

June / 60 cents

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS



What Has Happened to Popular Music *by Paul Ackerman*



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records

GLASER-STEERS GS-77

With the availability of stereophonic records, the requirements for turntable and record changer quality become more critical than ever before. Yesterday's 'bests' may no longer be good enough. All previously acceptable units must now be re-examined in the light of the new quality demands imposed by stereo.

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The cover design, atmospherically illustrative of Paul Ackerman's article on the new popular music, is by Roy Lindstrom.

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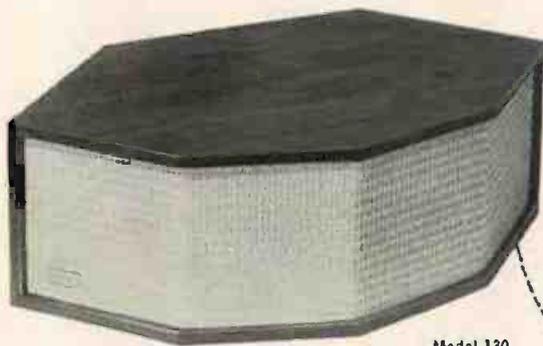
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JUNE 1958

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AUTHORitatively Speaking

Paul Ackerman is a charter member of the American Camellia Society, and at the International Flower Show in New York last March won first prize and a trophy award for his entries in the camellia exhibits. That important fact taken care of, we can go on to say that horticultural proclivities have to give way on occasion to musical preoccupations: Mr. Ackerman is also Music Editor of *The Billboard*. After taking an M.A. at Columbia, he joined the *Billboard* staff (he says, "years ago") first as a general showbusiness reporter, with the imposing duty of covering night clubs, legitimate theater, burlesque, vaudeville, and even, at one time, "Magic." Eventually he became radio editor, and later was instrumental in setting up *The Billboard's* music department. When we became curious about "What Has Happened to Popular Music," we asked Mr. Ackerman to inform us. He did so, with the answer given on page 34.

Percy Wilson, Oxonian, is well known to old high-fidelitarians as Technical Adviser and, later, Technical Editor of that honored and honorable publication, the *British Gramophone*. His readers might not know that during the First World War he was a Royal Navy instructor in mathematics, engineering, and kindred subjects and that during the Second he was Administrative Head of Roads Department in the Ministry of Transport. And he would not mind their knowing that he is the father of three sons, all following in pater's scientific footsteps, the youngest a professor of nuclear physics at Harvard. From his affairs, private and professional, Mr. Wilson has taken time out to write for us about one of the record collector's worst enemies, its cause and possible cure; for the latest diagnosis, read "Towards the Dustless Disc," page 45.

William Weaver, who describes in this issue the career of a young man in a hurry (see "Crescendo from Kalamazoo," page 38), is another young man who has traveled a long way from home. A Virginian, Sir, he left the Old Dominion to drive an ambulance in Africa and Italy with the British Army during World War II. Subsequently, he graduated from Princeton and won a Fulbright scholarship to study at the University of Rome. He is now a professional observer of the Italian scene, musical and otherwise, reporting on his findings to a number of periodicals that include London's *Observer* and New York's *Nation*.

Philip L. Miller, old friend and contributor to this journal, reveals in his discography of vocal reissues (page 71) a lifetime interest in the music of the human voice. He himself once was a professional singer; as editor of Thomas Arne's *Songs to the Plays of Shakespeare* and author of *Vocal Music* (Vol. II of *The Guide to Long Playing Records*) he has become a discerning critic of the vocal art and its practitioners.



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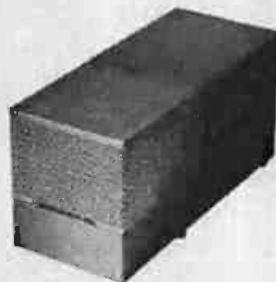
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R-J Audio Products, a division of British Industries, has announced a line of five speaker ENCLOSURES which will accommodate 8-, 12-, or 15-inch speakers. All are small in size and range in price from \$28.50 to \$59.50, depending on model and finish.

The Tape Strobe, manufactured by Scott Instrument Labs, is a stroboscopic TAPE-SPEED CHECKER for all tape recorders and players. It will check speeds of 7½, 15, and 30 ips when applied directly to tape under a 60-cycle light source. Strobe plus case is \$22.50 postpaid.

EICO's HF-32 AMPLIFIER-PREAMP features low-silhouette design, three low-level and three high-level inputs, five front-panel controls, and rumble and scratch filters; gives 30 watts continuous power with 47 watts on peaks. Total harmonic distortion is said to be below 1% from 20 cps to 20 kc within 1 db of 30 watts; frequency response is stated as ± 0.5 db from 15 cps to 50 kc at 30 watts. Price of the unit is \$57.95 as a kit or \$89.95, factory wired.

The Knight KN-510 Mini-Fi 10-watt AMPLIFIER-PREAMP measures only 3½ in. high by 11½ wide by 9 deep. Manufacturer's specifications at 10 watts output are: frequency response, ± 1 db from 20 to 20,000 cps; harmonic distortion less than 2%; IM less than 3%. Allied stock number is 92SX 409; price is \$42.95.

Fairchild's Model 230 Micro-7 CARTRIDGE uses a 0.7-mil stylus and is said to have high vertical and lateral compliance and low tracking force. Fits all standard arms and costs \$49.50.



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New Toroid Tweeter design lets the sound grow right out of the voice coil... disperses clean, brilliant highs through a full 100° angle! Developed by Bert Berlant and the Stephens Trusonic engineering staff, the new Toroid Tweeter adds octaves to your system. A distortion-free 5000 to 25000 cycles per second brings you thrilling new treble clarity and transient response. Hear new realism from your sound system. Try it—at your audio dealer's now.

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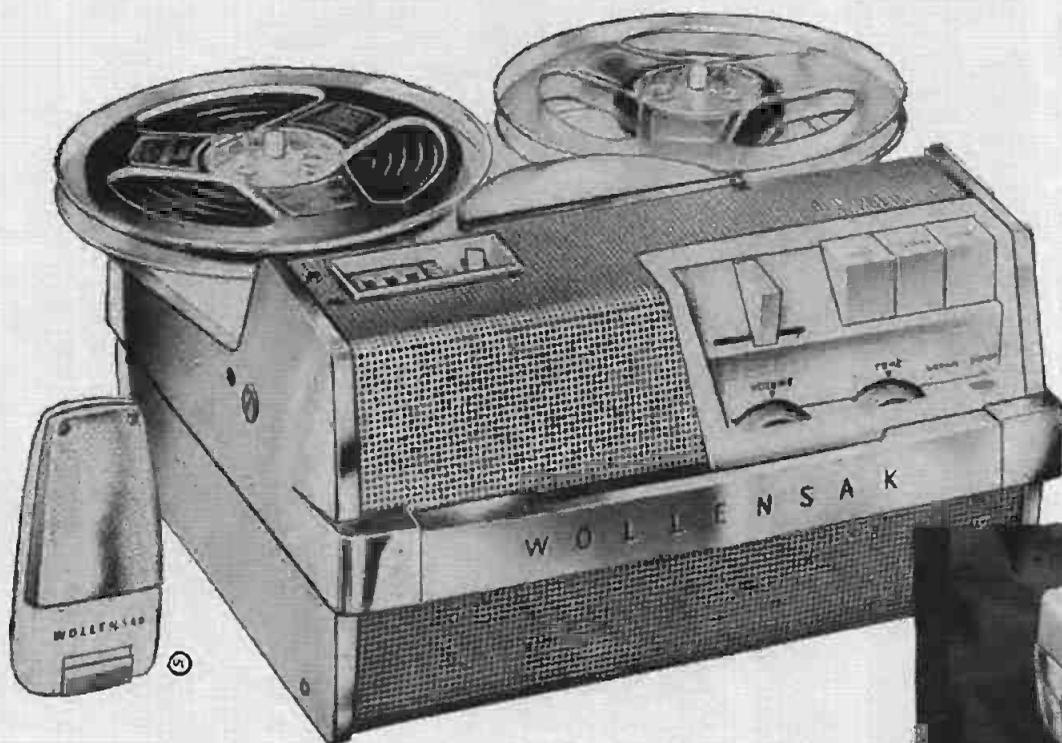


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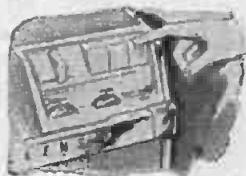
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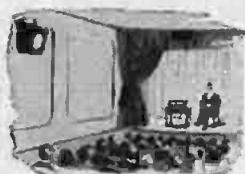


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LETTERS



Mme. Novaes Emends

Sir:

May I add a postscript to my recent HIGH FIDELITY article about Guionar Novaes [May]? Mme. Novaes would like to correct Grove's Dictionary as to the year of her birth, which was 1896 and not 1895. Her debut occurred, she says, at the age of nine, not eleven; at nine she was touring Brazil. She entered the Paris Conservatoire at the age of thirteen, not fourteen. She would also like it on the record that she owes her stay in this country to Mrs. J. F. D. Lanier, the founder of The Friends of Music, and that during her early years in New York she coached with the late Sigismond Stojowski and owes him a great deal.

Harold C. Schonberg
New York, N. Y.

There'll Always Be An England

Sir:

In the February issue "J.G." reviews a Caedmon record, but instead of confining the review to the quality and performance, launches off into a literary criticism of the works of Tennyson, which I feel is not the sort of thing a reviewer on the staff of HIGH FIDELITY should attempt. One can respect a criticism of the quality, etc. of the recording and of the readers of the poetry, but most of us surely have had the necessary literary education with which to form an opinion of Tennyson's works, and I regard J.G.'s attempt at literary criticism as entirely misplaced.

I feel that I myself, the wind being southerly, know a hawk from a hand-saw; and the poem *Ulysses*, with which J.G. is apparently making a first acquaintance, is one of, if not the, best things Tennyson wrote; and this is not only my opinion, but the considered opinion of many students of English poetry.

I sense that J.G. is not English, as every English schoolboy learns *The Revenge* in his early days at school, usually at the tender age of nine or ten years, and while it may sound

Continued on next page

JUNE 1958

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Enjoy outstanding hi-fi reproduction with this first-rate phono system featuring famous Knight quality components. An unrivalled value by any standard of comparison. Ready to play; speaker is mounted; with easy-to-follow instructions, color-coded connecting cables. Includes free plastic Changer cover. Changer base and enclosure available in mahogany, blonde or walnut finish—specify choice. Shpg. wt., 75 lbs. 79PA986. Complete, Net F.O.B. Chicago \$139.95



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just as surely



You can't see the damage, but a worn needle ruins records just as surely as a cigarette burn. Any needle that's been played too long develops chisel-like edges that grind away the delicate sound impressions. But your ear can't hear the damage until it's too late — the change in sound quality is too gradual.

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record grooves. Then a precise, ball-like point that fits your record grooves exactly is ground on the point. The point is then polished to mirror-like smoothness to minimize friction wear. Next, the point is Permolite mounted to keep its precise position throughout the life of the needle.

