeal mostly for its historical interest or to enthusiasts for the noble instrument it features. The two excellent soloists named above are joined by James Buffington in the Telemann Concerto. Aside from one or two ragged moments in the Steinmetz, the ensemble plays well and the sound is acceptable. Mr. Dunn is to be commended for naming in his notes the editions used and for his enterprise in seeking out unpublished material (the Telemann and Steinmetz Concertos are played from manuscripts in a German library). N.B.

JOAN SUTHERLAND: *"The Art of the Prima Donna"*

Joan Sutherland, soprano; Chorus and Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli, cond.
• LONDON A 4241. Two LP. $9.96.
• • LONDON OSA 1214. Two SD. $11.96.

For a feature review of this album, see p. 60.

VITYA VRONSKY and VICTOR BABIN: *"176 Keys—Music for Two Pianos"*

Vitya Vronsky and Victor Babin, duo-pianos.
• RCA VICTOR LM 2417. LP. $4.98.
• • RCA VICTOR LSC 2417. SD. $5.98.

Since the Vronsky-Babin treatment here emphasizes the pianoforte's physical impact and brilliance, they might be aptly described as "Duo-fortissimists." The transcriptions of the Tchaikovsky and Richard Strauss waltzes (Mr. Babin's own in the former works) try to conceal the limited sustaining power of the piano by diverting the listener's attention with ornate runs and trite rhythmic embellishments. The task is, admittedly, an ungrateful one, and I am sure that most people will prefer this music in its more colorful orchestral form. Furthermore, the players treat the material with coy sentimentality. The other pieces included on the disc (Stravinsky *Circus Polka*, Rimsky-Korsakov *Dance of the Tumblers*, Copland *Danzon Cubano*, and Arthur Benjamin's *Jamaicalypso*) are only a bit more impressive in their adaptations. H.G.

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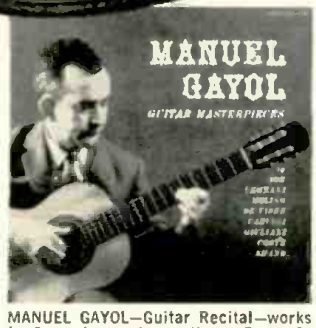

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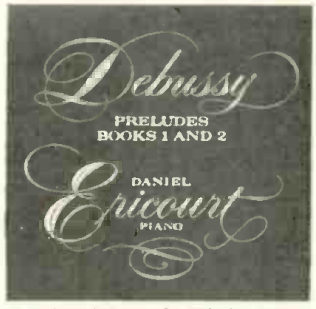

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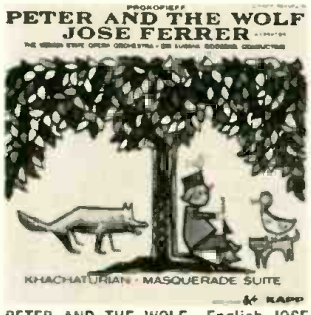

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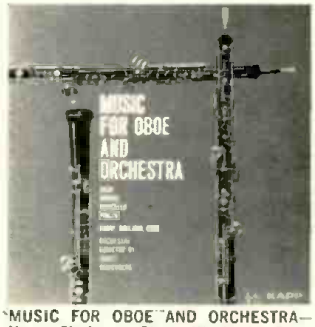

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The Lighter Side

POPULAR • THEATRE • FOLK

Folkdom's Showman

"Belafonte Returns to Carnegie Hall." *Harry Belafonte; Odetta; Miriam Makeba: Chad Mitchell Trio; Belafonte Folk Singers. RCA Victor LOP 6007, $9.96 (Two LP); LSO 6007, $11.96 (Two SD).*

EIGHT YEARS AGO, Harry Belafonte stood in the shambles of two careers. He had tried his luck as an actor and as a pop singer and had little success. Weighing his talents and their possibilities, he sequestered himself for an extended period with books and manuscripts dealing with folk song. Then in 1953 he launched a third career with an RCA 45-rpm disc containing, notably, *Shenandoah* and *Scarlet Ribbons*. The recording received little acclaim: purists were riding high in critical circles and folk singers once removed, such as Belafonte, merited nothing more than a curled lip and a curdled comment. The singer's subsequent rise to preëminence stemmed almost wholly from personal appearances. Audiences reacted immediately to his magnetic personality, his intense delivery, and his undeniable affinity for folk material.

The elements of Belafonte's artistry are, basically, a pleasing baritone voice, an insight into the nuances of his material, a willingness to study and exploit the background of a ballad, and the key ability to project the sum of these qualities with an electrical effect. His years at the top have added still another element—showmanship (in fact, there's a tendency to overdo it). For instance, in his version of *Jump Down Spin Around* as here recorded, he races the tempo outrageously; while this trick neatly showcases his virtuosity, it renders the song itself all but

meaningless. Furthermore, the Belafonte style has developed a high, glossy polish; beneath it one sometimes finds a certain incipient sameness of approach. In this album, his supersmooth treatment of the calypso *I Do Adore Her* substantially resembles his handling of the totally unrelated *I Know Where I'm Going*. Nonetheless, Belafonte boasts formidable gifts by any measure, and this brace of records derived from the tapes of his May 2, 1960 concert at Carnegie Hall frames them in handsome sound.

In addition to headlining the proceedings, Belafonte acts as Master of Ceremonies. Despite the fact that the audience invariably nestles snugly in his hip pocket, I would observe that—as with most other singers-turned-talkers—his forays into comedy are lamentable. The sophomoric humor of his introduction to *A Little Lyric of Great Importance* suffices as a sorry example. But one has to add that Belafonte lined up an array of first-rate performers for this concert and not even nonunion gag writing can dim their luster.

The Chad Mitchell Trio chips in with several numbers in the style of the Kingston Trio, including an amusing pastiche called *The Ballad of Sigmund Freud*. Belafonte's protégée, the South African Miriam Makeba, is excellent in a wedding song of her native village, but she and Belafonte strike an incongruous note when they team up on the Austrian *One More Dance*. Odetta joins her host in an entertaining item, *A Hole in the Bucket*, and also solos with her unique sequence of *I've Been Driving on Bald Mountain* and *Water Boy*. I have never shared the general admiration for Odetta's handling of these ballads. First and most importantly, they are prison songs and they are *male*. Odetta's full-bodied contralto, despite its beauty and its depth, cannot rival the rolling power of a baritone or a bass. In addition, her performance seems to grow more mannered with every repetition. As a final treat, the Belafonte Folk Singers—a gifted and highly disciplined dozen under the direction of Robert deCormier—contribute a cluster of American ballads that glitter in the ear.

In sum, the album presents three important singers and two skilled groups in the crackling atmosphere of a live performance. Needless to say, Belafonte dominates the program from beginning to end. Despite his latterday leaning towards elaborate arrangements and accompaniments, he shines throughout as an authentic star. O.B.B.

A Compatible Combo

"Swingin' Pretty and All That Jazz." *Mat Mathews and His All-Stars. Design DCF 1036, $2.98 ("compatible" disc).*

LUCKILY, I listened to the first of these jauntily engaging, sonically odd but fascinating, performances before I looked at the personnel notes to confirm the suspicion that I was hearing a sextet with the wildly improbable constitution of accordion (Mathews himself), harp (Gene Bianca), violin (Gunnar Hansen), bass (Vinnie Burke), guitar (Bucky Pizzarelli), and traps (Ted Sommer). If pressed, I might dream up a combination even less promising, but it would surely involve some really nightmarish organological monstrosities. The true novelty here, however, is less the ensemble make-up itself than its achievement both of marked individual distinction and of genuine group compatibility.

I've never before heard a pops accordion player as fanciful, subtle, and diverting as Mathews, yet it is probably his comparable imaginativeness as an arranger that gives this whole program its arrestingly original and zestful character. Listen particularly to the humorous gusto and vivacity of *One Two Button Your Shoe, Honeysuckle Rose, The Music Goes Round and Round,* and *Talk of the Town*. I doubt whether all jazz critics would give these pieces the imprimatur of true jazz, but this program is irresistibly lilting light chamber music with a spicy jazz feeling, especially in the gay improvisatory

quality the All-Stars get into their various solos.

Even Bianca's harp swings buoyantly, and, except in a conventionally emotional *My Foolish Heart*, Hansen's violin dips and swoops with a grace and wit that vividly recall for me the unique talents of Joe Venuti in the never-to-be-forgotten Venuti-Lang *Meisterwerke* of the early Thirties. The others (above all Mathews) also have moments both to shine alone and to contribute distinctively yet always harmoniously to the vibrantly over-all sonic texture.

The successful achievement of musical and sonic compatibility among such disparate tonal elements and personalities has no bearing, of course, on the touted technical ability of the Design stereo discs to be played equally well by monophonic pickups. And my theoretical skepticism has not been eased by my sole attempt to check this claim by dragging my old LP cartridge out of its honorable retirement. It tracks, all right, but only after adding what I consider excessive weight. But perhaps this is an unfair as well as too brief test, since my cartridge is generally considered lacking in vertical compliance, and only extended wear tests can confirm my fears of serious groove damage. I'll be glad to learn the results obtained by other audiophiles in attempting to prove or disprove this aspect of compatibility. Meanwhile I'll continue to play the disc stereophonically to relish anew both Mathews' musical *divertissements* and their (in true stereo) admirably clean, channel-differentiated recording. R.D.D.

A Better Tool for Stereo Check-Up

Kurt List

"Testing, Testing, Testing." *Westminster SRX. $5.98 (SD).*

SINCE few true testing records have been released for general circulation in recent years, we have had to make do with various "demonstration-and-test" discs. Although these are extremely helpful for stereo channel identification and balancing, they seldom enable perfectionist audiophiles to make really rigorous and thorough checks of their playback system's functioning. (In fact, auxiliary meters or oscilloscopes are required for technically meaningful equipment evaluations.) Yet in the past there have been several imaginative partial solutions to the problem of making genuinely significant tests by ear judgment; one recalls, in particular, Emory Cook's B/N test of pickup tracking and "white noise" checks of over-all frequency and transient response. Now another ingenious engineer, Dr. Kurt List, Musical Director of Westminster Records, has come up with some very helpful further solutions.

Westminster's "three-way" stereo test record doesn't do everything needed, of course, but it does more than any other I've yet encountered. Better still, what it does do is so simple and vivid that even the novice listener can draw immediate, unambiguous aural conclusions from the results obtained. If he can't make much use (without a meter) of the usual steady-state frequency runs (here thirteen spot frequencies ranging from 30 to 12,000 cps), he *can* judge by ear alone the relative flatness of the same series when it is repeated with Fletcher-Munson compensation. There is also a useful series of harmonic-rich musical tones, whose fundamentals range from around 30 cps (double-bassoon) to just over 4,000 (piccolo), and admirably all these frequency-response checks are repeated three times: first in each

channel separately and then in both simultaneously.

Other valuable features here are a simple yet decisive tone-test of channel phasing; a tuning oboe's 440-cps A; solo instrumental passages in various parts of the frequency spectrum; and musical selections which dramatically illustrate various sound-source locations and movements, both laterally and in depth. These of course also provide comprehensive checks on correct channel orientation and balancing; more than that, they supply invaluable information for optimum speaker placements in the specific acoustical conditions of one's own listening room, as well as more conventional (and more susceptible to limitations of the aural judge's perceptive abilities and experience) checks on crispness of transient response, pickup tracking at low and high levels, channel separation and blending, etc.

The ideal test record might well add sliding-tone frequency runs for detecting system or room resonances, some of the ever useful "white" or "gray" noise materials, and perhaps some actual examples of various kinds of distortion. But meanwhile this fine "tool" disc comes a good deal closer to the ideal than any other stereo example so far and I earnestly hope that its potentialities will be practicably and widely exploited. You may *think* you have a topnotch system, but only if it meets all the demands here can you be really *sure*. R.D.D.

"On the Town with the Cleveland Pops." Cleveland Pops Orchestra, Louis Lane, cond. Epic LC 3743, $4.98 (LP); BC 1107, $5.98 (SD).

On the evidence of their two previous recordings, plus this scintillating new disc of show music, the Cleveland Pops loom as formidable rivals to their Boston equivalent. Under Lane's enthusiastic direction, the Clevelanders play these familiar musical comedy excerpts with such precision and virtuosity that they emerge with glistening freshness. And what a galaxy of fine American theatre music this is, from Rodger's early ballet *Slaughter on Tenth Avenue* and three dance sequences from Bernstein's *On the Town* to the graceful *Embassy Waltz* and *Ascot Gavotte* from *My Fair Lady*. And if you think good waltzes are written only in Vienna, listen to the splendid performances accorded Rodger's *Lover, The Most Beautiful Girl in the World*, and *Falling in Love with Love*, and be convinced to the contrary. Epic's stereo sound is unusually spacious, but lacks the warmth of tone that is so grateful to the ear on the mono version. Even so, both versions are topflight. J.F.I.

"Baldwin Organ and Bongos." Eddie Osborn; Bob Rosengarden; rhythm accompaniment. Audio Fidelity DFS 7004, $6.95 (SD).