DON'T GAMBLE WITH YOUR RECORDS

Take your present phonograph needle to your Fidelitone Dealer and ask him to check its condition. If it's worn to the point of damaging your records, don't gamble with substitutes — be sure to replace it with a new, genuine Fidelitone Diamond — the quality needle that gives you more hours of true hi-fidelity sound.

FREE Fidelitone will send you without charge a pamphlet that helps you determine the type of needle you need. Plus important information on record and needle care. Send name and address to: FIDELITONE — RECORD CARE BOOKLET, Chicago 26, Illinois.

Fidelitone

"Best Buy on Records"

LETTERS

Continued from preceding page

tingoistic to American ears, it does tell a true story of the early days of English seamanship. There was another occasion when England stood alone, not too long ago, and another great Englishman caught forever the moment in his words: "Never in the history of human conflict has so much been owed by so many to so few."

Perhaps in the years to come some callow reviewer may try his 'prentice hand at a literary criticism, and call those words jingoistic, but such words do stir up the blood, and make one remember St. Crispin's day. As one who appreciates Tennyson's works, may I close with these words: "But O for the touch of a vanished hand, / And the sound of a voice that is still."

Archibald S. Brown
Los Angeles, Calif.

On the whole subject of English bards and insensitive reviewers, Mr. Brown may find solace in some other words of Alfred, Lord Tennyson: "Let us alone. Time driveth onward fast, / And in a little while our lips are dumb." But as for *The Revenge*, I cannot resist saying that while clearly never an English schoolboy, J. G. happens in fact to be a bona fide subject of the Crown.

—Joan Griffiths

The Profligate Producer

SIR:

Now Mr. John S. Wilson may be a very close friend of Mr. Norman Granz, or he may be an enemy. He may know Mr. Granz's personal habits from having accompanied him on a revel, or he may have obtained such information as he has by that ubiquitous institution, the Grape Vine. Be the facts as they may, I humbly submit that in his review entitled "Sittin' In" [page 86, March] Mr. Wilson was woolgathering when he commenced his opus as follows: "Norman Granz, the profligate producer, has assembled . . ." Tsk, Tsk. Perhaps prolific? But certainly not profligate—not in HIGH FIDELITY Magazine.

All levity aside, I greatly enjoy your magazine and wish you well. I hope that you will not receive a lawyer's letter on Mr. Granz's behalf with reference to this most humorous slip-of-the-typewriter.

Herbert W. Burdow
Cedarhurst, N. Y.

We suspect Mr. Wilson was using profligate to suggest Mr. Webster's definition: "Wasteful to the point of dissipation; prodigal." — Ed.

the experts say... in High Fidelity the best buys are **EICO**[®]

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

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HFT90 FM Tuner with "eye-tronic" tuning



HF61 Preamplifier



HF60, HF50 Power Amplifiers



HF52 Speaker System: Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn of 12-ft path. Middles & lower highs from front side of 8½" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15¼", 11½". " . . . rates as excellent . . . unusually musical . . . really non-directional" — Canby, AUDIO. "Very impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

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

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

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

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

HF30 30-Watt Power Amplifier employs 4-EL84 high power sensitivity output tubes in push-pull parallel, permits Williamson circuit with large feedback & high stability. 2-EZ81 full-wave rectifiers for highly reliable power supply. Unmatched value in medium-power professional amplifiers. Kit \$39.95. Wired \$62.95. Matching Cover E-4 \$3.95.

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

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

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

Prices 5% higher in the West

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

HF51 Two-Way Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps ± 6 db. Capacity 25 w. Impedance 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HF-6



HF52, HF20 Integrated Amplifiers



HF30 Power Amplifier



HF51 Speaker System



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Over 1 Million EICO instruments in use the world over.

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AR-1

three reports on

SPEAKER DISTORTION

We believe that Acoustic Research speaker systems, by virtue of their patented acoustic suspension design, establish new industry standards in low distortion. This is a technical characteristic that can be directly interpreted in terms of musically natural reproduction.

Our opinion on the matter is shared by others:

A recent Master's thesis written at a leading engineering university (by George D. Ramig) involved distortion measurements on fifteen 12-in. and 15-in. loudspeakers,* including the AR-1. Here are some of the results:

PERCENT HARMONIC DISTORTION

	AR-1	Spkr 2	Spkr 3	Spkr 4	Spkr 5	Spkr 6	Spkr 7	Spkr 8	Spkr 9	Spkr 10	Spkr 11	Spkr 12	Spkr 13	Spkr 14	Spkr 15
50 cps (lowest used)	2.1	4.4	8.8	10.0	11.2	12.8	15.0	17.8	18.5	18.5	overloads	23.2	31.0	31.0	43.0
55 cps	2.1	1.8	5.6	7.4	8.8	13.0	11.8	7.6	8.7	8.7	7.3	18.3	12.8	17.5	11.0
70 cps	1.9	1.9	2.7	4.4	5.3	5.9	7.1	2.2	5.4	5.4	9.6	7.2	3.0	4.4	6.3
80 cps	1.0	2.1	2.1	3.4	3.9	3.2	3.9	2.6	3.8	3.8	6.6	4.0	2.1	2.3	3.1

Measurements taken at 3 ft., 102 db on-axis signal level. Amplifier damping factor control "off", giving DF of 30. Data published with Mr. Ramig's permission.

*All speakers were directly baffled, a less than optimum mounting for some.

Joseph S. Whiteford, president of the Aeolian-Skinner Organ Co., has written us:

"No other system I have heard does justice to the intent of our recordings. Your speaker, with its even bass line and lack of distortion, has so closely approached the 'truth' that it validates itself immediately to those who are concerned with musical values."

The Audio League Report, in adopting the AR-1W as its bass reference standard, wrote:

"At 30 cycles, only 5% total harmonic distortion was measured, as compared to values of 30% to 100% of other speaker systems we have tested . . . we do not specifically know of any other speaker system which is truly comparable to it from the standpoint of extended low frequency response, flatness of response, and most of all, low distortion."

AR-1 and AR-2 speaker systems, complete with cabinets, are priced from \$89 to \$194. Literature is available on request.

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



Expansion

It was good to hear from Jim Goodwillie, of the Hi-Fi Center in Milwaukee, that he's building an addition on his store. The interior is being remodeled to provide five demonstration rooms and four record auditioning rooms.

Good work!

Expansion, continued

Business is pretty bad these days, cars aren't being sold . . . etc. . . . etc. . . . and, seriously, there is a recession or something going on. But in Milwaukee, Jim Goodwillie is expanding . . . and most of the high-fidelity equipment manufacturers report business as excellent.

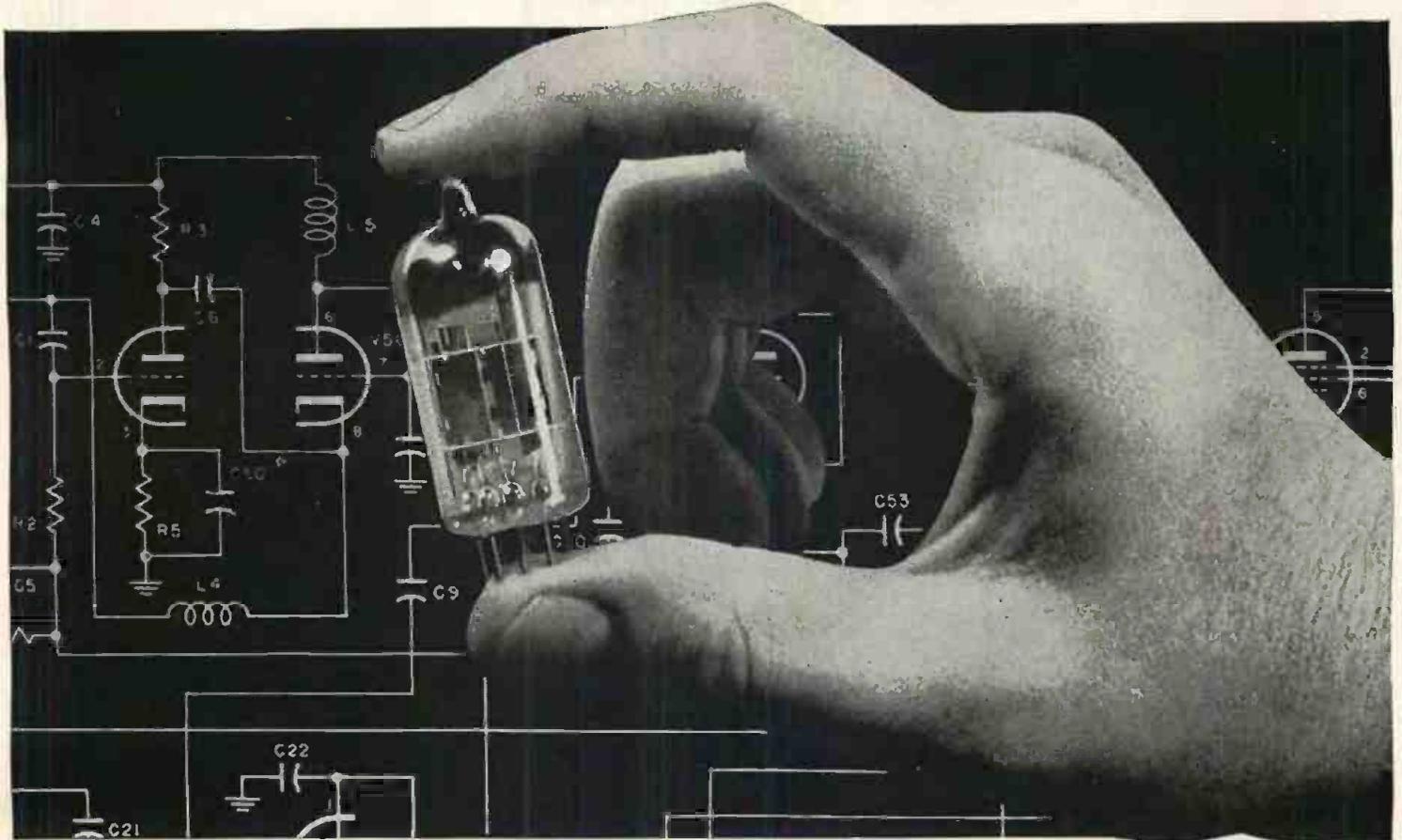
One of the explosively successful success stories is being written in Cambridge, Mass., at Acoustic Research. Ed Villchur was kind enough to give us permission to print his sales figures (usually confidential information) because we thought readers of HIGH FIDELITY would be interested in what can happen. Ed started business in the spring of 1955, in a factory loft, with one man making twenty speakers a month. In 1955 they sold 455 AR-1 systems; dollar value was \$56,772.99. In 1956, AR-1 sales totaled 3805 units. In 1957, the AR-2 was introduced; combined AR-1 and AR-2 sales amounted to 11,552 units and were valued at \$985,270.24! And for the first eight weeks of 1958, sales averaged 325 units per week. Acoustic Research now has its own four-story building and employs more than fifty people.

Which is a good story, isn't it? Nice to see people produce good products and make a success of it. Sure, there have been the failures, but by and large, the story of the high-fidelity industry has been one of growth and expansion and increased business. And most of the growth is sturdy, because the principal product being sold is a very simple one, one much too widely forgotten in these days of mass production: qual-

Continued on page 14

HIGH FIDELITY MAGAZINE

WHY DOES THE FISHER



USE A GOLD CASCADE?



THE FISHER FM-90X

Everybody Knows...

that only Gold Cascade RF amplification brings FM sensitivity to the theoretical limit, allowing reception at tremendous distances.

Only FISHER has it!

Everybody Knows...

that four IF Amplifier stages are necessary for maximum bandwidth coupled with maximum selectivity, plus a vast increase in gain.

Only FISHER has it!

Everybody Knows...

that Zero-Time-Constant, Dual-Dynamic Limiters operate instantaneously, eliminating any possibility of impulse and random noise.

Only FISHER has it!

Everybody Knows...

that two tuning meters permit micro-accurate tuning plus orientation of the antenna for highest possible signal strength.

Only FISHER has it!

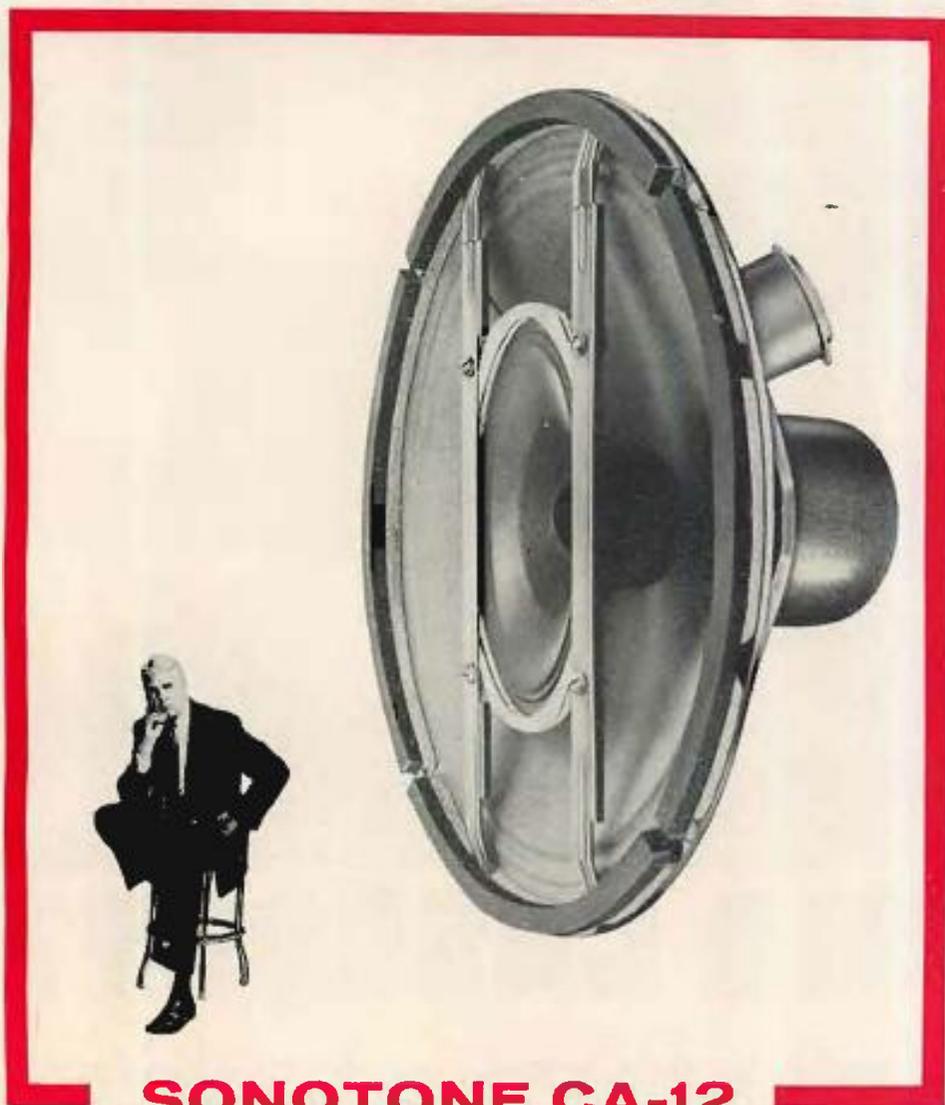
Everybody Knows... that only a GOLD CASCADE FM tuner CAN be *the* best! And the world's *only* FM tuners using the costly GOLD CASCADE are those made by FISHER. No amount of wild claims by envious competitors can change that simple fact! The costly GOLD CASCADE achieves the *highest possible gain* with the *lowest possible noise*, accounting for its amazing sensitivity. Its inherent gain is *twice* that of the RF tubes used in other FM tuners. On this type of tube, with its gold-plated grid—and *ONLY* this type of tube—is it possible to have the *microscopically small gap* between grid and cathode necessary to achieve absolute-maximum sensitivity.

You can *spend* more, but you cannot *buy* a finer instrument than a FISHER GOLD CASCADE tuner. The superior claims made for FISHER tuners are based on actual production units *exactly like the one you can buy*, not on a hand-tailored 'laboratory-pet' sample. Listed at the left are *other* important features, found *ONLY* in THE FISHER. If you have any doubt about the superiority of FISHER tuners, ask your dealer to permit a home trial, under identical conditions, alongside *any other make of tuner, regardless of price*. YOU be the judge!

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**Both sound and price
will be music to your ears**



SONOTONE CA-12

**a true coaxial speaker
for only \$19.50 LIST***

A good coaxial speaker with complete crossover network for only \$19.50? Don't say it can't be done until you hear the Sonotone CA-12.

Audio engineers tested the CA-12 against other speakers. They found its clean, smooth sound equaled or bettered that of many speakers costing three times as much.

The CA-12 is a fine-quality 10-watt speaker with a range of 40-15,000 cps. It makes an ideal single unit — it's perfect when "paired" for a stereo system. Hear it at your dealer's—or write for full information.

*Slightly higher in the West.

Sonotone Corporation
Electronic Applications Division, Dept. LH-68
ELMSFORD, NEW YORK

NOTED WITH INTEREST

Continued from page 12

ity. That's all; a quality product for people who appreciate and want quality.

Sorry! Didn't intend to philosophize.

On the FM Front

Station KNOB in Hollywood couldn't resist the urge. Some time ago they shifted frequencies from 103.1 to 98.0 mc and in view of their call letters came up with an announcement about a new twist for the knob. To paint the lily, a real knob was attached to the card making the announcement.

Also in California: station KAFE in Oakland was scheduled to have gone on the air in mid-May. Frequency: 98.1 mc. Good Luck!

And another West Coast report: we continue to get letters telling of the fine work being done by KPFA-KPFB. As probably every West Coast reader of HIGH FIDELITY knows, this station operates through audience participation. From all reports, it does a remarkably fine job of bringing the best in music to its listeners.

Free Trip to Brussels

The big Rek-O-Kut contest boasts some mighty fine prizes, including a trip for two to the World's Fair. It's a double contest, by the way: one contest for consumers and another for dealers.

All consumers have to do is to stop in at a Rek-O-Kut dealer between June 1 and July 30 and fill out a simple three-line application. First prize is two tickets to Brussels via Sabena-Belgian airlines. In addition, there are one hundred other prizes.

The picture hereabouts is of Fernando Corena, Metropolitan Opera basso who records for London. He's shown getting under the contest wire at Harvey's in New York.



This man is making MUSIC!



THE FISHER

PRELUDE TO A PERFECT PERFORMANCE! In an electrically-isolated screen-room, shielded against radiation and interference, the prototype model of a new instrument undergoes its first test. Only if the prototype's performance proves superior, will the finished unit be qualified to bear the name—FISHER.

Although the test engineer makes his measurements in terms of percentages, decibel ratings and oscilloscope patterns, in the *final* analysis, he is making MUSIC. It is the translation of his data into terms of clean, undistorted MUSIC that is the truly meaningful measure of quality for you.

THE FISHER "500", shown here, is a product of these rigid testing methods. It combines, on one compact chassis, an extreme-sensitivity FM-AM Tuner, a distortion-free 30-watt Amplifier, and a flexible Audio Control Center. All you need to complete your installation is a record changer and a speaker system.

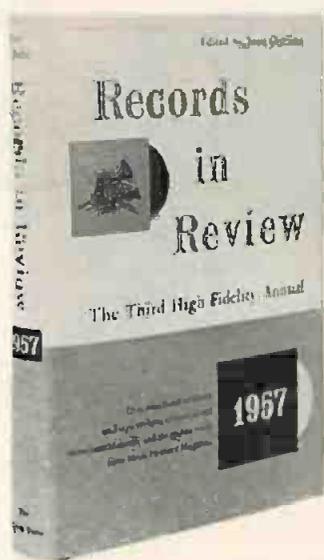
THE FISHER "500"

- Operates on FM signals as low as 1 micro-volt. ■ AM sensitivity better than 3 micro-volts. ■ Micro-accurate tuning meter for FM and AM. ■ Frequency response, uniform from 25 to 30,000 cycles, within 1 db. ■ Harmonic distortion less than 0.5%—IM distortion, less than 1%, at 30 watts output. ■ Hum and noise better than 80 db below full output.
- 4 inputs. ■ 4, 8 and 16-ohm speaker connections. ■ Separate recorder output—listen while you record. ■ 7 controls. ■ 9-position Channel Selector. ■ Chassis, \$24950

Slightly higher in the Far West.

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*Make mistakes
choosing LPs
and tapes?*

*To select the best
invest in . . .*

Records in Review

1957

The Third High Fidelity Annual

Edited by Joan Griffiths

Associate Editor, HIGH FIDELITY Magazine

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

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

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

\$4.95

The Wyerli Press
Great Barrington, Massachusetts

I enclose \$_____ for which please send me _____ copies of the new RECORDS IN REVIEW. (No C.O.D.s or charge orders please.) Foreign orders sent at buyer's risk. Add 55¢ per book for postage on foreign orders except Canadian.

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ADDRESS _____

Orpheus at Eighty. Here Vincent Sheean dares to reconcile his dual lives—as a listener, especially to opera, and as a historian—in writing a book about Verdi which is less a “life” than the psychological drama of a personality, a country, and an era. *Orpheus at Eighty* can't be compared with previous Verdi biographies (although it covers the significant details of his career in a vastly more meaningful manner than any others, even Tove's and Gatti's, that I know); it is not primarily a study of the music, least of all blow-by-blow descriptions of the operas themselves (although no other account of the incredible evolution from *Oberto* to *Falstaff* has made the final apotheosis more truly miraculous); nor is it a history of the *Risorgimento* and of the unification of Italy (although here, for the first time, those wildly confused times may become intelligible to a non-Italian). Yet it is all of these and more—not least a sure-to-be-influential experiment in new biographical techniques, and above all a magisterial omnivork that climaxes the achievements of even the author of *Personal History* and so many other fine books. Its some 370 packed pages (including a chronology, catalogue of works, and three-page bibliographical note) are not “easy” reading; but they are hard to surpass, this or any other year, in absorbing dramatic interest and profound satisfaction (Random House, \$5.00).