The channel separation on this disc is as extreme and the high-level recording as ultrabrilliant as on most Audio Fidelity recordings, but there is nothing sonically unnatural here. Instead, this serves as convincing testimony to the wide range of often surprisingly attractive and interesting timbres commanded by both the Baldwin 45 HP and Orga-Sonic Spinet 51 P instruments. Normally no admirer of any kind of electronic organ, I find my prejudices shaken, if not entirely erased, by Osborn's tasteful scorings, restrained use of "effects," and the verve of his—and his equally discreet yet spirited sidemen's—performances, especially in *Buttons and Bows, Saints, Washington Post*, and *Perfidia*. Even the rowdiest of them, *Ma, She's Making Eyes at Me*, has genuine humor and gusto. R.D.D.

"Folksongs of the Louisiana Acadians." Folk-Lyric 4, $4.98 (LP).

"Prison Worksongs Recorded at Angola." Folk-Lyric 5, $5.95 (LP).

Two striking releases from the Louisiana Folklore Society represent significant contributions to American musicology as well as some of the most gripping material likely to cross your turntable for some time to come. In his incredibly well-engineered field recordings, collector Dr. Harry Oster has added a sonic postscript to history. Louisiana's Acadians, or Cajuns, were expelled from Nova Scotia by the British in 1748. Some found their way to Louisiana and there became the nucleus of a French-speaking culture that existed virtually undisturbed for two centuries. The present generation, however, has seen radio, TV, and fast highways dissipate its isolation and break down the old ways. The story of the fading Cajun culture is implicit in the material Dr. Oster recorded: on the one hand old French folk songs such as *Mes souliers sont rouges*, on the other current favorites like the local version (*Tu peux cogner mais tu peux pas rentrer*) of the non-Cajun hit *I Hear You Knocking But You Can't Come In*.

At the Louisiana State Penitentiary in Angola, Oster's microphone caught the sad, bitter music of society's dregs. These prison worksongs are the raw material of the blues. No listener will soon forget the harsh irony of *All Teamed Up in Angola's Mule Lot* or the true, primitive artistry of *Let Your Hammer Ring*. Here, encompassed in a thin vinylite wafer, is a sum of anguish and torment leavened with the wry human will to adapt and survive.

Dr. Oster and his colleagues at Louisiana State University have provided extraordinarily informative notes that are alone worth the price of either disc. O.B.B.

"Vienna Philharmonic New Year Concert." Clemens Krauss, cond. Richmond B 19066, $1.98 (LP).

This bargain-price reissue of the memorable London LL 484 of 1952 may not impress contemporary audiophiles by its recording, although that does hold up remarkably well. But where can anyone find music of Johann and Josef Strauss played today with the grace, verve, and authenticity of the late Clemens Krauss? Rehearing my favorite interpretations of *Im Krapfenwald'l* and *Pizzicato* polkas, *Tales From the Vienna Woods* (with "Third-Man" Anton Karas caressing his vibrant zither), *Egyptian* March, etc., I realize anew why they were—and have remained—the most delectable of all the many versions. R.D.D.

"From Swanee River to Meadowlands." Piatnitsky Chorus. Artia ALP 170, $4.98 (LP).

The Piatnitsky Chorus has been raising its collective voice since 1911. The chorus' stock in trade is folk songs, some collected by founder Mitrofan Piatnitsky, others contributed by choristers recruited in the hinterlands. The authenticity of their material as well their vocal excellence has raised the group to eminence in the acutely folklore-conscious Soviet Union. In this typical program, *My Sister, My Swan* is all dark loveliness, *Song of the Steppe* captures the moodiness of vast spaces, and *Meadowlands* is, as ever, electrifying. The chief treat, however, is Foster's *Swanee River*, sung—quite feelingly—in Russian. By today's standards, the Soviet sound on this disc is rather pinched and tinny. O.B.B.

"Exodus." Music from the sound track of the film. RCA Victor LOC 1058, $4.98 (LP); LSO 1058, $5.95 (SD).

As one allergic to most film scores, I am forced to admit that I was much impressed with Ernest Gold's score for *Exodus*. The pictorial sweep of this music—its surging power, angry excitement, and also considerable poignancy—vividly illuminates the saga of a people's arduous struggle to establish a homeland. From the tender and plaintive *Karen* theme to the violence and desperation of *The Prison Break*, each section is an impressive miniature. The composer has di-

rected a thrilling account of his music, and sonically the record is one of the best of its kind. J.F.I.

"The Twin String Orchestras Play Gershwin." Warren Edward Vincent, cond. Design DCF 1033. $2.98 ("compatible" SD).

In a season dominated by the vogue for what I'm sometimes tempted to call "biting brass and provoking percussion," what a relief it is to hear a pops instrumental disc devoted to straightforward yet richly polyphonic transcriptions of great Gershwin tunes for the simple yet singing sonorities of strings alone! The spaced-out double choirs (of thirty and thirty-one players respectively) are of course ideal for stereo; and while there is inevitably a good deal of the high-register "cascading" which Mantovani has made practically mandatory nowadays, the wide-range and excellently spectrum-balanced recording makes the most of the vibrantly sonorous mid- and low-range playing (pizzicato as well as bowed) which is so notable here. I could wish for rather more reverberation, but I forget all about that in sheer enjoyment of Vincent's highly original arrangements and rhythmically pulsing performances. R.D.D.

"The Original Hit Performances." The Thirties; The Forties; The Late Forties; The Fifties. Decca DL 4006/09. Rhythm, Blues, and Boogiewoogie. Decca DL 4011. $3.98 each (Five LP).

These five discs present a cavalcade of American popular music from the mid-Thirties through the late Fifties, as recorded by some of the famous artists who worked for Decca during those years. Many of the older recordings have long been out of print and deserved to be made available again; others, cut in the late Forties and Fifties, were hardly worth exhuming. The following guide may prove helpful to those who recall certain items with some affection.

On DL 4006, along with Bob Crosby's celebrated recording of *South Rampart Street Parade*, is the Connie Boswell *Martha*, Louis Armstrong's gospel classic *Shadrack*, and the engaging antics of Bing Crosby and Johnny Mercer in *Small Fry*. If you fell in love with Judy Garland in *Meet Me in St. Louis*, you'll want to know that her original recording of *The Trolley Song* is on DL 4007, which also contains Jimmy Dorsey's *Green Eyes* (with the Bob Eberly-Helen O'Connell vocal) and that curious,

country-twang voice of Hoagy Carmichael raised in praise of *Ole Buttermilk Sky*. Except for Danny Kaye's exuberant *Ballin' the Jack* and for Randy Brooks's trumpeting of *Tenderly*, DL 4008 is not very rewarding, though it is better than DL 4009 which contains nothing memorable whatever. The most consistently fascinating disc in this series is actually DL 4011, with its collection of rhythm, blues, and boogiewoogie. Nearly all the numbers here have stood the test of time, and for good reason; here are superb performances by Billie Holiday (*Ain't Nobody's Business if I Do*), Pete Johnson (*627 Stomp*), Jay McShann (*Confessin' the Blues*), and Andy Kirk (*Floyd's Guitar Blues*), to single out only four superb items on this disc. Naturally the sound is of its day, fairly good for the Thirties, indifferent on those recordings made during the war years, and improving again after the late Forties. J.F.I.

"Carlos Montoya." RCA Victor LPM 2251, $3.98 (LP); LSP 2251, $4.98 (SD).

Far and away the suavest of the flamenco guitarists enrolled in Schwann, Carlos Montoya banks the gypsy fire of his heritage with a cool and certain musicality. His program is wholly Spanish and, while he imparts a flamenco bite to every selection, includes material as disparate as a transcription of Turina's *Sacromonte* and a medley of zarzuela tunes. His meltingly controlled *Granaina* and a sun-shot romp through several folk tunes are quite the finest items on the disc. Outstanding sonic quality, with no audible benefit conferred by stereo. O.B.B.

"The Fantasticks." Original cast recording. M-G-M E 3872, $4.98 (LP); S 3872, $5.98 (SD).

This original and extremely imaginative musical, based on Edmund Rostand's play *Les Romantiques*, has been going its merry Off-Broadway way since last May. In my opinion, Harvey Schmidt's unobtrusive score provides some of the brightest and most charming music of the year, full of neat, singable melodies to which the excellent cast does full justice. The single piano and harp used in the stage production have grown into a small instrumental group (two pianos, harp, cello, bass, and percussion), an enlargement that works well in the recording studio. M-G-M's sound, however, is inclined to sound acute and edgy, and the singers often seem much too close to the microphones. Stereo effects are almost nil. J.F.I.

"Percussion and Brass." Grand Award All-Stars. Grand Award GA 33-423, $3.98 (LP); GA 255 SD, $4.98 (SD).
"Persuasive Percussion," Vol. 3. Command All-Stars. Command RS 817, $5.98 (SD).

The mixture as before, with only the label (and less elaborate packaging and notes) to distinguish the lower-priced new series from the now celebrated older one. Most of the same players appear in both programs, as do Lew Davies' glittering but often overfancy arrangements, the introductory channel-switching "balance" passages, and the boldest of stereoistic recording. (But the sole monophonic edition here is no less incisive.)

I like best the quieter pieces in the

Grand Award program, especially the haunting *I Know Where I'm Going*, lilting *Talk of the Town*, and atmospheric *Nature Boy*; most imaginative and best integrated of the Command performances is the spirited *Come Rain or Come Shine*, but the driving *Bingo Bango Bongo* (a Lew Davies-Enoch Light original) is very exciting indeed, and odd-sound fanciers will be particularly intrigued by the piquant qualities of the frequently used "Lewsticks" (a batch of hand-slapped timbale sticks) and the quaint *cuica* (or "grunter-bongo") featured in the *Kashmiri Song* and *Hawaiian War Chant*. R.D.D.

"Beloved Jewish Songs." The Robert Spiro Singers; Orchestra. Decca DL 4048, $3.98 (LP); DL 74048, $4.98 (SD).

Traditional songs in Yiddish represent a captivating fusion of yesterday's Middle Europe with all the ancient, disparate melodic strands of the Jewish past. A given song may resemble a Hungarian or Rumanian counterpart and at the same time raise a long-ago echo of pre-Christian Palestine. This curious syncretistic quality glimmers throughout the recital of Cantor Spiro and his group of singers. Although their songs are well known in Jewish family circles—*Raisins and Almonds*, *Rabbi Eli Melech*, *This Is the Way a Tailor Sews*—their performances are fresh, relaxed, and musically enticing. Decca's full-range, sharply focused stereo is the edition of choice, but one regrets the lack of translations to accompany the Yiddish texts. O.B.B.

"Della Della Cha-Cha-Cha." Della Reese; Orchestra, O. B. Masingill, cond. RCA Victor LPM 2280, $3.98 (LP); LSP 2280, $4.98 (SD).

Della Reese, who can be an interesting and frequently exciting singer when she chooses to be, is rapidly developing into one of the most painfully affected of all female vocalists. Her phrasing is often odd to the point of eccentricity, and the only word for her diction is grotesque. These faults are all too obvious in this collection of cha-cha-chas, based on standard tunes, to which Miss Reese sings—or rather, bedevils—the lyrics. The arrangements are all danceable enough and the sound is fine, but the singer's contributions are an almost impossible handicap. J.F.I.

"100 Strings and Joni in Hollywood." Joni James; Orchestra, Geoff Love and Tony Osborne, conds. M-G-M E 3840, $3.98 (LP).

Although two English conductors receive credit for leading Miss James and her now customary attendant hundred strings through this concert, the actual guiding hand here, as it has been for the past four years, is that of the singer's husband, Acquaviva. To date, this Svengali-Trilby combination have failed to produce anything very sensational, and the situation is not changed by this new issue. Miss James remains an unexceptional pop singer, with a thin, piping voice and an unfortunate habit of straying from pitch. She has chosen a number of good songs for this disc, but her performances do little for them. The large string orchestra plays the elaborate arrangements well enough, but the recorded sound is often coarse and ill-focused. J.F.I.

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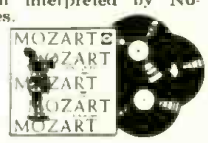

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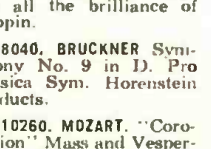

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JAZZ

Count Basie Orchestra: "The Count Basie Story." Roulette RB 1, $9.98 (Two LP).

Basie's current band is the most polished one he has ever led, a circumstance that frequently seems to contribute to the fact that it is not very interesting. It often lacks creative fire—and this collection of new versions of classic pieces Basie originated with the remarkable group he led in the late Thirties and early Forties emphasizes this lack. But with the early models to guide it, the present band comes to life with much more vigor than usual. Tenor saxophonists Frank Foster and Billy Mitchell, in particular, dig into these old pieces with tremendous zest and understanding. The airy propulsion of the old Basie rhythm section is missed, but there are times when these re-creations kick with a great wallop, thanks more to the power and polish of the full ensemble than to its rhythm section. Since the original versions are all available on LP, this set fills no glaring gap in the recorded repertory. But it has its moments of interest, and the recording is far better than that on the originals.

Sidney Bechet: "In Memoriam." Riverside 138/39, $9.98 (Two LP).