Artur Schnabel. A longtime friend, César Saerchinger, is the author of the great pianist-pedagogue-composer's first biography (in English, at any rate); and it is clear that the writer not only worships his idol but has profited richly from the latter's exemplary lucidity and restraint. Perhaps only other devotees will relish avidly so detailed an exposition, but no collector of the incomparable Schnabel recordings can fail to grant this book the honor of resting proudly beside his most cherished Beethoven, Schubert, and Mozart albums; and even other readers can derive from it new insights into a singularly complex personality. It certainly piques my own curiosity to hear more of Schnabel's own still far-too-seldom played or recorded compositions. The illustrations (23 photographs and 4 facsimiles) are excellent, as is also (ex-

Continued on page 22

You've
been
asking for



stereo sound equipment . . . and here it is!



**stereo
tape deck kit**

HEATHKIT
MODEL TR-1D **\$143⁹⁵**

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

**stereo equipment
cabinet kit**

HEATHKIT MODEL SE-1
(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



**DELUXE AM-FM
TUNER KIT**

HEATHKIT
MODEL PT-1 **\$89⁹⁵**

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



**STEREO PRE-
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HEATHKIT MODEL SP-1
(Price to be announced soon)

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



**55 WATT HI-FI
AMPLIFIER KIT**

HEATHKIT
MODEL W-7M **\$54⁹⁵**

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



**12 WATT HI-FI
AMPLIFIER KIT**

HEATHKIT
MODEL UA-1 **\$21⁹⁵**

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

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

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easy-to-build

high quality

HEATHKITS®

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



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

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

Step-by-Step Assembly Instructions . . .

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

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

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Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

bookshelf 12-watt amplifier kit

NEW

MODEL EA-2
\$27.95

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

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS



chairside enclosure kit

NEW

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



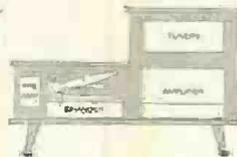
CE-1C Mahogany
CE-1CB Birch

CONTEMPORARY



CE-1T Mahogany

TRADITIONAL



Be sure to specify
model you prefer

\$43⁹⁵
each



HEATHKIT

high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A \$25.95 (with cabinet)



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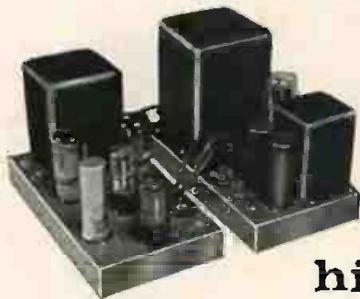
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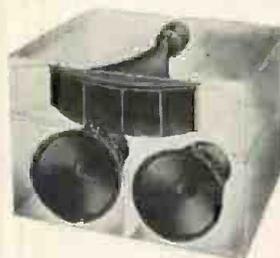
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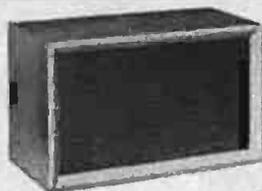
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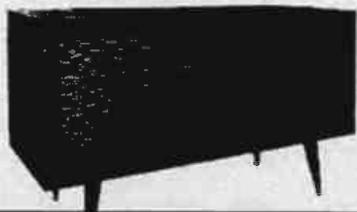
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BOOKS IN REVIEW

Continued from page 16

cept for the omission of recording dates) Bernardo Cohen's 11-page discography (Dodd, Mead, \$5.00).

The Composer as Listener. Irving Kolodin's 300-page collection of writings on music and musicians by some 24 best-known composers was originally published, albeit in much less expansive and inclusive form, in 1940 as *The Critical Composer*. Sam Morgenstern's recent *Composers on Music* ranged more widely to include many very early and very recent composers, but even in some 600 pages he was able to use mostly quite brief pieces only. Kolodin, who confines himself primarily to standard, nineteenth-century giants, has room for considerably lengthier samples among his 92 selections. Comparisons aside, *The Composer as Listener* is a delight in its own right, since it includes many of the most famous manifestoes and masterpieces of critical insight (and also some notorious masterpieces of incomprehension!)—the majority of which are apt to be known only by diligent musical bookworms and a few of which will be surprise discoveries even for them. I regret, though, that a volume so useful for reference purposes, as well as so enjoyable, should not have been supplied with more detailed source data and in particular with a subject as well as author index (Horizon Press, \$5.75).

Hi-Fi (New Revised Edition). The dazzlingly versatile Martin Mayer, author of the hotly discussed best seller *Madison Avenue, U. S. A.*, puts to shame those writers who dodge fresh work in issuing "revisions" of popular books; he takes the so-often misapplied adjective "new" quite seriously. He has not merely brought his hi-fi primer booklet up-to-date with illustrations and descriptions of currently available components, but has rewritten and reorganized much of his original more general material, both to sharpen its point and to provide much more information on such presently vital subjects as stereo sound reproduction and home listening-room acoustics. Mayer may not go very deeply into complex technicalities, but there are few novice's questions for which he fails to provide reasonable, and always eminently practicable, answers. I rated the first edition of his primer as an essential one for the hi-fi beginner; the present revision warrants the accolade of an emphatic "best of its kind" (Random House, \$2.95).
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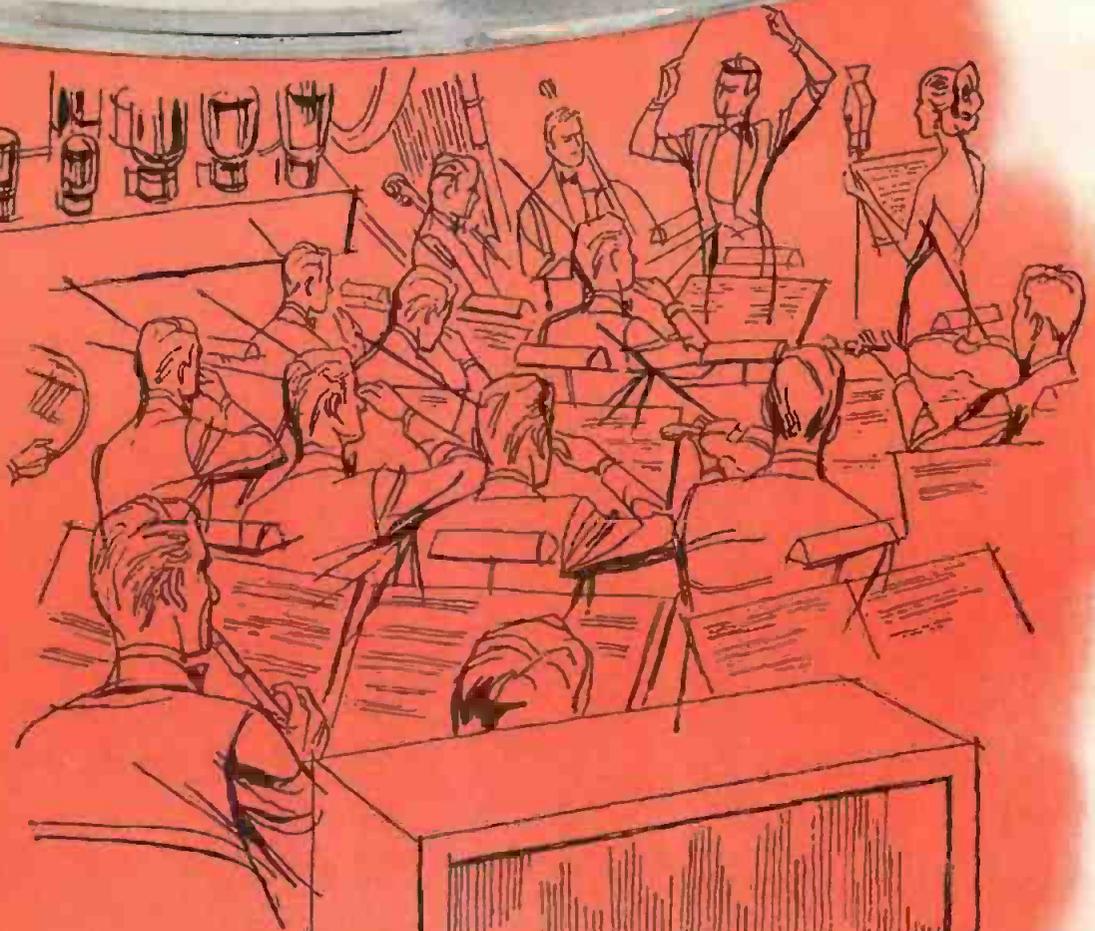
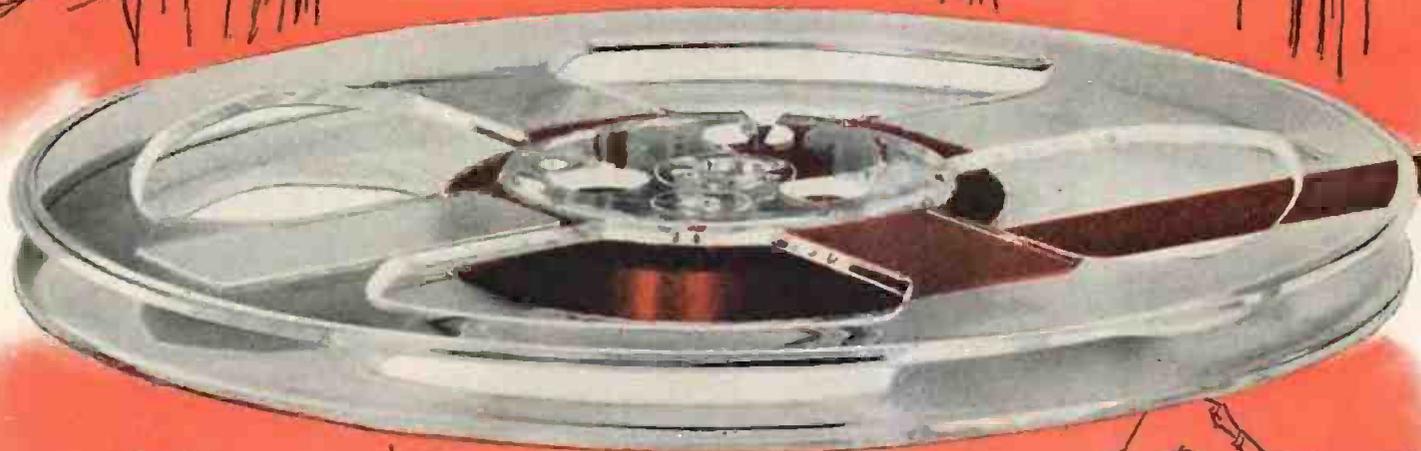


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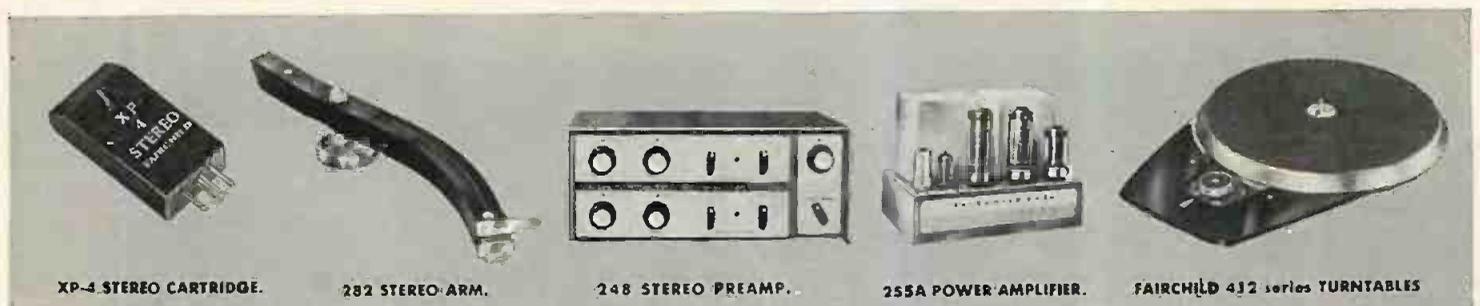
The XP-4 can be used with the FAIRCHILD Model 282 STEREO arm which embodies refinements and improvements of the FAIRCHILD Model 280. The arm is especially suited for STEREO use and will take interchangeably the XP-4 or the standard FAIRCHILD monaural cartridges. It comes complete with dual output leads and with a separate isolated ground lead.

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REPORT from MOSCOW



MOSCOW, April 2—The violin tourney which made up the first half of the International Tchaikovsky Competition ended here yesterday with nearly everyone happy. Such was the merit of the contestants that twelve, instead of the eight originally planned, were permitted to enter the final round. Thus nearly half of the twenty-five participants received prizes. Six of the eight prize winners were Soviet citizens—which does not necessarily indicate favoritism: Russian violin instruction is now, as it has been since the days of Leopold Auer, the best in the world.

Equally unsurprising was the fact that first and second prizes went to pupils of David Oistrakh, who also headed the panel of judges. These were two young men named Valery Klimov and Viktor Pikaizen. Third prize went to a Rumanian, Stefan Ruha, and seventh to the only American contestant, Joyce Flissler of New York.

The auditions were held, usually before capacity audiences, in the beautiful cream and white concert hall of the Moscow Conservatory. A bas-relief of Nikolai Rubinstein, the Conservatory's first director, gazes benignly from above the stage, which is hung with golden-brown velvet curtains. An enormous oval portrait of Tchaikovsky served as backdrop during the competition. The jury sat at a long green table, decorated with the flags of nations which had furnished contestants. At Oistrakh's left sat the only American judge, Efrem Zimbalist, director of Philadelphia's Curtis Institute. Among other panel members were Gioconda de Vito, Leonid Kogan, and Aram Khachaturian.

During the preliminaries the jury listened stoically to twenty-five performances of the Tchaikovsky *Valse-Scherzo*, the Wieniawski *D* major Polonaise, and the Bach *Chaconne*. The semifinals afforded each contestant about an hour to play. In the finals the obligatory works were the Tchaikovsky Violin Concerto, a set of variations (unaccompanied) by the Soviet composer Levitin, and a ten-minute work written by a composer of the contestant's homeland.

All the foreign contestants were housed in the Hotel Peking and given twenty rubles a day as pocket money. A bus was made available to take them to the Conservatory to practice. In the private dining room the hotel put at their disposal, a very easy and informal atmosphere developed; everyone called everyone else by his first name. Even contestants who lost out were invited to stay through the contest, and most did. Everyone's fare home was paid by the Soviet government.

The festivities opened with a gala Tchaikovsky concert, featuring Emil Gilels in the First Piano Concerto, with Konstantin Ivanov conducting the State Symphony Orchestra of the U.S.S.R. Khrushchev and Bulganin attended; Dmitri Shostakovich made a speech. The jurors were introduced. Zimbalist got the biggest hand. (A former pupil of Rimsky-Korsakov and Leopold Auer, until now he had not been in Russia for twenty years. On his single free day during the competition, he went to Leningrad to visit Rimsky-Korsakov's two children—who are not now, of course, children.) The hall blazed with television and newsreel floodlights. Khachaturian wrote up the event for *Pravda*, Shostakovich for the *Moscow News*. The latter adjured losing contestants to try again at the next competition, so apparently there is to be a series.

The first prize was 25,000 rubles, the second 20,000, the third 15,000. The top three contestants also get concert tours of the U.S.S.R. and recording contracts. Eighth prize, 5,000 rubles, went to a Tartar girl named Zoria Shikhmurzayeva, the only woman to place except for Joyce Flissler.

Miss Flissler, a great favorite with the audiences, once studied with Jascha Heifetz's father, but has worked mostly at the Juilliard School with Edouard D  thier. With her, as accompanist, came Harriet Wingreen. Their expenses were paid by an American foundation which prefers to be unidentified: Flissler hasn't even told Wingreen.

Eight Russians entered the contest and all made the finals. They were

selected by screening auditions held all across the Soviet Union, and they were by all odds the most impressive players. There was no complaining here about the results, as there had been after the recent Wieniawski competition in Poznan, Poland.

Incidentally, Rosa Fein (the Poznan winner), who is also an Oistrakh pupil, didn't enter the Tchaikovsky contest. She hadn't had time to prepare the totally new repertoire. Her runner-up, the American Sidney Harth, *couldn't* enter, being overage for the Moscow contest. All contestants had to have been born between January 1, 1928 and January 1, 1940.

Queen Elisabeth of Belgium arrived to hear the finals, from a box at the right of the stage, opposite the government box. She received a standing ovation at her first appearance, but thereafter made a practice of coming in a little late and unobtrusively. She stayed at the Kremlin as President Voroshilov's guest of honor.

Valery Klimov, first prize winner, already has behind him an impressive list of fiddling honors. These include second prize at the Third Youth Festival in Berlin; first prize at the Jacques Thibaud Competition in Paris; first prize at the 1956 Prague International Competition. Pikaizen, runner-up, has played in China, Czechoslovakia, Rumania, and Vietnam, and has won prizes at international competitions in Brussels and Paris.

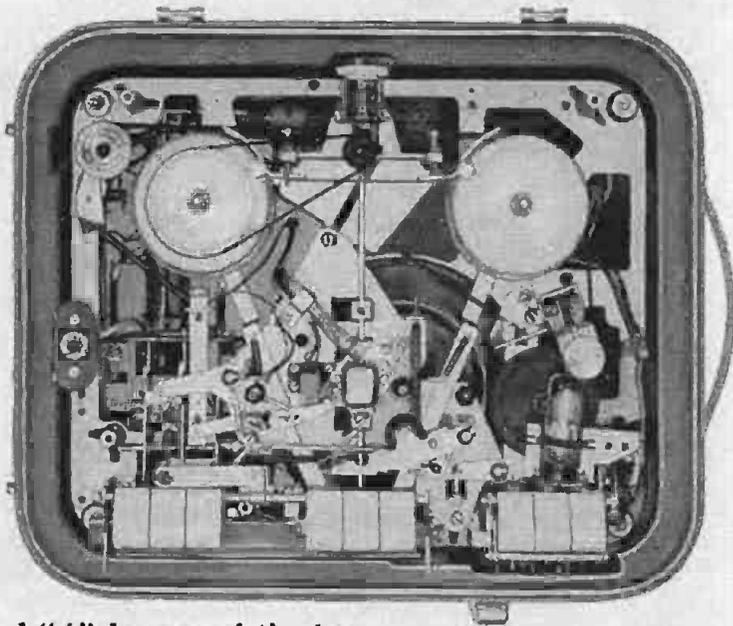
Everyone seems to think Joyce Flissler would have placed better than seventh but for an unhappy encounter with the Tchaikovsky concerto. Before that she had done everything almost faultlessly. However, conductor Karl Eliasberg, from Leningrad, who had the thankless task of leading twelve (!) performances of the concerto on three successive evenings, did little to aid soloists, each of whom was restricted to an hour's rehearsal with orchestra. Between him and Flissler there was, to put it mildly, no rapport. This was her first international competition, though she won a Naumberg award in New York.

As a general thing, the foreign con-

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REPORT FROM MOSCOW

Continued from preceding page

testants seemed much taken with the Russian attitude toward fiddling. One Argentine boy, eliminated in the early rounds, plans to stay here to study with Oistrakh. So does a young Spaniard, who until he came here was washing dishes in Paris to pay for his studies. The Moscow Spanish refugee colony is chipping in to buy him a new violin. One Poznan winner, a Turkish girl, already has achieved the honor of studying with King David.

Oistrakh is worshiped by his pupils, and with good reason. He works like a demon at the Conservatory; his daily teaching schedule runs at least eight hours. The same is true of Kogan, who probably ranks as the teacher next in demand. A pupil of his, Valentin Zhuk, placed sixth in the tourney. (What teaching obligations are recognized by Jascha Heifetz, Isaac Stern, Josef Szigeti, and their compeers in America?)

The victorious Valery Klimov is a handsome, sharp-faced blond. He was born in 1931 in Kiev, where his father, an opera and ballet conductor, began teaching him violin when the boy was five. At seven he entered the Odessa school of Stolyarsky, fabulous teacher of Oistrakh, Milstein, and many another. He left school during the war to serve in the armed forces; when he returned, Stolyarsky was dead. In 1953 he went to Moscow and was accepted as a pupil by Oistrakh.

For the last few years Klimov has been playing a Stradivarius furnished on loan by the government, while he toured Russia and northern Europe, but for the competition he used a Guadagnini with a bigger tone, borrowed from Oistrakh. He practiced eight hours a day during the run of the contest. As did Joyce Flissler, he had trouble with Eliasberg and the concerto, but his performances in the semifinals were good enough to carry him through. Especially notable was his absolutely dazzling performance of several Paganini caprices, and of a couple of typical Russian showpieces, full of technical near-impossibilities. Withal, he showed always a high grade of refined musicianship.

As this is written, the thirty-five piano contestants are playing the preliminary rounds of the second half of the contest. The violinists presumably have gone home to rest, except for Klimov, who is bound for Prague, Vienna, and more applause.

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Some Things Were Due to Recede

ALMOST NOTHING turns us all into experts, or philosophers, so quickly as an economic recession. Especially is this so when the recession is as unconventional as the one making itself manifest at the time these lines are being written.

The main focus of trouble seemed to be on the automobile business, where sales had fallen drastically and suddenly. And this had, naturally, affected the industries—steel and the like—who sell their wares largely to automobile companies. At the same time, however, prices of other commodities were higher than ever. So was the national median of personal incomes. So were savings bank deposits.

This incongruity impelled a lot of brave new experts to blame the whole current disturbance on the automobile makers. Among their severest critics, indeed, was the President of the United States, who said (in effect) that the industry's woe was its own fault, for not offering Americans the kind of cars they wanted.

The President was being unfair, of course. 1958's passenger cars were designed in 1956, when the American people seemed clearly desirous of cars ever longer, lower, gaudier, faster, and costlier. (Plymouth, two years earlier, had offered them a shorter, neater, less expensive model, and had been soundly snubbed for its pains.) Fair or unfair, though, the President may have perceived a fact. If he did, and if the fact is what I think it is—and I am not alone—it is one which ought to hearten us, or at least those of us who do not live in Detroit.