The passionate intensity of all Bechet's playing rides gloriously through this two-disc set by five different groups, and even overcomes the thin, distorted recording on three selections. The first disc is devoted to the eight duets recorded in 1940 by Bechet and Muggsy Spanier for the HRS label, a set which has found a high place in jazz archives. On the second, Bechet is heard in five exuberant selections with Bob Wilber's band (1949), including one with a richly voiced clarinet duet (Bechet and Wilber) and another on which Bechet talks the lyrics (his own) with a subdued warmth almost as effective as his florid approach to the clarinet and soprano saxophone. There are also four off-the-air selections (1947) offering some excellent glimpses of James P. Johnson, Albert Nicholas, and Ralph Sutton, and three selections, badly recorded in 1949, by a group undistinguished except by the presence of Bechet and Johnson. Despite such minor lapses, this is a good over-all view of Bechet both as performer and composer.

Sharkey Bonano and His New Orleans Rhythm Kings: "Dixieland at the Roundtable." Roulette 25112, $3.98 (LP).

Sharkey's rough trumpet is still a good lead horn for a Dixieland ensemble although he's no great shakes as a soloist. This group, which he led at the Roundtable in New York, rarely rises above the routine. The only interesting moments are contributed by an unnamed clarinetist who has all the signs of a good New Orleans upbringing. The thought and care that have gone into the production of this disc may be judged from its opening—one of the longest and dreariest versions of *Do You Know What It Means to Miss New Orleans* yet recorded.

Buck Clayton: "The Classic Swing of Buck Clayton." Riverside 142, $4.98 (LP).

Clayton is heard on all of these 1946 selections (recorded for the Hot Record Society), but the only real points of interest occur on four pieces originally released as by Trummy Young's Big Seven. They are dominated by an alto saxophonist named George Johnson who spins out one delightful Hodges-influenced solo after another. Johnson is not even mentioned in Orrin Keepnews' liner notes, and Leonard Feather has not included him in the new edition of his exhaustive *Encyclopedia of Jazz*, which is reputed to contain biographies of more than two thousand jazz musicians. Who is he and what became of him? The rest of the disc contains four badly recorded, routine performances by Clayton's Big Eight and four surprisingly boppish pieces by a quartet led by Clayton.

Buddy De Franco—Tommy Gumina Quartet: "Pacific Standard (Swingin'!) Time." Decca 4031, $3.98 (LP).

The long, cool, and constantly disappointing career of clarinetist Buddy De Franco has taken a turn for the better with his association with accordionist Tommy Gumina. The chilly quality of De Franco's playing has been tempered here, and he joins in creating a series of delightfully swinging performances, imaginatively voiced and warmly projected. Gumina's accordion work is perceptive and disciplined, based on economically stated lines phrased for propulsion, and devoid of schmaltziness. This set is a smoothly up-dated variation on the old Benny Goodman small-group idea, although there is nothing derivative about the style or even about De Franco's clarinet.

Harry Edison: "The Inventive Mr. Edison." Pacific Jazz 11, $4.98 (LP).

These 1953 performances, recorded in a night club, caught Edison with an excellent rhythm section (Arnold Ross, Joe Comfort, Alvin Stoller) at a time when he and others of his jazz generation were being generally ignored. It's fortunate that somebody happened to have some tape with him on this occasion, for Edison was playing with a lot of sparkle and vigor. None of his LP's in more recent years are as consistently rewarding. One happy aspect of this set is the absence of the bleary, descending smear which, in the late Fifties, threatened to become his entire musical arsenal. This is very satisfying, straightforward, unpretentious jazz.

"Giants of Small Band Swing, Vol. 1 and Vol. 2." Riverside 143 and 145, $4.98 each (LP).

A miscellany of small-group recordings made in 1945 and 1946 for the Hot Record Society make up these two discs. The recording varies from fair to terrible, but the performances maintain a better average. Volume 1 includes two groups led by John Kirby sidemen—Billy Kyle and Russell Procope—who use an effectively Kirbyish approach. Tenor saxophonist Budd Johnson, playing extremely well, is the center of attention in pieces by Dicky Wells's Big Seven and Jimmy Jones's Big Four, while in two selections Sandy Williams' rough, gutty trombone bursts through the wretched recording suffered by a group under his leadership.

Volume 2 brings Johnny Hodges and Harry Carney into the picture and offers three fine Hodges solos, a pair of excellent glimpses of the once puissant alto saxophonist Tab Smith, and some swingingly airy work by another alto man, Lem Davis. But this disc is notable primarily for the pungent trumpet work of Joe Thomas, a onetime Fletcher Henderson sideman, who plays some beautifully clean, probing lines on four selections, two by a sextet of his own and two by an octet led by Sandy Williams. Both these discs might have been very pleasant collections of what is now called mainstream jazz if the recording were not so poor. As it is, they are of interest, but the listener must have the same kind of aural tolerance that he brings to jazz recordings made back in the acoustical days.

Ken McIntyre: "Looking Ahead." New Jazz 8247, $4.98 (LP).

For his debut recording, McIntyre, an alto saxophonist and flutist, has been paired with Eric Dolphy, who also plays these instruments in addition to the bass

clarinet. Both have somewhat similar styles on alto—a fierce, often unbridled attack and a hard, sinewy tone applied to ideas closer to the Ornette Coleman idiom than to that of the more traditional modernists. Dolphy, who is by far the more experienced of the two, plays with great authority and dexterity, while McIntyre's work shows assurance and originality but a lesser degree of consistency. Their two-alto ensembles are frequently fascinating excursions. McIntyre is a merely routine flutist, and Dolphy's one venture on bass clarinet is marred by some needlessly crude exaggerations. But when they stick to their altos, McIntyre and Dolphy can create intense, biting musical excitement.

Mangione Brothers Sextet: "The Jazz Brothers." Riverside 335, $4.98 (LP); 9335, $5.98 (SD).

The two Mangione brothers are nineteen-year-old Chuck, trumpet, and twenty-two-year-old Gap, piano. Their four colleagues are at roughly the same age level (two saxophonists, each twenty, and bass and drummer "in their early twenties"). This is the group's first record. The facts are worthy of attention because these youngsters have produced a disc that might be the work of a group of highly creative, well-established professionals. This sextet has tremendous ensemble strength, urged on by a powerful rhythm section with a drive reminiscent of Horace Silver's quintet, if with more moderate tempos. Moreover, their ensembles are played cleanly and crisply, with none of the overanxious reaching one might expect in youngsters trying to show their musical muscle. Chuck Mangione is already a provocative but disciplined trumpeter, and the two saxophonists—Larry Combs, alto, and Sal Nistico, tenor—have some compelling moments, although they sometimes seem unable to develop their ideas fully. Gap Mangione is a modest soloist and devotes himself most of the time to playing a strongly accented, propulsive accompaniment. The program is made up of four serviceable originals and two pop tunes. One of the special joys of this set is the group's fresh and nondestructive treatment of that old piece of purple pash *Girl of My Dreams*.

The Modern Jazz Quartet and Guests: "Third-Stream Music." Atlantic 1345, $4.98 (LP).

The amalgam of jazz and classical devices that Gunther Schuller has called "third-stream music" is given an interesting exposition here. Three composers are represented—John Lewis with *Da Capo*, *Excursion*, and *Sketch*; Jimmy Giuffre with *Finé*; and Schuller with *Conversation*. *Da Capo* and *Finé* are played by the Modern Jazz Quartet and the Jimmy Giuffre Three, *Exposure* by the MJQ augmented by a chamber group, and the other two by the MJQ and the Beaux Arts String Quartet. Ironically, in view of the scorn with which strings are usually viewed in jazz circles, the two pieces with the Beaux Arts Strings come off best. *Sketch* is a delightfully light and airy tidbit, a modest cameo in which the strings are largely a peripheral but nonetheless helpful factor. In *Conversation* the strings are pitted against the jazz group, with the two ensembles operating, respectively, in nonjazz and jazz areas much of the time. *Da Capo* and *Finé* are colorful by Giuffre's clarinet style, a breathy, jigging manner which assumes more vitality on *Finé* through the support of the MJQ than when it is heard with his trio alone, and which is helped in *Da Capo* by Lewis' witty writing. *Exposure*, composed as the sound track for a short documentary film, has a measure of charm, especially in Lewis' skillfully built piano solo, but the woodwinds do not fit comfortably into the work. All five pieces are of more than passing interest; and even though they reach into unexplored territory, they are all quite readily accessible. *Sketch*, in particular, is a charming work by any standard.

Phil Nimmons and His Orchestra: "Nimmons 'n' Nine." Verve 6153, $5.98 (SD).

Nimmons' trim ten-piece Canadian band works largely here in a subdued but bright vein that is highly effective. Nimmons writes tight voicings for his ensembles and gives his soloists strong ensemble support. He has several unusually good soloists with him here—Ed Bickert, a sinewy guitarist; Erich Traugott, a trumpeter who is especially effective with a mute; and Vic Centro, a light-fingered accordionist. Although the program includes several good standards—*Blue Lou*, *Just You Just Me*, *Fascinating Rhythm*—the most impressive numbers are Nimmons' originals—gentle, melodious, and charming themes interestingly developed.

Ronnie Ross and Allen Ganley: "The Jazz Makers." Atlantic 1333, $4.98 (LP); S 1333, $5.98 (SD).

Baritone saxophonist Ronnie Ross and tenor saxophonist Art Ellefson, who make up the front line of this British quintet (Ganley is the drummer), are both unusually capable jazzmen. Ross is extremely fluent and has a strong, firm attack; Ellefson's tenor work has a hard-edged sinuousness. Some sections on this disc are first-rate, and the group as a whole is not noticeably derivative; but neither is it sufficiently distinctive to stand out in the crowded jazz scene.

Charlie Shavers Quartet: "Here Comes Charlie." Everest 1108, $3.98 (SD).

Shavers, a victim of his own virtuosity, is usually brushed off as a great technician but not much of a jazzman. This is sheer nonsense—as his work with John Kirby and Tommy Dorsey testifies. And this disc reëmphasizes his technical brilliance, the great variety of styles of which he is capable, and his strong jazz feeling. This is Shavers plus rhythm section which, these days, might be expected to be an invitation to do a Jonah Jones. Instead, Shavers puts on a magnificent display of trumpet playing—rich, dark, open horn work; sultry muted pieces and brisk muted pieces; a tone of sheer limpid beauty; soaring virtuoso flights. And there's none of the tastelessness that has marred some of his earlier recordings.

Rex Stewart: "And the Ellingtonians." Riverside 144, $4.98 (LP).

In addition to Stewart, the Ellingtonians involved in this group of reissues from the HRS label include Lawrence Brown, Barney Bigard, Wellman Braud, Otto Hardwick, Harry Carney, and Billy Taylor (the bassist). The first side is made up of four generally topnotch selections

recorded in 1940 by a group made up of Stewart, Brown, Bigard, Braud, Billy Kyle, Brick Fleagle, and Dave Tough. They are full of gutty Stewart passages and that flowing luster of which Bigard was capable in his Ellington days. Four tubbily recorded selections made in 1946 by Stewart, Kyle, John Levy, and Cozy Cole are of only moderate interest. There are also two pieces by a group led by Jimmy Jones, one of them a solo showcase for Carney's fluent lyricism on the baritone saxophone, the other a groping effort that gets nowhere. The first side carries this disc easily, however, for *Diga Diga Doo, Cherry,* and *Bugle Call Rag* are played brilliantly and *Solid Rock* comes off only a little less well.

"Thesaurus of Classic Jazz." Columbia C4L 18. $18.98 (Four LP).

The title of this four-disc set is overambitious, for its area is actually quite limited—the small white groups in New York in the late Twenties and early Thirties. Most of them are part of the numerous Miff Mole—Red Nichols collaborations—the Little Molers, the Charleston Chasers, the Redheads, and the Arkansas Travelers—plus the Frankie Trumbauer—Eddie Lang—Bix Beiderbecke groups and a sprinkling of early Dorsey Brothers groups. The Dorseys enlivened almost every session on which they played (Tommy is heard on trumpet in several pieces here); and Adrian Rollini, Joe Venuti, and Beiderbecke are almost as useful, although they can't always redeem some of the stodgy pieces by Trumbauer's orchestra. The Nichols-Mole combos, however, had a hard time swinging unless they were in a fast tempo. There are several saving graces on the three LPs devoted to them—Mole himself, Pee Wee Russell, Jimmy Dorsey, and Lang often energize some pieces by sheer force of musical personality—but one becomes very conscious of the sameness and stiffness of many of the pieces played by these groups. Nevertheless, much of the set is well worth having back in circulation, and even some of the lesser items have their piquant charms—for example, a delightful period piece called *Lila,* a bouncy dance arrangement typical of the Twenties, complete with a wonderfully arch tenor vocalist (and, as *lagniappe,* there's a little of Bix and Lang in evidence, too).

Muddy Waters: "At Newport." Chess 1449. $3.98 (LP).

Waters, who carries on the blues singing tradition of Big Bill Broonzy in a manner that lacks the raw bite of Broonzy but retains much of his lusty appeal, just barely squeezed into the Newport Jazz Festival program last summer. He appeared on what turned out to be the final afternoon, after rioting resulted in cancellation of the rest of the Festival. This on-the-spot recording of a lively, stomping set of pieces shows off Waters' sure skill and the brilliant aptness of the little band that accompanies him. More than this, the disc contains a minor bit of jazz history—a song called *Goodbye Newport Blues,* written backstage on a telegraph blank by Langston Hughes when he learned that the Festival was being cancelled, and sung very affectingly in a major blues tradition (one that is quite different from the Waters-Broonzy vein) by Otis Spann, Waters' pianist.

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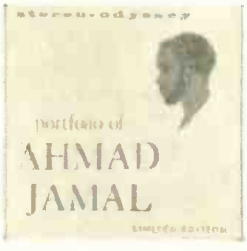

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Reviewed by R. D. DARRELL

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

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCK 80052 (twin-pack). 78 min. $11.95.

Although there certainly is nothing eccentric or forced about Ansermet's readings—indeed, they mark a closer return to a purely classical approach than most interpretations by more famous Beethoven specialists—they will, I think, shed new illumination on this familiar music. Less obviously dramatic and unbuttoned than performances we have become accustomed to, in the long run they are likely to prove more satisfactory for their lucidity, grace, and exquisite proportioning of detail. Surely no other *Pastoral* is more fervently songful; no other Seventh more pulsing and expressive. And not the least of the aural delights here are the delectable tonal qualities of the Swiss orchestra, which perhaps never has sounded better than it does in the present luminous stereoism.

BERLIOZ: *Symphonie fantastique, Op. 14*

Vienna Philharmonic Orchestra, Pierre Monteux, cond.
• • RCA VICTOR FTC 2033. 51 min. $8.95.

Since there is no lack of showpiece *Fantastiques*, aural thrill seekers should choose one of the fairly recent Wallenstein, Goossens, and Argenta versions rather than the relatively placid Monteux reading. In doing so, however, they will deny themselves a quite different and more satisfactory kind of excitement: one kindled partly by the startling revelation that Berlioz's supposedly revolutionary work actually represents a logical extension of the classical tradition, and one sustained by the poetic radiance which this familiar music is endowed with here. Admirers of Monteux's famous earlier recordings will find this version even more lyrical and sonically rich—thanks to the warmth, plastic phrasing, and sonorous strength of the Vienna Philharmonic at its best, and to the transparent purity of the present stereo recording. A special word of praise should go, too, to the tape processors: their low modulation level gives an extra margin of dynamic-range freedom, and at the same time they have succeeded in reducing tape hiss to a minimum. Even the most breathtakingly quiet passages can be heard without distraction. Not for extroverts, certainly, Monteux's *Fantastique* is a work of pure poetry for listeners who are willing to let its magic grow on them.

BIZET: *L'Arlésienne: Suites: 1* (complete); *2* (excerpts). *Carmen: Suite* (excerpts)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCL 80022. 48 min. $7.95.

Both works are represented somewhat more extensively than usual: *L'Arlésienne* by the Minuet and Farandole from the second suite as well as by the four pieces in the first; *Carmen* by eight excerpts, including a transcription of the Habanera. Ansermet plays them somewhat dispassionately, however, and the present taping's chief merit is that it does considerably better justice to the Swiss orchestra's piquant tonal qualities than did the original stereo disc of 1959.

BOITO: *Mefistofele*

Renata Tebaldi (s), Margherita; Mario del Monaco (t), Faust; Cesare Siepi (bs), Mefistofele; *et al.* Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Tullio Serafin, cond.
• • LONDON LOR 90011. Two reels: approx. 65 and 76 min. $21.95 (with libretto).

If you haven't heard *Mefistofele* recently, you may have forgotten the magnificent power of its opening and closing scenes, the beauty of its choruses and, indeed, the superb ensemble and orchestral writing throughout. Never adequately captured in monophony, these come into their own at last in the spaciousness of stereo: the sonic splendors of Serafin's forces here are ravishing in their quiet passages and overwhelming in their grander ones. Almost inevitably, however, the soloists are less impressive: although they all sing well enough—and Tebaldi often very beautifully—they bring less than full dramatic conviction to their characterizations, and Siepi's protagonist, in particular, is never as imperiously dominant as the composer certainly intended him to be. On the other hand, the lesser roles are more distinctively enacted, notably by Piero de Palma as Wagner and by Floriana Cavalli as Elena. But unlike most operas, this one depends more on its ensembles than its soloists, and it is the former which fully exploit both the resources of stereo technology and the grandeur of Boito's imagination.

DELIBES: *Coppélia* (complete)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LXK 80001 (twin-pack). 87 min. $11.95.

The stereo disc version of this performance (complete except for a few minor cuts) dates back to 1958-59, and at the time it was somewhat overshadowed by Dorati's reading for Mercury, which appeared simultaneously. The latter has been generally considered the more exciting on records, but the present taping will persuasively remind balletomanes of the distinctive grace and piquancy Ansermet brings to this featherweight but unfadingly colorful music. It will remind audiophiles, too, how well London's early ventures into stereoism stand up even today. Somewhat less marked in channel differentiation and less brilliant than more recent engineerings, this example still sounds clean and luminous, while the low-modulation-level processing reveals a surprisingly wide dynamic range (as well as, alas, some traces of background noise).

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

Earl Wild, piano (in the Rhapsody); Boston Pops Orchestra, Arthur Fiedler, cond.
• • RCA VICTOR FTC 2004. 33 min. $8.95.

One of the first Boston Pops recordings to be made with the new Symphony Hall "floor" setup, this is easily the most sonically impressive pairing of the Gershwin favorites: almost incredibly transparent, gleaming, and reverberant. The performances, however, are overblown and excessively contrasted for my taste; despite Wild's virtuosic precision and éclat, and despite Fiedler's immense vigor, there is little sense here of personal involvement or of true Gershwinian character. For all this *Rhapsody's* superior technical proficiency and resplendency, I still cling to the easier going, far more modestly scaled, but more lyrical and good-humored Williams/Page version for Kapp, which, for me at least, approaches far more closely to the spirit of the composer's own interpretation.

LEONCAVALLO: *I Pagliacci*

Gabriella Tucci (s), Nedda; Mario del Monaco (t), Canio; Cornell MacNeil (b), Toni; *et al.* Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.
• • LONDON LOH 90021 (twin-pack). Approx. 94 min. $12.95.

Originally released on discs last year,

Continued on page 94

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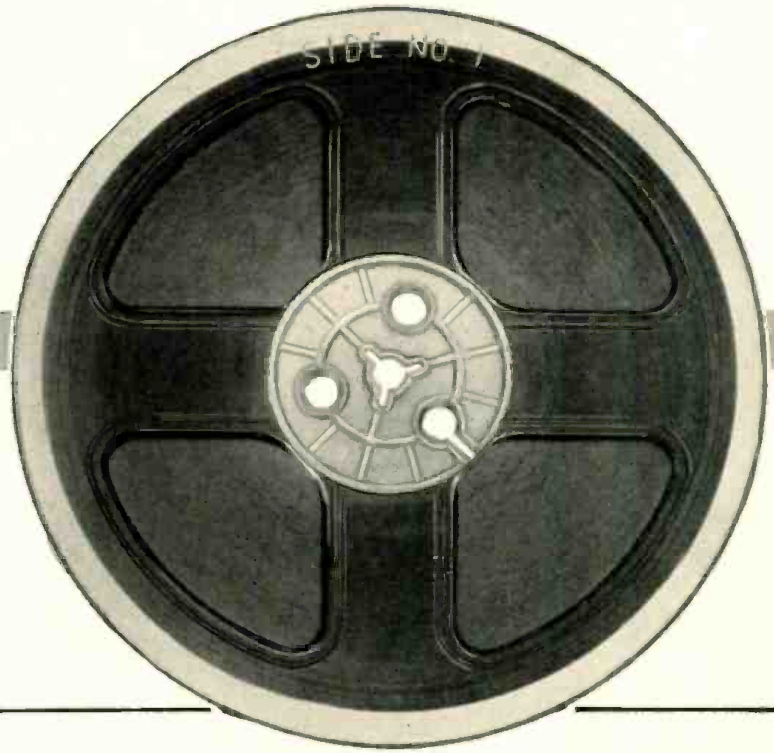

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this first stereo *Pagliacci* stresses—in both its stereophonic effects and its stars' performances—the opera's rawest melodrama. Nedda belabors Tonio with a whip that almost materializes before one's eyes, and most of the strolling players sing their hearts (and lungs) out with Italianate lack of inhibition. Only MacNeil as Tonio and Piero de Palma as Beppe act and sing with any genuine artistic restraint. But if opera buffs must turn to monophonic discs for finer vocal and interpretative artistry, they cannot fail to be held here at least momentarily by the crude vigor of this reading and by its broadspread, powerful recording.

This package lacks a libretto (perhaps only an oversight in my review copy), and includes a superfluous filler: an Italian and Spanish song recital by Del Monaco with orchestra conducted by Ernesto Nicelli. And if I thought Del Monaco uninhibited as Canio, I hadn't then heard what further license he would take in solo showpieces by Cinque, Cioffi, Di Capua (*O sole mio*, inevitably!), De Curtis, and Lara. A magnificent voice, surely, but conspicuously wasted here in sheer bombast.

MAHLER: *Symphony No. 4, in G*

Lisa Della Casa, soprano; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2027. 53 min. $8.95.

The second symphony of Mahler's to reach tape (Boult's No. 1 for Everest was reviewed here just a year ago), the Fourth is an even more effective introduction to the composer's later and larger works. The inherent attractiveness of its musical materials is notably enhanced here both by the eloquence of Reiner's reading and the crystalline clarity of well-nigh ideal stereoism. Many devout Mahlerians prefer a more mystical and impassioned, less taut and precise, approach to this music, and Reiner well may seem to them unduly cool and rigid. I suspect that they tend to equate rhythmic accuracy with a lack of sensitivity. Reiner *is* precise, of course, but his unfevered, resilient grace is the very antithesis of rigidity. In any case, it is good to hear an interpretation which is markedly different from the inimitable one by Bruno Walter. Reiner reveals even more vividly the wealth of detail in this songful score. And not the least of the attractions here is the singing of Della Casa in *"Das himmlische Leben"*—like the tender evocation of heaven's joys it portrays, a lyric of pure magic.

RESPIGHI: *Fontane di Roma; Pini di Roma*

Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR FTC 2012. 37 min. $8.95.

RESPIGHI: *Pini di Roma*
†Stokowski: *"Italian Program"*

Symphony of the Air, Leopold Stokowski, cond.
• • UNITED ARTISTS UATC 2212. 28 min. $7.95.

Most critics maintain that you can't go wrong with Reiner's Respighi tone poems. My own minority opinion on the stereo disc edition may seem only contrariness, and indeed it is almost the sole occasion upon which I have felt the coldness and lack of personal involvement of which Reiner is frequently (and erroneously, to my mind) accused. Anyway, tape collectors can now judge the pertinent evidence for themselves by comparing the present *Pines* with Stokowski's, in which I found richer poetry and more rhythmic verve. Stereo taping reveals even more clearly what seem to me a greater interpretative buoyancy and more vibrant warmth. I must grant, of course, that Stokowski does indeed take more liberties with the score itself, and that the RCA Victor recording has the more sensational—though to my ears, overly intense—brilliance.

For non-Respighians and sheer sound fanciers, the Stokowski tape has an added attraction in its coupling of modern transcriptions of Gabrieli's *Sonata pian e forte*, Cesti's *Tu mancavi a tormentarmi*, a Frescobaldi *Gagliarda*, and the *Adoramus te* long—and still—misattributed to Palestrina. Musicologically, these emotional romanticizations are inexcusable anachronisms, but as played and recorded here even the sternest purist is likely to drown all his scruples in the blissful aural intoxication of their seductive sonics.

RIMSKY-KORSAKOV: *May Night: Overture. Easter Overture, Op. 36 ("Grande Pâque Russe"). The Tale of Tsar Saltan: Suite, Op. 57*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCL 80004. 41 min. $7.95.

A sensational showpiece on discs, this program's present taping suggests that the original master is even better than its admirers realized: in glitter it's excelled only by some recent super-recordings; in naturalness, clarity, and airy expansiveness it remains outstanding by any standards. Ansermet's *Russian Easter* has since been surpassed in dramatic excitement, but it still is more lyrical than most versions. I know of no more songful *May Night* Overture, and his *Tsar Saltan* remains ideally piquant and atmospheric. Incidentally, this last work remains one of the relatively neglected gems in the whole Rimskian treasure house, in nowise inferior to the more popular *Coq d'or* Suite and *Scheherazade*, and in some respects even more interesting. If you haven't made its acquaintance yet, don't miss this fine chance to do so!

TCHAIKOVSKY: *The Nutcracker, Op. 71* (complete)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCK 80027 (twin-pack). 84 min. $11.95.

Philharmonic Symphony of London, Artur Rodzinski, cond.
• • WESTMINSTER WTP 138 (twin-pack). 88 min. $11.95.