The postwar compulsion toward ostentation-buying, or show-off buying, may be at an end.

This would be welcome. For a decade now our automobiles (which are not the only instance, just the most obtrusive) have served less as machines to move us from place to place than as means to express social and economic aggressions. From the driveway they glared across the way at the Joneses; in factory parking lots they glistened contemptuously at visiting foreigners. To the rest of the world they did their best to make us seem a nation of crass, tasteless, soulless braggarts. Which we are not.

We have, though, lent ourselves to the legend, by a childish overwillingness to overpay for overelaborate conveniences, while skimping on things which are equally important to a *well-balanced* high standard of living. I am thinking of the man who has readily laid out \$3,000 for a new car while maintaining that \$3.50 is too much to pay for a book or a concert ticket, or that

\$350 is *enough* to pay for a home music system.

This man is deluded, but I don't think he can be blamed for it. By highly-trained, highly paid experts at persuasion, he has been convinced (at least momentarily) that his heritage, the American heritage, consists chiefly of physical comfort, mechanically achieved. This is plausible, and probably harmless, but it doesn't happen to be true. There is nothing peculiarly American about gadgetry. The automobile is by origin not American, but French, just as the sonata is Austrian, the novel English, the opera Italian. All these things come to us alike, as part of a common culture, for our adoption, our use, and our enrichment. And it makes no sense to let one aspect of a culture preempt a disproportionate amount of either our attention or our money.

If we are, as we may be, on the brink of a reconsideration of our blessings, how do we go about it?

I think we look at our lives anew. We have comfort now, and convenience, and better health than ever before. We have some assurance of security. And—most apposite to the thoughts on this page—we have leisure, and homes to spend it in. Perhaps it is time to give some thought to our worthiness, to our fitness for leisure.

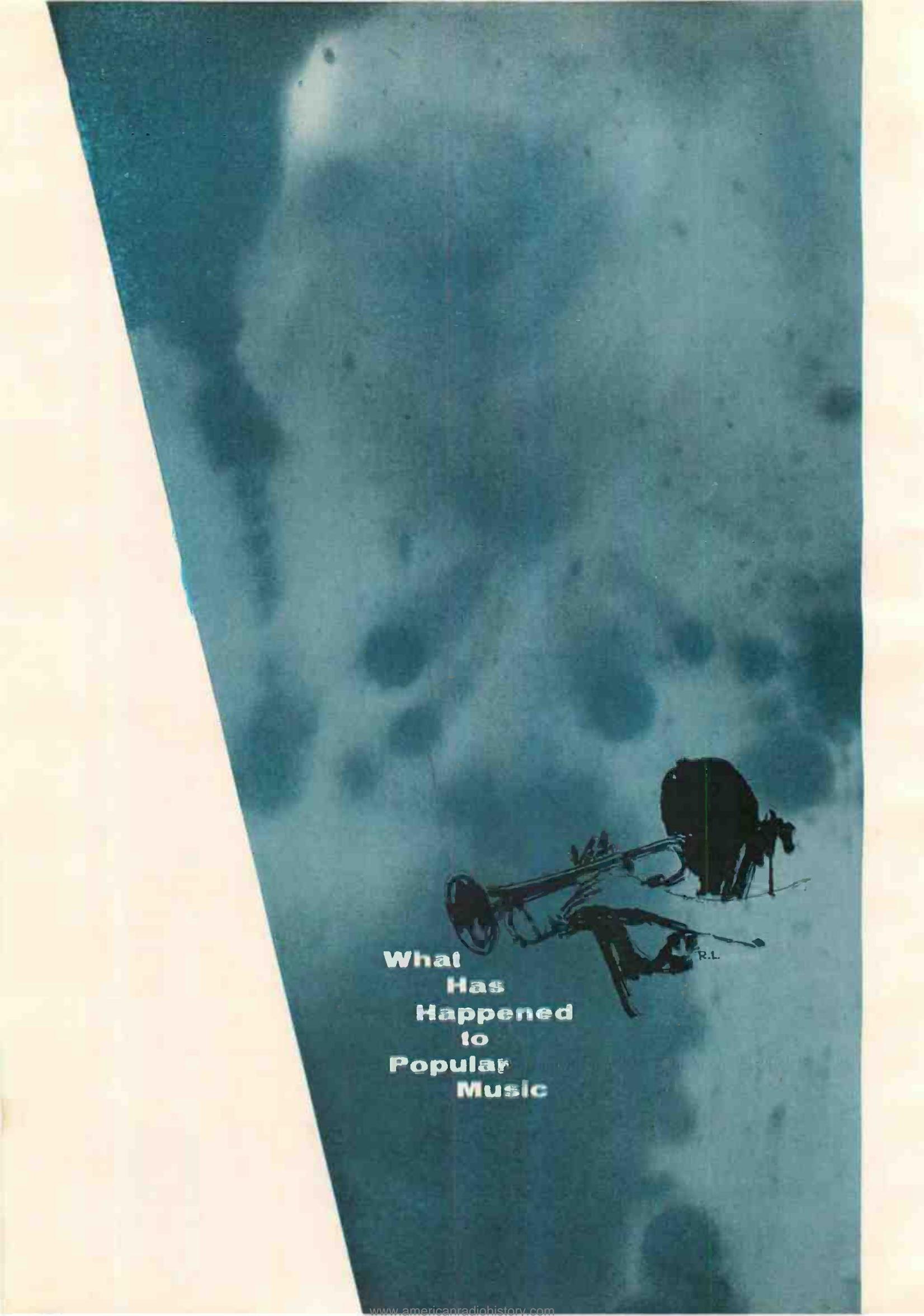
Leisure should be something more than watching television and reading the sports page, though these have their places. I suggest an acquaintance with the arts, which range from homely to sublime. Music is my favorite, but there are others. We cannot these days collect Renaissance paintings, but color reproduction has become almost an art in itself, and prints are not expensive. And quite like an art is something else, that costs nothing at all: conversation (though this must be practiced, and kept from degenerating into chat). Reading offers enormous delights. It is not quite free, but bookshelves are cheap, and the complete novels of Jane Austen (have you ever read *Mansfield Park*?) cost less than four dollars. Rare editions do cost money, but they can be beautiful, and they long outlast chrome bumpers.

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J.M.C.

AS THE EDITORS SEE IT



A dark, atmospheric photograph of a vintage gramophone and a record on a reflective surface against a cloudy night sky. The scene is dimly lit, with the primary light source being the moon, which is partially obscured by clouds. The gramophone, including its large horn and wooden base, sits on a reflective surface that creates a clear mirror image of the instrument. The background is a deep blue, cloudy sky. The overall mood is nostalgic and contemplative.

**What
Has
Happened
to
Popular
Music**

Authoritative but unorthodox is this report on the process that has given us rock-and-roll—and a most interesting process it has been. Mr. Ackerman, as music editor of The Billboard, leading entertainment journal, for many years has been surveying trends in American popular music. This one he rather likes.

by Paul Ackerman

IN ONE ASPECT of America's cultural life, integration already has taken place. This has occurred in the field of popular music—specifically, the creation of popular music—where it is in evidence not as a regional phenomenon but clear across the length and breadth of the land. Today, if one listens to a radio station and checks off the so-called top tunes or records—meaning the songs and records that lead in retail sales and disc jockey programming—one cannot help being impressed by a fact of both sociological and musical import. The songs not only come from all over the forty-eight states, but are patently the creative products of many different social and racial groups.

Tin Pan Alley, that mythical Manhattan area whose denizens once controlled American popular music, still exists; but it has come upon hard times. Its music publishers and songwriters face formidable competition from songs written and recorded in hundreds of large and small towns: Bakersfield, California; Nashville, Tennessee; Houston, Texas; many more. And the music, in breaking free of Tin Pan Alley, has acquired a grass roots quality, rich with Negro and hillbilly lore in its lyrics, melodic lines, and styles of performance.

The product, of course, is not uniformly good. Much of it is bad—just as bad as were many pop songs of ten and twenty years ago. But it is the opinion of many, including this writer, that the changes and developments of the past decade have exercised a decidedly good rather than evil influence upon the American musical heritage.

That the developments have been far-reaching is indicated by the controversy raised. Teen-agers, it would seem, instinctively like the new musical product. Many adults detest it as somehow primitive, possibly disturbing. But few people—outside the music business—have a true understanding of what this musical genre, loosely termed Rock-and-Roll, really is, or of the reasons behind its great current popularity.

Whence and how has it come upon us?

Looking back on the musical scene, I should say the process of change required about ten years. The music business of that era was divided into three distinct categories: popular or "pop," essentially the product of Tin Pan Alley; Country-and-Western, or hillbilly, a rural musical product indigenous to sections of the South; and "race," later known as "Rhythm-and-Blues," the music of the Negro.

Songs rarely crossed the lines of demarcation. A country song sold in the country market, rhythm-and-blues in the Negro market, and pop tunes in the urban white market. The last-named field was by far the largest.

As the decade advanced, several forces got under way, eventually to make integration possible. One of these contributing elements was the decline of the dance-band business, whose last great period was the Swing era of the 1930s. Talent managers during the 1940s claimed it had become difficult to tour a band profitably, because of high traveling costs and bothersome union regulations. Meanwhile, as star personalities, vocalists rather than bandleaders were taking the spotlight.

As grosses from road tours grew smaller, the big band became a factor ever less important in show business. By the early and mid-1940s, many of the remaining name bandleaders—Stan Kenton, Woody Herman, even Benny Goodman, for a time—strayed off into the high-brow byways of music. Influences like Bop appeared, with such high priests as trumpeter Dizzy Gillespie, altoist Charley (The Bird) Parker, pianist Thelonius Monk, and their ilk. The age was full of talent and, for the *cognoscenti*, glamor—but it offered nothing to the thousands of young people who liked music with a beat; something danceable, understandable, not too "far out."

It was about this time that my staff of reviewers on *The Billboard* began to get puzzled phone calls from record manufacturers who catered primarily to the Negro market. Herman Lubinsky, of Savoy Records, reported that suddenly his Negro discs were selling "pop"—i.e., to the white market. And as time went on, others told us the same thing: Jerry Wexler of Atlantic, Lou Chudd of Imperial, Phil and Leonard Chess of Chess Records. The reason was not far to seek.

The Negro material had excitement. It was recorded with fresh and bold arrangements. Even Negro vocal records, furthermore, were danceable; and the youngsters, beyond a doubt, loved the beat. It apparently mattered little that the performances lacked traditional pop instrumentation. The kid with eighty-nine cents in his pocket—enough to buy a record—scarcely missed it. He loved the honking tenor and alto saxophones, the funky sound of the guitars, the unabashed drive of the drums and pianos.

The rhythm-and-blues producers who understood what was happening immediately broadened their distribution, to tap the full potential of the white market. Meanwhile, several disc jockeys, notably Allen Freed, who some five years ago originated a program at WJW, Cleveland, latched onto the trend. Freed, sometimes

Jimmy Rodgers



Hank Williams



Elvis Presley

credited with being the first to use the term "Rock-and-Roll," won tremendous audience acceptance. He began promoting live shows at auditoriums and armories, and his Negro artists—all of whom recorded for various rhythm and blues labels—proved as strong at the box office as they were on records. Other promoters were not slow in following his lead.