The usually undefended case for duplications could hardly be argued more eloquently than by the existence of the three complete *Nutcrackers* now available in 4-track tapings. If that by Irving for Kapp is the most balletic and most airily recorded, Ansermet's is surely the most individual concert reading and the most brilliantly played (and recorded), while Rodzinski's version (which first appeared in 2-track form over three years ago) remains the most tenderly poetic. There's a "best" choice only for individual tastes. It's only when I'm forced to make a personal decision that I cling to the magical Rodzinski version—now even better processed than it was in the 2-track reels and, for all its age, still demonstrating a quite incomparable sonic, as well as interpretative, luminosity.

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

Boston Symphony Orchestra, Pierre Monteux, cond.
• • RCA VICTOR FTC 2031. 39 min. $8.95.

I'm torn here: in one direction by respect for Monteux's lucidity, freedom from interpretative excesses, and lyrical freshness of approach; in the other by a hankering to linger just a bit more over the middle movements and to experience a heavier dramatic impact from the finale. If you want a really passionate, "Russian" Fourth, I can't recommend this one. But if you are weary of more extroverted readings or even of the music itself, this will surely give you a new slant on—and perhaps enhanced respect for—the work. It is of course beautifully played and recorded in expansive yet unexaggerated stereo, but with somewhat less reverberance than is characteristic of most recent Symphony Hall (Boston) recordings.

"The Ames Brothers Sing the Best in the Country." Hugo Winterhalter's Chorus and Orchestra. RCA Victor FTP 1003, 33 min., $7.95.

The Ames Brothers sing more skillfully and with more genuine gusto than most quasi-folksong minstrels. Winterhalter's accompaniments and the strongly stereoistic sound are perhaps incongruously rich and sophisticated, but the over-all effect is engaging, especially in a dramatic *Riders in the Sky*, exuberant *Jambalaya*, and warmly fervent *On Top of Old Smoky* and *That Lucky Sun*.

"Carmen for Orchestra." Morton Gould and His Orchestra. RCA Victor FTC 2010, 45 min., $8.95.

Gould's score selection is more extensive and his orchestra far more virtuosic than those of most previous opera-without-singing programs, and the recording here is powerfully stereoistic and reverberant with almost excessively heavy lows. Many of the transcribed airs and ensembles are extremely effective, but the use of cornets and baritone horns for some of the men's parts makes for a curious sonic blandness, or even buttery quality, which—with Gould's lack of Gallic grace—accentuates the generally unidiomatic treatment. Nonoperatic audiophiles are likely to find this much more impressive than will those who know and love *Carmen* in its original form.

"Greenwillow." Original Broadway Cast. Abba Bogin, cond. RCA Victor FTC 5002. 43 min., $8.95.

In stereo the original stage performance is even more closely approached in warmth, expansiveness, and immediacy.

My trouble is, I know and love the simplicities and insights of the delectable B. J. Chute book, and with the best will in the world simply can't find a pallid reflection of those charms here.

"Gypsy Magic." Gypsy Orchestra of the Hungarian State Folk Festival. Vox XTC 717, 44 min., $7.95.

A very curious and often quite fascinating offbeat Hungarian program which includes a couple of the expected rollicking folk dances (with heavy footstamping and occasional contributions by what sounds like a children's chorus) and the inevitable csardas. There are also novel cymbalom-dominated orchestral performances of Liszt's second *Hungarian Rhapsody*, the Intermezzo from Kodály's *Háry János*, and Brahms's *Hungarian Dances* Nos. 11, 12, 19, 20, and 21. Familiar as these may be in more orthodox versions, they sound quite different—and much more interesting—in these far-from-polished but galvanically lusty performances. The bold stereoism does special justice to some of the best cymbalom playing I've ever heard, but it's a pity that the soloist and conductor are not named, and that the notes are so inadequate.

"A Journey into Stereo Sound." London LPM 70000, 32 min., $6.95.

Belated though it may be, this first taping of London's demo-sampler is nonetheless welcome, as it remains the most successful—as well as most engaging—of all "introductions to stereo." There's a little bit of everything here and almost all of it—especially Ansermet's *Sacre* rehearsal and British "Ceremony of the Keys"—proves to be of lasting interest.

"Let's Dance Again." David Carroll and His Orchestra. Mercury STB 60152, 34 min., $6.95.

A sequel to Carroll's best-selling "Let's Dance" program and even more markedly stereoistic in its clean and solid recordings of zestfully scored novelty and pops pieces: *Side Saddle, Soft Shoe Song, The Doodlin' Drummer, Swamp Fire, Hey Chick*, etc.

Miriam Makeba. Belafonte Folk Singers; Perry Lopez, guitar. RCA Victor FTP 1049, 36 min., $7.95.

Perhaps I've become less of a folk-song purist than I used to be, or maybe I'm just hypnotized by the most magnetic new voice and personality I've encountered recently, but I can't be as critical as O.B.B. in his recent review of this program on LP. I am not only deeply moved, as he was, by Miss Makeba's native South African songs here, but I'm delighted too by her more conventional and popularized—yet still distinctive—calypso numbers and by other songs in English. The poignant *Where Does It Lead?* is the most impressive of all. Beautifully accompanied and recorded in the most natural and transparent stereo, this new star's delectable little-girl voice and charming personality are likely to be, I'm sure, as irresistible on records as they already have been on New York concert stages.

"The Musical World of Cole Porter." Starlight Symphony, Cyril Ornadel, cond. M-G-M STC 3843, 40 min., $7.95.

Normally none too receptive to quasi-symphonic expansions of popular tunes, I find these examples (presumably British) a persuasive exception. Brian Fahey's scorings are tasteful and imaginative, and Ornadel's warm performances are always animated. This is an expansive stereo recording in which the fine orchestral playing truly floats and soars.

"On the Road to Elath." Oranim Zabar Israeli Troupe. Elektra ETC 1512, 34 min., $7.95.

One of the best of the Israeli folk song programs, this collection of songs of the Negev has much of the optimistic gusto of our own early frontier ballads. Sung and played with contagious enthusiasm by a small ensemble featuring vocalists Geula Gill and Eliezer Plotnik, it is excellently recorded in bracingly open-airish stereo. But lamentably, the present package is lacking the Hebrew text and translation leaflet supplied with the disc.

"Roger Williams at Town Hall." Kapp KTP 45009 (twin-pack), 93 min., $11.95.

This complete documentation of Williams' concert in New York's Town Hall (May 14, 1960) reveals the wide range of his pianistic talents addressed to such serious works as Liszt's *Un Sospiro* and Debussy's *La Fille aux cheveux de lin* as well as to the ingratiating pops *divertissements* for which he is best known. In addition, his spoken commentaries illuminate an engagingly unmannered and humorous personality. Some of the visual amusements provided by his collaborating "magic" piano, "Sebastian," may be lost here, but the musical fun certainly is not, and few listeners can fail to share the enthusiasm and pleasure of the "live" audience heard here.

"Songs of Kurt Weill." Felicia Sanders; Orchestra, Irving Joseph, cond. Time ST/2007, 37 min., $7.95.

The soloist's breathlessly intimate and emotionally surcharged singing is often mannered and unsteady, and she (like all women) should refrain from attempting the *September Song*. Yet these quibbles aside, this disc must rank with the best Weill programs. Sanders projects particularly well a lilting *Green-Up Time* and a haunting *Stay Well* (for me, the most poignant of all Weill's compositions); her *Speak Low* and *Westwind* are full of atmosphere, and *Mon Ami, My Friend* is properly jaunty. All are admirably arranged and accompanied by Joseph. The clean stereo technology is especially interesting in that, despite extreme channel differentiation and the placement of the soloist well left (and apparently much more closely miked than the orchestra), the over-all effect is one of perfect balance and sonic naturalness.

"The Weavers at Carnegie Hall," Vol. 2. Vanguard VTC 1628, 45 min., $7.95.

Like most sequels, this concert of April 1, 1960, lacks the verve of its predecessor, but it does include many of the Weavers' old favorites (*Sinking of the Reuben James, Marching to Pretoria, Buttermilk Hill, Virgin Mary, Below the Gallows*, etc.) which are obviously relished by the large and enthusiastic "live" audience on this disc. They are likely to be enjoyed no less by tape listeners, since the vivid stereo captures so well the concert hall ambiance as well as the deft performances themselves.

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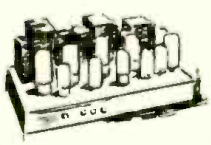

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CIRCLE 36 ON READER-SERVICE CARD

High Fidelity Newsfronts

by RALPH FREAS

Hoo-ha-ha and Wiff-waff . . . does not describe a new piece of audio gear. The words were used by British loudspeaker authority G. A. Briggs to explain the type of publicity attending stereo discs' debut early in 1958. Seems to us there's much H & W in stereo still (we take the words to mean—roughly—nonsense). Fortunately, Mr. Briggs himself is a man of wit. This special characteristic serves to take much of the H & W out of the subject in his most recent writing effort, *Stereo Handbook*. British Industries Corporation distributes the book in the U.S.

Jukebox Influence. When, we asked Joe Grado, are you cartridge people going to be completely satisfied with your product? Aren't the improvements in cartridges today relatively minor and unimportant? The question launched Grado into a twenty-minute blast at record industry practices.

"There is no standardization in the way records are cut," Grado pointed out, "and, to get the most perfect reproduction, we have to adjust cartridge design to the groove. Some time ago recording engineers informally set themselves a peak velocity for cutting records. This velocity has been exceeded, in some cases, five times over."

Why?

"Well," Grado continued, "they do it to bring up the volume of the record for commercial reasons. Take jukeboxes. A manufacturer can record loud and the box's volume will be lowered. When someone puts in a dime for another selection, it won't be heard. Therefore, the loud record has a commercial advantage. Another problem concerns the user of a record changer. He puts on a stack of records and has to keep getting up and down to adjust the volume control because of the variance in disc-cutting practices."

That answered the question. Grado has, by the way, slightly modified his Lab Series tone arm. The rear vertical post has been shortened slightly, enabling the arm to sit parallel to a very low turntable. The fine wires at the cartridge end of the arm are now completely sealed in the shell to prevent damage from fumbling fingers. And any possibility of hum pickup has been eliminated to a fine degree by doing away with the arm cable shield and green cartridge ground. Instead, a ground plate in the arm is supplied to ground the cartridge directly to the preamp, independent of cartridge connections.

Keeps wires from fumbling fingers.

Swedish Suspension. The Nordic Model I speaker system, we noted recently, uses "Swedish Acoustic Suspension" and, wondering whether this differed from the American type, we put the question to Charles Frank of Ercona Corporation, importer of the units.

"Absolutely," Frank told us. "They are totally different. The damping is done in the speaker itself. The cone is like a sandwich of five different layers of material, each differing in its amount of stiffness or pliability."

If a stiff cone material is tightly pressed against a pliable layer, won't the pliable layer be stiffened?

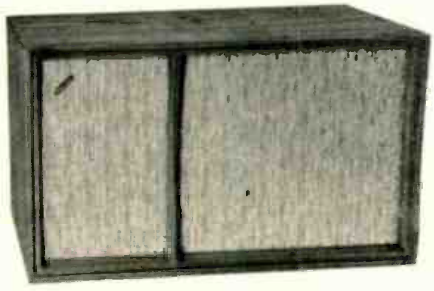
"Nope," Frank averred, "the principle gives the cone five different degrees of vibration. Like American suspension systems, however, the enclosure is completely sealed. And damping materials are used inside."

The enclosure is quite shallow with a depth of only seven inches. Frank called it "a true bookshelf type." It's produced by Svenska, Inc., Stockholm.

For Cool Jazz? Comes now "high fidelity heat." Friend Bob Smith, Jr., sent us a newspaper ad from Maryland extolling the virtues of a new "High Fidelity" gas heater. Manufacturer's specifications state: "Available in two models with 25,000 and 35,000 BTU. Vents outside. No flues or chimneys required." With the temperature here in the Berkshires tumbling down around seven below as we write this, the advertising message "High Fidelity Heat means more economical, more effective heat" seems especially incongruous.

Achromatic Roof Cement. Fellow told us he wanted a stereo mate for his Wharfedale (W-15FS) 15-inch woofer. That unit was housed in one of the firm's sand-loaded enclosures, and its mate was not available locally. So he decided to build his own—but with a difference. To kill any resonance of his home-constructed enclosure, he built up the inside of the ¾-inch enclosure with an additional inch thickness of plastic roofing cement ($1.00 per gallon). Just before it hardened completely, he affixed Fibreglas damping material. Says it works just fine, although not as well as the sand in the speaker's mate. The undercoating compound used on automobiles would work as well, he avers, pointing out that the compound is used in part to kill resonance of the car's underside.

Sand aplenty still goes into Wharfedale enclosures, but they've been reduced to more manageable size. The Wharfedale '60s, for example, are—well—almost "bookshelf" type if you have a sturdy, deep bookshelf. The firm now brackets the Wharfedale '60 with the W-50, an economy model at $94.50 ($79.50 in unfinished cabinet), and the W-70, a de luxe model at $149.50 ($139.50 unfinished). By the way, the three units comprise what British Industries has decided to call the "Achromatic" line, meaning that the systems are "uncolored by extraneous [the enclosure's] modulation."



Sand aplenty still goes in.

Banks, Rockets, and Tape. People who like their recordings on tape may not know it but they owe much for improvements in recording tape to banks and rockets. Rocketry needs tape computers and banks are now putting facts and figures on tape instead of punch cards in many instances. This is a major thesis advanced the other day by Chuck Donahue of the Ampex tape division.

"Take a reel of computer tape," Donahue began. "We figure that a 2,400-foot reel will handle 138 million bits of information. When we make a final check on a reel of tape, it is rejected if there is one drop-out in 138 million bits. Believe me, it's easier to make all of our tape—computer and consumer—the same way. So the recording tape user benefits."

Does the consumer product get the same check as the computer tape? No.

"One drop-out in 138 million bits of

information doesn't mean anything to the music listener," Donahue pointed out. "His ear can't hear it. The ear is not as accurate as a computer.

"The quality built into tape because of rocket instrumentation and our financier customers can't be seen by the music listener but, with good ears, he can hear it. One thing he can see is our new 'signature' binding. This is a bonus given with every reel of $2.95 mil-and-a-half acetate tape. It's a leatherette sticky strip that adheres to the back of a tape box. The box can be titled in classy fashion with a piece of gold foil also included with the tape. Looks great!"

We didn't ask the question but assume the banks have no need for the gold foil with their computer tape.

Custom-made Acoustics. The Westrex people—they made hot news two years ago with their stereo disc cutter now in general use—have come up with a true

The 1400 gives a "big hall" sound.

reverberation system. Some music listeners who are as advanced in acoustic tastes as they are in financial means may find the system a useful one. The Westrex 1400 Distributed Reverberation System is primarily designed for churches and auditoriums, however. Many public halls are too small to provide a "big hall" sound. The ordinary acoustics of a small hall can be greatly enhanced with the system because it creates for each recorded sound a complex train of repetitions of the sound in a continuously diminishing volume and from various parts of the room or auditorium. It uses a magnetic tape unit which records the sound and passes it over a series of tape heads. Each reproducing head is connected to individual pairs of loudspeakers distributed around the auditorium. We listened to such a system recently in the home of Thomas Whitford of the Aeolian-Skinner Organ Company, who did acoustical research on the Westrex unit. Whitford's system used seven loudspeakers and five amplifiers. The resulting sound reproduction was not a shade short of fantastic. This experience is mentioned because it underscores the fact that such a true reverb system can be used in the home although undeniably for the high fidelitarian who has everything. No price was quoted on the 1400.

Quick Reverse. Tape recorder firms seem bent on making things easier to do. Last month we reported an automatic tape threader; this month, it's a tape recorder that automatically reverses direction of tape movement—Concertone's Model 505-4R "Reverse-O-Matic." Arne Berg, one of the firm's engineers, explained how it works.

"The tape is first transferred completely to the take-up reel," Berg told us, "and a loop is put on the end of the tape. This is hooked over a pin on the reel itself. The tape is then rewound and played normally. When the tape comes to the end of the reel, the loop won't let go of it. It pulls the tape taut, the tautness flips a switch, and the switch activates a reversing relay. This throws the machine in reverse for play in the other direction. At the end of the reel, the recorder automatically shifts into forward gear and you're ready to go again."

In announcing the "Reverse-O-Matic," Concertone told of its 540 Kit for converting four-track versions of the 505 recorder to automatic play. We asked Arne Berg if the average person could handle the operation. He doubted it.

"There's considerable wiring to do," he pointed out. "Quite a lot of electronics experience is needed to do the job."

The kit for converting a four-track machine to four-track automatic reverse costs $108. The cost of automatic reverse as original equipment is, however, only $84 more than the $495 price of the Model 505.

High Fidelity Wood. For those people who care as much about how their equipment looks as they do about how it sounds, Sherwood now offers furniture modules. A complete high-fidelity system in a furniture unit is priced at $1,800. We spoke to Sherwood's top man, Ed Miller, to determine what went into the complete component-furniture package at that price.

Said Ed, "The furniture unit is between five and six feet high and ten feet across. The equipment included is our own, naturally, but the customer has a choice of speaker systems at $100 each. These are included in the $1,800 price.

"The furniture modules are walnut and contain room for not only the components but a drop-front desk or bar, bookshelves, television set, storage drawers, and record and tape storage space. A feature of the furniture design is a special drop-down shelf that permits servicing the equipment from the front of the cabinet. The speakers can be arranged for best results almost anywhere in the furniture modules. These are rubber shock-mounted to defeat acoustic feedback."

In our view, the average person would need only a sofa and chair or two, in addition to the Sherwood unit, to have a completely furnished living room.

3rd Edition, 4th Printing. Apparatus Development Company happily has gone into another printing of their booklet with the rather old-world designation, "Theme and Variations, or, All About FM Antennae and Their Installation." At thirty cents, the booklet is a "best buy" for anyone who has recently added an FM tuner to his system.

Author L. B. F. Carini has given us no long-winded discourse on antennae. He is direct and to the point in dealing with "Two Set Couplers" (don't use them) and "The Truth About Chimneys" (worst possible place for an FM antenna). This latest edition anticipates FM multiplex and makes recommendations about the best antenna to use for stereo reception. It also deals with problems such as signal flutter from aircraft and very long distance reception. A directory of FM stations is included along with a convenient page for logging stations.

Vintage Bass. We were talking to H. H. Scott not long ago about a new 78-rpm version of that firm's Model 1000 cartridge. The new cartridge is interchangeable in the London-Scott arm with its long-play counterpart, and the stylus pressure adjusts automatically to three and a half grams for the faster-moving 78-rpm discs. According to the firm, sound is "almost indistinguishable" between one speed and the other with the new head.

In exploring "indistinguishability" with Scott's engineer-sales expert, Marty Borish, we pinpointed the fact that vintage 78s do not go out in frequency response beyond 10 or 12 kc but the bass of some old 78s has no peer on microgroove. Those who treasure certain 78s are not likely, however, to be concerned with frequency response to the same degree that they are with warpage and eccentricity. This raises a minor problem: the London-Scott arm may need additional damping to play the 78s.

Most are damped enough but, by spot-checking, the firm found a few that could not handle the wild gyrations of a warped record at the fast speed. Should this be your experience, you can send your tone arm back to Scott for additional damping or you can get a small quantity of viscous fluid and put it in yourself. (Just remove the screw at the bottom of the arm and pour it in.) Borish

For those who treasure 78s.

told us that Scott would like to send the fluid to you but shipping a few droplets creates a major logistics problem.

Those vintage 78s are, in all likelihood, victims of severe wear. Remember the steel "spikes" we used for styli in the past. They used to trace the 78 grooves with a stylus pressure of as much as six ounces (about 150 grams). If you are lucky enough to have some rare mint copies, transfer them to tape even though you use the London-Scott arm and cartridge with its three-and-a-half-gram stylus pressure.

The touch of Murray G. Crosby has created a truly remarkable stereo receiver . . . the R80. Like all other receivers, it combines AM and FM tuners on the same chassis with stereo preamp and dual power amps, but here the departure begins.

Examine first, power. The R80 boasts 80 distortion-free watts, 40 per channel, enough to drive any speaker system made. To control this magnificent component is sheer simplicity. Wherever possible ganged, push-pull knobs are utilized. Source selection is achieved through push-buttons. Visually, the R80 is exceptionally pleasing and compact for custom installations. The handsome face is brightened by a concurved, illuminated tuner dial, variable mono/stereo blend lights and an exclusive two-channel indicator for tuning and program level. Exhibiting versatility, the unit features front panel controlled speaker/headset selector, tape monitor facility, and special volume control for 3rd speaker stereo installations. With an eye to the future, Crosby has eliminated the chance of obsolescence by including a Multiplex Dimension control and powering facilities for a non-powered accessory Multiplex Adapter.

the remarkable touch of Crosby

Unique features, excitingly used, make the R80 the remarkable receiver that it is. And though the performance stands above all others, the price doesn't . . . just a value-setting $375.

CROSBY R80 RECEIVER. 16½" W. x 5⅞" H. x 14½" D. OPTIONAL WOOD OR METAL CABINET AVAILABLE.

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Manufacturers and designers of stereophonic components, speakers and the Crosby Compatible Stereo FM Multiplex System.

CIRCLE 29 ON READER-SERVICE CARD

By Leonard Buckwalter

Give Your Recorder Four Tracks—

If you own a stereo tape recorder of pre-1960 vintage, odds are sky-high for it to be a half-track model. How, you may wonder, can you update it to quarter-track? It's easy. And when you compare today's low prices of quarter-track recorded tape against what you might have spent for half-track, the conversion can be said to pay for itself. Not that it's excessively expensive. Conversion kits range in price from about $26 to $50, depending on the model you own and the recorder functions you want.

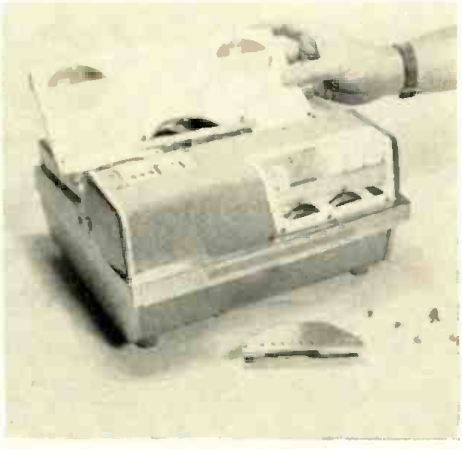
How shall you proceed? Many tape recorder producers offer conversion kits, allowing you to make the change for yourself. Others will handle the conversion for you at a nominal cost. Or you can apply to such accessory firms as Nortronics or Robins Industries. Both offer replacement heads for a variety of recorders and Nortronics lists conversion kits for most popular machines. Call your local audio dealer and find the solution for your particular equipment.

The recorder shown in the photos was converted from monophonic to quarter-track stereo playback—without sacrificing any of the original functions. The conversion took about two hours and required the use of nothing more than screwdriver and pliers. (Other conversions, where a machine does not have a plug-in arrangement, call for soldering. Here, wire leads are removed from the old heads, and pin clips soldered to their free ends. After the new heads are mounted, the clips slide onto them. Under no circumstances should wires be soldered directly to tape-head pins. Excessive heat will damage the delicate coils in the tape heads.)

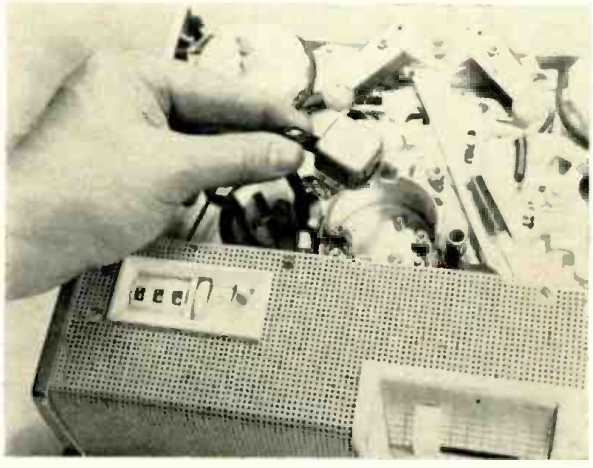
Installing the new heads is simple since they are designed to match the old mounting perfectly. However, some conversions may require slight mechanical modifications. Unless you have special skill in this area, it's a good idea to check with the manufacturer before purchasing a kit. Chances are that a direct replacement unit is available which reduces the need for tampering with the machine.

The only other precaution involves the routing cables. Follow the path of the old ones, where possible, and keep clear of the recorder's movable linkages.

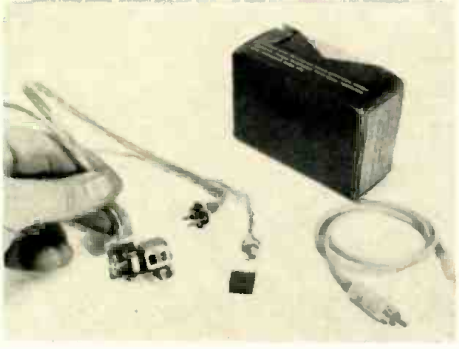
The last phase of the conversion is alignment of the new head. Professional alignment requires a test tape and meter, but good results are attainable by ear. This is a two-stage process. First, a "head shifter" screw centers the heads on the appropriate tracks. If improperly set, "crosstalk" will be heard when a soft



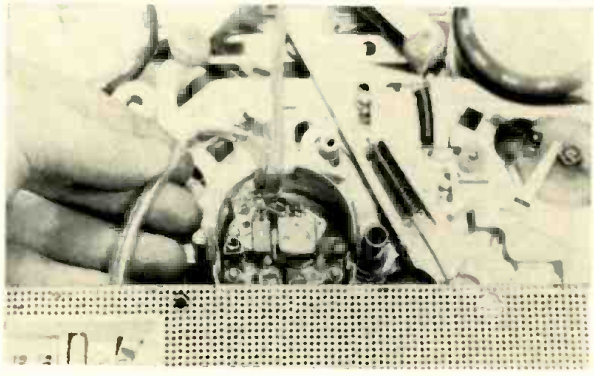
1 *First step is simplest. Remove screws and lift off top panel of recorder. This gives access to the record and playback heads and their cable assemblies.*



2 *With the top panel removed, the original head is lifted out of its "nest." The head assembly is freed by unscrewing a hold-down plate (not shown in illustration). This takes less than a minute.*



4 *Kit includes mono/erase and 4-track heads, prewired and mounted on base. Black square is rubber block to keep the new heads firmly seated in place.*

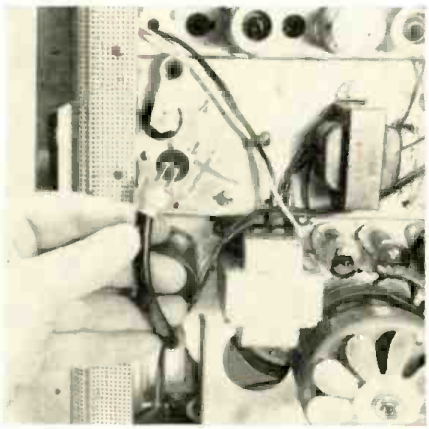


5 *New heads go on old mounting inside nest. Hand holds cable to run underside and plug into head socket. Other cable for second channel goes to the rear of recorder to be mounted on chassis.*

Here's How

musical passage is played. The other adjustment (azimuth) peaks up the system's high frequency response by angling the head into correct relationship with the tape. This is easily done while music, rich in high tones, is played.