The invasion of the white pop field by Negro musical influences was now an accomplished fact. Recordings by Negro artists on what were once considered strictly rhythm and blues labels kept appearing on the best-selling pop charts with ever increasing regularity: Fats Domino on Imperial; LaVern Baker, Ruth Brown, and Ray Charles on Atlantic; Little Richard on Specialty; Chuck Berry on Chess, and many another.

The ballad—for decades the thirty-two-bar song form of the pop market, European in its derivation—suffered a disastrous decline in popularity. In to replace it came the blues, both in its standard twelve-bar form and in various modifications. Classic blues as well as new blues material made the best-selling record charts. To mention a few, there were Joe Turner's *Shake, Rattle and Roll*, on Atlantic in 1954; Ray Charles's *I've Got A Woman*, on Atlantic in 1955; Chuck Berry's *Maybelline*, on Chess in 1955; Fats Domino's *Yes It's Me*, on Imperial in 1956. And blues discs by white artists also became more numerous. In fact, last year between twenty-five and thirty per cent of all single records issued were blues.

The major pop studios could not ignore this, even if they wanted to. Early in the development Mitch Miller, Columbia Records' pop artists-and-repertoire chief, procured and began studying tapes made at Atlantic Records. Bob Thiele, at that time Coral Records' artists-and-repertoire chief, and his musical director, Dick Jacobs, did likewise. Norm Wienstroer, Coral's sales chief, remarked "Those boys at Atlantic are certainly talented"—as he rushed out a "cover" (a flatteringly exact copy) of another Atlantic hit, *The Chicken and the Hawk*.

But in many segments of the music business, gloom persisted. Many pop artists, publishers, and songwriters were being elbowed out of the top rank. The major record labels, too, were not altogether happy having to make rock-and-roll. And they found it hard to buck the small, fast-moving independent companies, who had an initial monopoly of artists and know-how in this field. But they had to "cover," and they did.

As things stand now, to sum up, white or essentially pop labels, in order to maintain their status in the pop market, have been forced to use Negro-influenced material. And, as an interesting corollary, the Negro artists and labels that used to cater primarily to the rhythm and blues market have made a visible effort to become more "pop" or "white" in their musical product. Once having had a taste of the lucrative white field, they intend to stay there.

ANOTHER broad influence has affected the mainstream of American pop music. This is the Country-and-Western—or hillbilly—culture, with its chief orientation in Nashville, Tennessee, home of WSW's "Grand Ole Opry." Like the rhythm-and-blues field, the hillbilly music world once was distinct and self-contained—with its own songwriters, its own singers and instrumentalists, and its own market of buyers. Just as you could not generally buy a rhythm-and-blues record in a pop store, you could not get a hillbilly record either. A segregated market existed.

It occasionally happened, however, that a country song or artist proved of such power as to sell well in urban areas. One of the earliest examples was Jimmy Rodgers, the "Singing Brakeman," thought of by many as the father of present-day country music. Rodgers died in 1933, but his contribution to American music was recorded and published by Ralph Peer. Most of his material is folk blues—standard twelve-bar blues—with an earthy, down-home flavor: "I'd rather drink muddy water . . . / Sleep in a hollow log . . . / Than be in Atlanta / Treated like a dirty dog"—from Rodgers' *Blue Yodel*. The term "Singing Brakeman" attests to the fact that Rodgers was a railroad worker and that some of his songs are in the tradition of great railroad songs, as these stanzas from his *Brakeman's Blues*: "Portland, Maine, is just the same / As sunny Tennessee . . . / Any old place I hang my hat / Is home, sweet home,

to me." And: "If that's your mama / Better tie her to your side; / 'Cause if she flags my train / I'm sure gonna let her ride."

Of country singers and songwriters closer to our day, Hank Williams was undoubtedly the most influential of the traditional—or pre-Elvis—group. Like Rodgers, he excelled as a writer, a recording artist, and in personal appearances. He was born on a farm in Georgiana, Alabama, in 1923, and died on New Year's Day 1953, in the back of his automobile, en route from his Nashville home to a personal appearance. Frank Walker, pioneer record executive who had much to do with Hank's development as an artist on the M-G-M label, once remarked that success had killed him.

A few days after the *New York Times* carried a page-one story on the death of Williams, Williams scored one of his biggest record successes. This was *Kaw-Liga*—the tender, imaginative song about the unrequited love of two wooden Indians—curiously similar in thought to Keats's *Ode On A Grecian Urn*.

The record burst far beyond the country market and became a pop hit. And though other record companies "covered" it with pop versions, Hank's version was the smash, with its plaintive lines:

Kaw-Liga was a wooden Indian, standin' by the door . . .

He fell in love with an Indian maid, over in the antique store.

Kaw-Liga! Just stood there—never let it show;
So she could never answer Yes or No!

He always wore his Sunday feathers and held a tommyhawk;

The maiden held her beads and braids, and hoped some day he'd talk.

Kaw-Liga! Too stubborn to ever show a sign—
Because his heart was made of knotty pine!*

It was in the so-called "weeper" category that Williams scored his greatest hits—such songs as *Your Cheatin' Heart*, *Half As Much*, and *Cold, Cold Heart*. However, he also wrote happy songs, among them *Settin' the Woods on Fire* and *Hey, Good Lookin'*, and satiric songs, such as *I Won't Be Home No More*. And, like many hillbillies, he had a fine feeling for sacred material, indicated by such songs as *When God Comes and Gathers His Jewels*. Too, he shared the hillbilly's preoccupation with morbid themes, witness *I'll Never Get Out of This World Alive*. He loved blues, too, and recorded many of his own, such as *Honky Tonk Blues*, and those of others, notably Clarence Williams' *My Bucket's Got a Hole In It*.

Mitch Miller of Columbia Records once said that there was nothing in the song world so powerful as a good country song. He spoke from experience, for since Tony Bennett's *Cold, Cold Heart*, many a pop hit of hillbilly material has been produced by Mitch Miller.

But the full tide of country music was still to sweep

into the pop current. The death of Hank Williams removed from the scene its most colorful talent, and for a time the rural genre seemed content to stay in its hills. This was deceptive, however. In a short time it was to break out and change the sound of American music. Three men were to be the catalysts: Sam Phillips, Elvis Presley, and Steve Sholes.

In Memphis, Tennessee, a Southerner in his early thirties had built a recording studio. His name was Sam Phillips, and he was enamored of the blues—not only Negro blues but also "country blues." Phillips started by recording primitive Negro blues shouters. He turned over the masters to various labels in the rhythm and blues field.

Ren Grevatt, writing in *The Billboard's* "On The Beat" column, quotes Phillips in a recent interview: "I made *Rocket 88*—one of the great rhythm and blues records of the modern era—with Joe Hill Lewis in my studio. I made records with others too, like B. B. King, Howlin' Wolf, Jackie Brenston, and Roscoe Gordon. I recorded a quartet of prison inmates called "The Prisonaires" in a famous record called *Walkin' In The Rain*, and I made a lot of others."

In 1953 Phillips started his own label, called Sun. One day a youngster, accompanied by his mother, walked into the studio and asked for an audition. Phillips made some test tapes, walked out of the control room and told the lad: "I like what I hear, son."

Phillips had found Elvis Presley.

Presley excelled in country blues, which differs in some ways from Negro blues, but in other ways is closely akin to it. Paul Cohen, Decca Records' country-and-western recording executive, puts it thus: "The hillbillies traditionally use strings—guitars and fiddles—whereas the Negroes use horns, but many elements are basic to both." In the blues, the two meet solidly.

Many of Presley's early efforts were blues—*Mystery Train* for instance, which he made for Sun Records in 1953—and he kept up the blues tradition in his later discs, with such sides as *I Gotta Woman* (written and first recorded by Ray Charles on Atlantic), *Jail House Rock*, and the like.

Phillips recorded Presley with simple though artful string accompaniment, producing with funky guitars what we came to call the "sharecropper sound."

Presley's success was such that he quickly displaced the leading country singers on the best-selling record charts. Well-entrenched artists, talent managers, and other members of the trade resented him fiercely. One day I had two phone calls from music executives in Nashville, Tennessee. Both demanded that *The Billboard* remove Presley from the best-selling country chart on the ground that—so they said—he was not truly representative of the country field. One of them said bluntly, "He sings nigger music!" (We didn't take him off.)

Presley's records were by now—1954—not only taking over the country

Continued on page 107

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A FEW MONTHS AGO, Thomas Schippers completed his third consecutive season as a conductor at the Met; during the same period he made a highly successful series of guest appearances with the New York Philharmonic; several records made with England's great Philharmonia Orchestra have recently been released; and this month, in Spoleto, Italy, he conducts Verdi's *Macbeth* to inaugurate the first Festival of Two Worlds, of which he is musical director. Perhaps none of these achievements is remarkable in itself; put together, they seem to spell extraordinary—especially for a Michigan-born conductor aged barely twenty-eight.

At first encounter, Schippers could be taken for a very familiar American type: the young-man-in-a-hurry. His brisk, long-legged stride, his too-fast driving, his impatience with trivial mechanical obstacles such as traffic lights and stuck typewriter keys—all these could seem to suggest a driving personality hell-bent on Getting Ahead.

The drive is there, certainly, and so is the impatience; but they are healthily mixed with that other ingredient which, in an artist, means the difference between mere notoriety and genuine distinction: seriousness. Anyone who has played cards with Schippers (as I have) can testify that the dynamic conductor is a maddening opponent: he is deliberate about every move, and in a simple-minded game of rummy, he will ponder the choice of a card as if he were deciding the fate of nations. This same deliberate quality goes into his music making. On the podium he is electric, never wasting a gesture, never missing a nuance; this electricity, however, is the end product of hard, slow work. Though he is a lightning-fast sight reader at the piano, he does not learn a score rapidly. Each year's concert season is preceded by

... the career of
Thomas Schippers

Crescendo from Kalamazoo

by William Weaver



months of seclusion and study (preferably in the Italian Dolomites, where seclusion can be freshened with mountain air and study can be punctuated by long walks through stupendous scenery).

In a sense, success came to Schippers early—at least in the circle of his home town, Kalamazoo, where he was born in 1930. By the time he was six he was performing in public as a child-prodigy pianist, and not long after he had a brief career as a boy soprano. However, his inbuilt drive was beginning to operate. He was restless. Kalamazoo was too small. He wanted to broaden his geographical horizons, deepen his knowledge. Finally, when he was entering his teens, he had his way. He went East, to Philadelphia and music school.

Like many a conductor, Schippers is given to dramatic expressions off the podium as well as on. In reviewing his career for an interviewer recently, he said of this stage in it: "I thought my life was over." He shook his head gloomily, as if to rid himself of the memory. That hellish moment was in 1944, when he was all of thirteen. The troubles seem to have been two: loneliness and impatience. Gawky (he had grown almost to his present height, over six feet), homesick, shy, he knew nobody in Philadelphia. And, anxious to immerse himself in music on a virtually round-the-clock basis, he was annoyed that he couldn't find teachers who would share this pace. Studying organ and composition (conducting at that point interested him not at all), he stuck it out in Philadelphia for two lonely years—alternating his hours of study with a job as organist in a local church. Finally he decided he ought to move on to Yale and study composition with Paul Hindemith. No doubt this was a splendid idea, but when Schippers arrived in New Haven, Hindemith was getting ready to go to Europe, and he had no disposition whatever to postpone his trip for young Mr. Schippers. After a short, fruitless stay in New Haven, the latter was back in Philadelphia, feeling more frustrated than ever.