The converted recorder, perfectly suited for playing four-track stereo tapes, also will play two-track stereo, granting some measure of flexibility. The ideal head position for four-track is toward the upper edge of the tape. This can cause some reduction in volume on the lower channel of two-track recordings, which rides along the bottom edge of the tape. The situation can vary from one tape to the next, depending on how wide the recorded track is. This, of course, is no problem if your tapes are all the same type. In any case, alignment of the new head can be made for best response on either two- or four-track playback.



3 *Underside, bottom panel is removed. Plug at end of head cable is pulled from socket and head, cable, and plug are removed from unit.*

6 *Second-channel cable jack mounts in hole at rear of top panel. Audio cable plugs in, takes second channel signal to external amplifier.*

PIATIGORSKY

Continued from page 47

Schubert Quintet. I said that my cello was too far away, at the hotel. A man who was there, whom I knew, offered to go to the hotel and get the cello. So it was a long intermission. When we went on the stage together and said that instead of the Beethoven Quartet we would play the Schubert Quintet there was great excitement. All the discussion we had had together was Alex Schneider's saying to me. 'You remember, in Berlin.' That was the greatest performance, all of us knew. we agreed it was the greatest of the Schubert we had played or had ever been played. While we were all playing we knew it."

One consequence is that several years later. last fall. Piatigorsky played with the Budapest Quartet six concerts at the Library of Congress.

"In music who is to choose who is the best? One time I was asked to sit on a committee to judge. I was in such a position. I could not get out of it. The other judges were Artur Rubinstein and the composer William Grant Still. We heard seven musicians. six different instruments and a composer. They were all very good. they played well. I waited for the others to speak. Artur said it was the flutist. a great performer. a great musician. I know that Artur knows nothing about the flute. I said: 'Artur, if you think he is the greatest. you should be willing to give him a scholarship.' He agreed to do so. Then I said that I would give a scholarship to the young pianist, it was John Browning. Then I said that I would give another scholarship to the composer for Grant Still; I knew he could not afford it. So then we called in the committee and asked them whether, since we together would give three scholarships. they could not arrange to give scholarships to all the others. They agreed that they could. Now everyone is afraid to accept when they learn I am to be a judge on a committee. They are afraid it will cost them money."

Piatigorsky took me around his paintings, in the studio and adjoining raised open hallway: two fine small Renoirs, one I believe quite late, though Piatigorsky did not know the period; a wonderful tiny portrait head by Toulouse-Lautrec ("It is my favorite"); a seascape by Monet ("No sentiment in him"); on the piano a remarkable little Dufy, with an orchestra; the Rouault: across the inner end of the room four Soutines ("My loves"). one of them, like a wind-blown Cézanne, titled *Don Quixote*, with a nearly invisible Don seated in the right corner foreground; a marvelous Degas of a seated woman and a standing man, together yet separate. before a pale green flat background thinning out to a few stray strokes at the top; an unmistakable Chagall with bouquet and wings, that I recall in reproduction; and a round girl's head. harvest apple red and green, by a German Expressionist painter of the school of Kandinsky whose name I do not recall. A distinguished collection. as much for its simplicity as for its decision. Piatigorsky had bought them while they were still inexpensive because he liked them.

He asked me about my writing. then he explained that he is troubled. He has to compose his autobiography. "In one chapter I am to write about teaching. You know I taught at Curtis for eight years. It becomes an essay, how to teach. They said they did not ask me for a book about teaching music. I write another chapter, I write it with all great enthusiasm, as I wrote my novel." And we were off on the tale of the cellist's novel, *Mr. Blok.* "B-l-o-k. If anyone should write it 'ch,' I would kill him. I feel like that."

But I cannot tell the whole fascinating story of the writing of the novel, *Mr. Blok*. According to the author. everyone who read it thought it should be published. It was sent to a publisher and accepted. pending completion. "But now when I wrote it I was trying to complete a novel. Before. I had carried it everywhere. it had been my life. Now I thought of my children in high school and thought how they might be ashamed. So I told my publishers: 'In seventy or eighty years it will be finished.' They let me have it back. Some day, indeed, I may finish it."

I said to him: "In your autobiography you will only have to tell tales, and everyone will love you for them." He shook his head: if it is to be an autobiography, it must be all the truth.

"They returned to me the chapter I wrote with so much enthusiasm. They said it was name-dropping. How can I help that? One time, I was then playing heavy programs. I played at Monte Carlo. a very heavy program. It was a very small audience, only a few people. At the end, when I came out to bow, one little old man stood up and applauded and applauded. I went out again and again and bowed, always to him. Years later I was eating lunch at Rockefeller Center, on the terrace. with Goddard Lieberson of Columbia Records. A little old man came up and when we were introduced he asked if I remembered him. No. 'Do you remember playing a recital at Monte Carlo?' 'Yes, I have played there many times.' 'Do you remember one time . . . ?' 'Do you mean when there was scarcely any audience?' 'Yes.' The man who had stood up and applauded, that was Somerset Maugham."

Teller of tall tales, repository of so many true ones, art collector, man of passionate convictions, Piatigorsky had grown before me a larger personality than the popular artist who is known as a fine cellist.

"When I look at my cello, that was made three hundred years ago by Stradivarius, I think to myself how much less I am who can play only a little while on it. As I grow older, my taste becomes less exclusive. What a remarkable thing it is. a piece of music for the piano by Moszkowski! The symphonies by Tchaikovsky —who else could have done those marvelous things!"

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GREAT BARRINGTON, MASS.

CLEVELAND ORCHESTRA

Continued from page 40

of the evening. (This led to an apprenticeship at the Berlin State Opera under Richard Strauss and *that* led, many years later, to the establishment of apprenticeship and fellowship programs in Cleveland, which to date have yielded Theodore Bloomfield, conductor of the Rochester Philharmonic, and Szell's associate conductor, Louis Lane.)

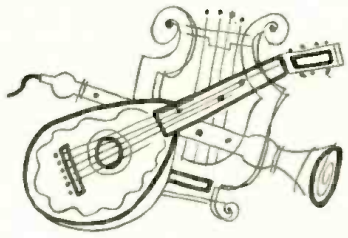
Szell left Berlin in 1917 for Strasbourg and other smallish towns, but was back as a principal conductor of the Berlin State Opera seven years later, a post he kept five years before moving on to a healthier-looking political climate in Prague and to a position as musical director of the German Theatre. There, at thirty-two, he found his reputation catching up with him, and he began to appear as guest in cities of such divergent cultural orientation as Leningrad and St. Louis—where he made his United States debut in 1930. After Prague decided it disliked all this wandering, Szell moved, in 1937, to the Scottish Orchestra in Glasgow, which had just lost its conductor, John Barbirolli, to New York.

Szell was in this country in 1939, en route back to Glasgow from appearances in Australia, when war broke out. The Scottish Orchestra was one of the first casualties, and Szell took a job as head of an opera workshop at the New School for Social Research. In March 1941, Toscanini invited Szell to be a guest with the NBC Symphony, and that appearance can be taken as the real beginning of his American career. (For some of us his name was already familiar through recordings made with the Czech Philharmonic in 1937 and 1938. One of them, the Dvořák Cello Concerto with Casals, is safely fixed in Angel's "Great Recordings of the Century" series.) Soon Szell became a regular fixture in the pit at the Metropolitan, where he stayed from 1942-54, and a guest conductor of most of the important American orchestras.

Today, the more thoroughly engrossed he becomes with Cleveland, the less interest Szell has in appearing with any orchestra except his own. For many years a regular guest of the New York Philharmonic (with which he made some fine records), he now is heard in New York only during an annual visitation by 104 Cleveland musicians. This series, begun in 1958, is intended to become three consecutive Mondays in Carnegie Hall. For this season, because of the uncertain fate of that hall when arrangements had to be concluded, the Cleveland appearances are down to two concerts, but Szell is offering prime material such as the first New York performances of the respective second symphonies of Sir William Walton and Easley Blackwood. If the past is any indication, New York will probably take to these Cleveland Orchestra concerts as eagerly as Cleveland does, even though Szell has announced that the purpose of the series is "to bring New York what it doesn't get any more, a high-level classical program

such as it used to be able to count on . . . from the conducting . . . of Toscanini and Bruno Walter."

Szell is even cutting his principal European ties. For three years, 1957-59, he spent his midseason leave from Cleveland with the Amsterdam Concertgebouw Orchestra, an operation that had the Cleveland librarians busy packing trunks and scores and marked parts so that Szell would have his own material on the stands abroad as he does much of the time at home. This junketing to Holland is now over. "The Concertgebouw is no longer the orchestra it once was," Szell feels, and even the expenditure of $150 or so to transport his own music is no guarantee of achieving the desired results in the rehearsal time available. Just as Szell gave up conducting opera when working conditions fell below his



standards, so he is willing to give up Europe if it demands too many compromises. "The worship of mediocrity has never been carried further than one finds it in European music today," he remarks bitterly, adding that "the sense of tradition, on which Europeans pride themselves, is usually the first thing to go."

Szell's relations with his musicians are those of a strict but affectionate paterfamilias. Invariably reasonable and polite, he is as ready to express his satisfaction as his displeasure and is interested in rendering assistance if he can. Thinking back to the Rodzinski days, players say that Szell offers more secure personal relations, but at the cost of less excitement. No hypochondriac, Szell gives himself plenty of rest and fusses only about American eating habits. (He likes *un*homogenized milk and fresh vegetables.) On tour he is always concerned for his players' health, urging them to get plenty of sleep and stay out of bars—salutary advice that, unfortunately, is rarely followed.

There is far more to the annual Cleveland schedule than Szell is able to conduct, however. Robert Shaw and Louis Lane have primary charge of the eight "Twilight Concerts" heard through the winter on Sunday afternoons, and theirs is also the responsibility for the more than fifty special concerts for children which the orchestra plays annually. It would be difficult to find another city in which the resident symphony orchestra is more thoroughly integrated into the music program of the public school. For the past twenty-two summers an orchestra three quarters the size of the winter forces has played the annual downtown "Pops" series, directed in recent years by Louis Lane. Another major activity at Severance is the 245-voice Cleveland Orchestra Chorus which Shaw directs and Szell draws upon for special events such as this season's Beethoven Ninth.

Since 1957 the Cleveland Orchestra has been managed by A. Beverly Barksdale, a tall unruffleable gentleman who has mastered the technique of being the frictionless master bearing on which the complex orchestral activities revolve. His staff includes Klaus George Roy, officially program annotator and actually Figaro in scholar's garb, and Robert Carman, whose publicity office is among Cleveland's most active.

From the top management level down to the maintenance crew, personal and professional relationships at Severance seem uncommonly healthy for an artistic enterprise—a situation that produces good morale and good music. Personnel changes, since the start of the Szell regime, have been no more than the normal turnover for major orchestras. Cleveland pays a minimum salary of $150 a week for a thirty-one-week season, and although better than half the orchestra gets more than minimum scale, most players have additional jobs to pad out the approximately $5,000 a year they get in orchestral paychecks. First-desk players, of course, receive far more, as dictated by the market for their talents.

One of the wealthiest orchestras in the country, Cleveland's endowment is almost entirely tied up so that the capital can't be spent, a wise decision that keeps the present generation of trustees aware of their fund-raising responsibilities. An annual drive for a $300,000 target is going to be necessary any season now, but everyone is confident that if the money is needed it will be raised.

Of course there is some irritation connected with Szell's rather autocratic approach to his job. "When he's up there," a janitor remarked, indicating the distant strains of a Szell rehearsal with a mock reverence that suggested the pronoun should have been capitalized. "I can't even drive a nail down here." Thus do the eyes and ears of George Szell permeate even the out-of-the-way recesses of Severance. But, as Cleveland learned after the orchestra's European tour of 1957 and its transcontinental tour of last year, it is from such consistency and authority of leadership that greatness is achieved. If the Cleveland Orchestra is run by a perfectionist music director, it is also capable of satisfying a perfectionist listener.

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CLASSICAL COLLECTORS' records sold, 78's, cut-out LP's. Lists. Collections bought. The Gramophone Shop, Box 7451, Station "C", Atlanta 9, Georgia.

EQUIPMENT CONSOLES—"Boulevards"; two mahogany, one limed oak. Cost $189.00. Sacrifice $68.00 each. One walnut "Cathay"; cost $139.00. Sacrifice $78.00. New; original cartons. Guaranteed. Enclose payment. Concert Cabinetry, 5204 North Lamon Avenue, Chicago 30, Illinois.

WANTED: Hindemith 2-piano Sonata, Claremont #1203. Merrill German, 530 W. Berry Street, Apt. 603, Fort Wayne 2, Indiana.

FOR SALE: All issues HIGH FIDELITY since June 1954. A. J. Marcus, 83-80 118 Street, Kew Gardens, N. Y.

WANTED: Late MC-60; Bozak speakers, prefer 305-P or 400P. Fred Kleyn, 1407 Lansing, Jackson, Mich.

BUY OR SELL—Stephens 625H horn and 600X crossover, $35.00. Robert B. Pusey, Manokin Farm, Princess Anne, Md.

GERMAN RADIO and sound equipment, parts and services. Eurotech Service Co., 93-08 Corona Avenue, Elmhurst 73, New York. HAvemeyer 6-9052.

WANTED: Pinza, Victor LM 157, WDM 1655, LM 1703, DM 1524 or 45 rpm equivalent. A. L. Kalman, 4817 N. Fairfield Ave., Chicago 25, Ill.

INDUCTORS FOR Crossover Networks. 118 types in stock. Send for brochure. C & M Coils, 3016 Holmes Ave., N. W., Huntsville, Ala.

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HIGH FIDELITY, 1-93, excellent condition. Best offer. R. Payen, 32 First Street, Iberville, Que., Canada.

WOLLENSAK T1515-4, slightly used. Excellent condition. Stevens, 178 Rockaway Pkwy., Brooklyn 12, New York.

78 RPM—VOCALS—Operatic, etc. All artists. Free lists. Tom Villella, 1276 Cove Avenue, Apt. 7, Lakewood 7, Ohio.

HIGH FIDELITY, 25 to 96. Audiocraft, all issues. Robert Fuller, North Manchester, Indiana.

USED RECORDS WANTED. Must be in good shape and in the $3.98 and up class. For further information write to George's Variety Store, 119 Elm Street, Pittsfield, Massachusetts.

HEGEMAN

Continued from page 43

tests, for example, in which many persons present reported losing tones from about 13,000 cycles and upward. Hardly anyone heard anything above 17,000 cycles. Then I played music, first using sharp filters at 13,000 cycles, and then with no cutoff. The same people who had admitted not hearing above 13,000 cycles now reported that "something was missing" in the filtered examples. It seems clear that when you step from pure test tones to the realm of music, people can hear more than they think they can.

EISENBERG: A novel idea, you will admit.

HEGEMAN: Actually, it is not without authority. In his book *Sensations of Tone*, the noted physicist Helmholtz defines the musical spectrum up to 40,000 cycles. Helmholtz acknowledged that people don't "hear" that high, but he also insisted that they do respond to sensations involving those frequencies. Incidentally, I heartily recommend this book, written in 1863, to all audio engineers; it was the first to postulate the relationship of music to audio frequencies, and it still stands up firmly today.

EISENBERG: In view of all this, would you define the high-fidelity band as wider than 20 to 20,000 cycles?

HEGEMAN: That range just isn't enough. A rigorous approach to sound reproduction should include two octaves below and two octaves above those limits, that is, about 2 to 80,000 cycles. The extreme bass contributes what you might call the "sound of the hall," the aura or ambience of the environment of live music. And the extreme highs contribute to the space and air of the sounds produced in that environment.

EISENBERG: Along what lines do you envisage further improvements in amplifier design?

HEGEMAN: While further improvements are theoretically possible, in any practical sense they will have to be achieved by a radical break-through in audio techniques.

EISENBERG: Like the use of transistors and no transformers?

HEGEMAN: Yes. As it happens, I've just designed an amplifier with eleven transistors per channel. This is a private, price-is-no-object unit. I am not concerned with it as a commercial product, only for my own use as a laboratory tool.

EISENBERG: Since you've brought it up, what is its response?

HEGEMAN: Its response is flat from one cycle to 500,000 cycles. You see, I want a preamplifier whose response is so wide that it offers no restriction to any part of the audio spectrum. Such a unit becomes for me a personal laboratory instrument.

EISENBERG: Let's return to more public domain. Take an amplifier with response from 5 to over 50,000 cycles. Isn't such an amplifier beyond the capabilities of program sources and loudspeakers?

HEGEMAN: Well, it remains to be proven to my satisfaction that a better

amplifier will not help the sound of any program source and speaker. As to program sources, you know I feel that many of today's records and tapes are poor copies of the original masters, and often the masters themselves are not as good as they could be. There's a lot to be done yet in microphoning and in original recording.

EISENBERG: And what about speakers?

HEGEMAN: As you know, my work in speakers goes way back to the horn systems I developed with the Lowther people in England, and through to my Professional system. Now the new Citation X is based pretty much on the concepts developed in this work.

EISENBERG: The "Pro" is a multiple-driver system and the Citation X uses one driver, though.

HEGEMAN: True, but the same general rules apply in both. Each uses omnidirectional radiation for the highs and mid-range, with a slot-loaded conical horn for the bass. In both, the bass crossover point is 200 cycles. This frequency is chosen because it approximates the bass limits of the average male voice and happens also to be a natural dividing point for the fundamentals of many musical instruments. The G string, on the violin, for example, goes down to about 200 cycles. You see, a prime consideration in speaker system design is not to split the apparent source of the same instrument. This can be done by keeping the fundamental and the first and second overtones (that is, the first three harmonics) on the same driver. For this reason, 200 cycles becomes a useful dividing point between the woofer and the rest of the system.

In the Pro, frequencies are split by a network. In the Citation X, the crossover is acoustical; the rear of the driver works into the horn below 200 cycles, and the front responds above 200 cycles. The Citation also uses a coaxially fitted high frequency cone for tones above 7,000 cycles. And in both the Pro and the Citation X, the design, shape, and plug-loading of the front radiators help

widen the angle of sound dispersion in all planes. This lack of directivity helps maintain the same transit time for all frequencies and thus that critical linearity of phase shift I discussed earlier.

EISENBERG: How serious is phase shift in a speaker?

HEGEMAN: Fully as serious as in an amplifier, and more likely to occur. Rapid changes in phase caused by resonances in the elements of a speaker system (cabinets or suspensions) produce a muddy bass. As for the high end, to the extent that a speaker does not permit the elements of a signal to maintain their original temporal spacing, it can cause "spatial distortion." This explains why certain speakers may measure, on axis, "flat response" with single test tones and yet sound relatively unmusical. On the other hand, a wider angle of dispersion can help any speaker sound more natural. It gives you a greater sense of the music as played in a live environment. Furthermore, it helps make that environment acoustically part of your own room. The need for this omnidirectivity, superimposed on the capability of the driver, defines for me the physical construction and appearance of my tweeters—which have been called many things, such as "mushrooms" and "floating Dixie cups."

EISENBERG: What else can we expect from you in the future—near or distant?

HEGEMAN: For one thing, I'm producing a self-contained version of an omnidirectional tweeter for use with any existing woofer or wide-range speaker that responds up to 1,200 cycles. And I meant what I said about the need for improving program sources—I may revive the name of Stereo Age under which we produced some very fine tapes a few years ago.

EISENBERG: Does that mean you may be going into recording again?

HEGEMAN: Quite possibly. I regard my most recent audio designs as the expression of years of work with playback equipment. I feel now that I can turn to other aspects of audio; in fact, I'd like to be able to concentrate on many of the things that interest me—from the violinist's bow to the listener's ear—and dwell on them without restriction. We have come a long way in audio, but I feel we've only scratched the surface of what can be learned about realism in music reproduction.

ARCHIVE PRODUCTION

Continued from page 49

historical grouping is of no great relevance to the average listener. What is important to him is the enormous repertory opening up for his pleasure. In the years to come he may expect, for example: "Troubadours, Trouvères, and Minnesingers"; "Early Polyphony Before 1300"; "*Ars Nova* in France" (Series A-D, Period II). Period IV, The High Renaissance, is planned to contain thirteen series presenting, among other fields, "Social Music in Italy," "The Court of Maximilian I," "Palestrina and His School," "The German Lied," "The French Chanson," "Orlando Lassus," "The Elizabethan Age," etc. Other recordings to come are of such rare items as "Monody and the Vocal Concerts of the Seventeenth Century," "Clavier and Lute Music of the Seventeenth Century," and "Carillon Music of the Low Countries." What will, in the years ahead, most distinguish the Archive Production from its smaller predecessors is the policy of presenting many larger works from various periods in their entirety instead of offering short excerpts as stylistic examples.

One problem remains to be solved by DGG and Decca. A considerable number of Archive records have been released in Germany on 7-inch, 45-rpm or 10-inch, 33-rpm discs. These are not released in the United States, where classical recordings are issued on 12-inch LPs exclusively. Thus no more than about 70 per cent of the entire Archive Production is available here, a severe drawback for any continuing series. Unquestionably, many libraries and institutions, not to speak of private collectors, will want to acquire the complete project as it develops over the years. Decca cannot be expected to market items it believes to be unprofitable, but some solution will have to be found. The cultural and educational achievements of the Archive Production are such that this country should certainly not be deprived of them.

Since the summer of 1959, the director of the Archive Production has been Dr.

Hans Hickmann, eminent musicologist and Egyptologist, who took over after Dr. Hamel's untimely death and the interim supervision of DGG's a & r director, Dr. Elsa Schiller. Although Dr. Hickmann was without administrative and business experience, the appointment of a scholar of international reputation was expected to assure the artistic integrity of this major contribution to our musical culture.

As far as artistic personnel is concerned, the Archive Production started out as an essentially German enterprise. But as the series gained momentum and

reputation, it was realized that even a country as rich in musical resources as Germany could not hope to accomplish so highly specialized a task without support from foreign artists and scholars. Thus, Archive discs already include about twenty-five non-German singers who were needed for French, Italian, or English vocal parts, and an equal number of foreign instrumentalists, notable among them Ralph Kirkpatrick, harpsichordist, and Enrico Mainardi, cellist. As the catalogue expands and music between 900 and 1650 is more strongly represented, we undoubtedly will see the project assume more and more of an international flavor. Gradually, the American collector will find an increasing number of names familiar to him. In any case, familiar or not, Archive Production artists can be counted on for both technique and musicianship.

I would suggest that the newcomer to this series begin his acquaintance by selecting one or two of the breathtakingly beautiful organ discs recorded by Helmut Walcha—for example, ARC 3021, containing Bach's great Passacaglia in C minor and the almost unknown but deeply rewarding Allabreve in D. Surely, that will induce him to explore further in this treasure house. As for the "educational" aims of these discs, authenticity of performance never hurt any listener, nor can we be harmed by painlessly picking up some additional knowledge of the history of Western musical civilization. "Learning while enjoying" would be an appropriate slogan for the merits of the Archive Series, where scholarship is hidden by radiant musical beauty.

PROFESSIONAL DIRECTORY

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NEW

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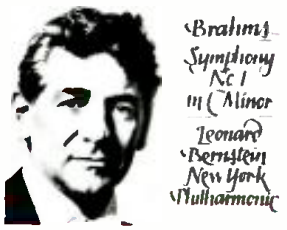

BRAHMS AND BERNSTEIN

Bernstein's first Brahms recording—the Symphony No. 1—is majestic and muscular, incisive and invigorating. Bernstein also bestows his characteristic grace and affection on Handel's joyous "Ode for St. Cecilia's Day," a choral tribute (with verses by Dryden) to the patron saint of music.

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BRAHMS: SYMPHONY NO. 1 IN C MINOR / MS 3602 / ML 6202*
NEW YORK PHILHARMONIC, LEONARD BERNSTEIN, CONDUCTOR

STEREO

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performed by
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AND
DANIEL PINKHAM

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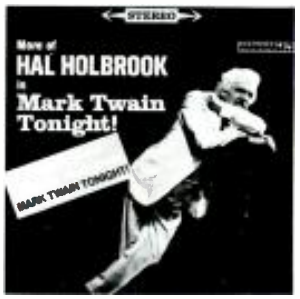
STEREO



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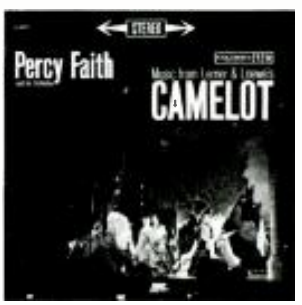
Tape: TOB 100 (2-track) / OQ 344 (4-track)

STEREO

STEREO



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MUSIC FROM LERNER AND LOEWE'S CAMELOT / PERCY FAITH AND HIS ORCHESTRA / CS 8370 / CL 1570* /

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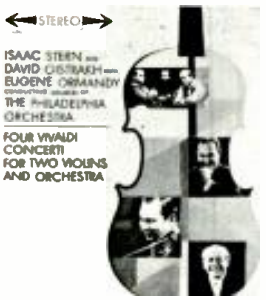

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