The next place to go seemed obvious. In 1946, Schippers went to New York. He registered at the Juilliard School, but it was in the following summer that there came the first of the lucky breaks that really started him on his career as a conductor. On a hot New York summer evening, he went with a friend down to Greenwich Village, where a little organization called the Lemonade Opera had recently started giving performances. As it happened, on this very night Max Leavitt, head of the company, was in the act of firing his current musical director. Schippers was introduced to Leavitt and promptly offered a job. It was accepted on the spot. Break No. 1.

This was the beginning of what promises to become a lifetime love affair between Schippers and opera. But the beginning had its difficult moments: for one thing, the sixteen-year-old Schippers was as tall as the present-day Schippers, and in the low-ceilinged church basement where the Lemonade Company operated, the shoulders

and head of the young maestro seriously interfered with the paying public's view of the stage. A stagehand sawed off the legs of his chair, and the director made Schippers promise to crouch down as low as he possibly could. So, with his long legs stretched out at either side of him, a foot tucked under each of the two pianos that formed the "orchestra" he was conducting, Schippers huddled in his truncated chair and led the sprightly young singers through a number of operas, including American *premières* of such works as Haydn's *The Man in the Moon* and Mendelssohn's *The Stranger*, as well as the world *première* of Kurt Weill's *Down in the Valley*. This last was only the first in a distinguished line of opera "firsts" conducted by Schippers.

Meanwhile, throughout that summer and into the following fall, the Michigan marvel supplemented his meager income from the Lemonade Opera (some of which had to go for massages to take the kinks out of his bent neck) by making regular trips to Philadelphia, where he was still choir master and organist of a church.

Then came Break No. 2. Though perhaps less sensational than other strokes of good fortune, a chance incident of the winter of 1947 was to have lasting con-



Schippers conducts: six feet can blot out a basement stage.

sequences. At that time, Schippers had a friend who was a singer at the Metropolitan Opera. Just beginning, she was given only small roles; but fortunately in the opera then being prepared—*The Tales of Hoffmann*—small roles abound. One day she asked Schippers to walk her to rehearsal. He did; the accompanist didn't show up; the coach was getting desperate; Schippers offered to oblige. For some weeks afterward, he found himself helping out at piano rehearsals.

His payment consisted chiefly in being allowed to hang around backstage, a familiar figure not only to stagehands and supers but also to the men who run the Met—his future compeers. There Schippers' incipient interest in opera grew into an abiding passion. Undisturbed, he was able to observe, from within, the daily life of a great opera house.

His remarkable gifts as a pianist and his sensitivity as an accompanist won him the immediate respect of the singers whom he was called

Continued on page 105

a photographic visit



FROM LAST MARCH TO JUNE, Zino Francescatti performed in Amsterdam, Paris, Marseilles, Turin, Rome, Bologna, Milan, Florence, Liège, Bordeaux, and London, meanwhile making two recordings for Columbia. In August he will start again—Salzburg, Besançon, Stockholm, and so on. "A life," he says, "to kill a man, yes?" But it has not killed this merry Marseilles-born violinist, partly because of Fiddletop. Fiddletop, near Monterey in western Massachusetts, has ten rooms, 130 acres, a kitchen garden (tomatoes, strawberries, peas, beans, herbs), and twelve fewer woodchucks than it had last summer, thanks to Francescatti and his Parker .22 rifle. (He treed a raccoon, too, but didn't shoot it. It looked too human.)

Fiddler's Rest



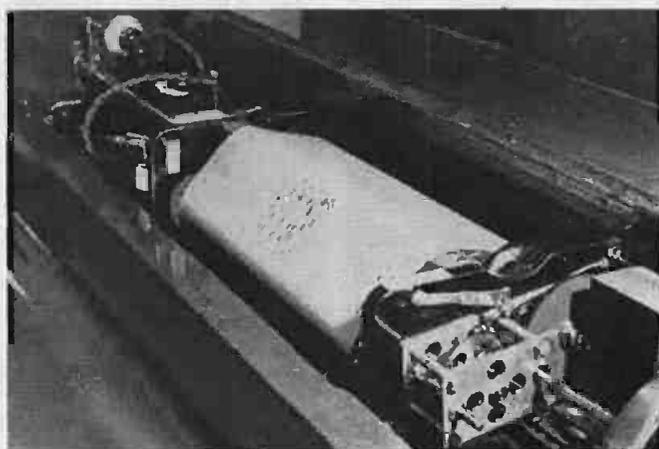


What Francescatti likes best about Fiddletop, however, is, as he puts it: "For two months, no timetable." If the sun shines, he may go haying, on his Farmall Cub tractor. If the day is wet, he can stay indoors and read. Or do absolutely nothing. Or even play the fiddle (an immensely valuable Hart Stradivarius)—which, he says, is great fun when you don't have to. Sometimes he is joined by his mother, Mme. Ernesta Francescatti, also a violinist, and his wife Yolande, who plays the piano. "Every day," he says, "is a big beautiful vacuum when it begins, ready to be filled with everything."

Photographed shortly before his death, Edwin Welte listens to one of his recorded rolls. At right, his daughter rummages through the library. Below, slots in a paper strip recall the fingers of Edvard Grieg.



by Paul Moor



Maestro of the Player Piano

ALTHOUGH my joints have not yet begun to creak audibly, still I appear to have reached that estate where my own frame of reference has begun to jibe less and less with that of the generation which has begun to help me with my coat and call me "Sir." For example, being on hand in Studio 8H to hear Horowitz play the Brahms Second in open concert with Toscanini for me seems, to coin a phrase, only yesterday; but scarcely is my tale of this event out of my mouth than the opaque regard of younger auditors reminds me that for them this unique constellation of talents means mainly an LP of such antiquity that RCA Victor issues it only with special, explanatory notes. Not long ago I made

some reference to the player piano; one of my listeners, a strapping youth with a blue-black beard and a draft-registration card, replied simply, "The what?"

Unhappy generation! What do they have, what can they possibly have, to replace the transports I experienced as a child visiting at my Uncle Ol's and Aunt Q-Belle's, in Mississippi, manipulating the levers, pumping like a fury, and somehow, almost miraculously, eliciting from the upright piano before me such expressions of contemporaneous *Zeitgeist* as *In a Little Spanish Town* and *Where the Shy Little Violets Grow*.

The seizure of nostalgia induced by the poverty of that callow youth's experience refused to leave me. It

Last February 4 died Edwin Welte, the last of the great makers of player pianos, who dealt with monarchs and captured on paper rolls the fingers of a half century's piano greats, including Debussy, Busoni, Ravel, and Scriabin. Mr. Moor, traveling through the Black Forest, visited him and talked to him three weeks before he died.

was renewed last year when I found myself in the superb, rugged landscape of southwest Germany, and recalled that one of the leading figures of player-pianodom lived in the region. Edwin Welte, who died only this past winter, was inventor of a process whereby the world's greatest pianists had recorded their interpretations on moving rolls of paper long before Mr. Edison's talking-machine achieved its first vogue. In the five decades after Welte patented his "reproducing piano" mechanism, he saw it rise to world fame, flourish for about a quarter of a century, and then fade a victim of the phonograph and, especially, the radio. I had heard that long-forgotten performances by some of the giants of modern pianism—Busoni, D'Albert, Leschetizky—still existed on piano rolls in Herr Welte's archive of some five thousand titles. Among these were piano rolls by such composers as Grieg, Mahler, Debussy, and Richard Strauss, playing their own works.

During that Black Forest visit I put in a long-distance call to the number listed in the Freiburg telephone book for "Welte, Edwin—engineer, rtd." The feminine voice which answered said her father could not come to the phone, but after I explained my interest she returned to say they would expect me that evening after dinner. I drove over, taking not the shortest but the most scenic route—unforgettably spectacular, the mountains, gorges, streams—and, after dinner in a restaurant facing Freiburg's cathedral with its scatological gargoyles, I left my car in the square and took a cab to Silberbachstrasse, number nine.

Edwin Welte's wife, dressed for company, received me in the foyer of their apartment. "I must tell you a little bit about my husband," she said, with a rehearsed manner and in the emphatic, singsong dialect of the Schwarzwald, which seems to italicize every syllable. "He's eighty-one years old, you know. Early in 1957 he suffered three strokes, the last one quite serious. He has to stay very quiet, and he tires easily. Also, you may find him difficult to understand—the last stroke made his speech rather unclear." I mumbled something about perhaps not seeing him at all, but Frau Welte said, "Oh, no, no—he's *counting* on seeing you."

She opened a door and there sat Edwin Welte, in an armchair with a fleecy blanket tucked about him from the waist down. Raising his hand to put it into mine seemed an enormous effort for him; and his greeting, of which I understood not one syllable, had to be repeated for me, like everything else he said that evening, by his wife, with the occasional help of their unmarried daughter, who also had joined us. Yet even felled by heart disease, paralysis, and deafness, Edwin Welte at eighty-one made a forceful impression; in his prime, he must have been a tornado. In his lapel he wore a ribbon denoting a coveted German World War I decoration, and a cluster of medals also hung on the wall in a box-frame. It was not hard to visualize the old gentleman forty years earlier as a spruce officer of the Imperial Army.

The three Weltes gave me a bit of background information. Herr Welte's grandfather Michael, a Black Forest music-box maker, achieved a measure of fame as inventor of the Orchestrion. This glorious machine-driven instrument, the apotheosis of the music box, was composed of pipes, reeds, and drums, and played selections triggered by a sort of enlarged music-box cylinder. A sensation greeted the one exhibited at Frankfurt-am-Main in 1848. Eight years later found even the Grand Duke Leopold of Baden ordering one, and King Charles of Rumania took delivery on another in 1878, two years before the inventor died.

In 1885 his three sons brought out an Orchestrion which played from perforated paper rolls far more convenient than the cumbersome wooden cylinders; but the demand for Orchestrions, never overwhelming, gradually dwindled to the vanishing point, even despite a special award won at the 1904 World's Fair in St. Louis. Alarmed by the disappearing Orchestrion market, Edwin Welte, old Michael's grandson, and his brother-in-law Karl Bockisch retired to the workshop and duly emerged with the reproducing piano, which adapted the Orchestrion's roll of paper to a more convenient and conventional household instrument. By 1905 they were corralling the leading pianists and composers of the day to record for the instrument they had rather whimsically christened the "Welte-Mignon." Their success was immediate and electrifying.

For that pitiable generation not old enough to include among its souvenirs the Welte-Mignon, Ampico, Duo-Art, or other player pianos whose cheery, preternatural jinglejangle enhanced the less anxious years of this century, we perhaps had better pause here for a brief breakdown on how they worked. A roll of paper, about eighteen inches wide, passed at a slow, uniform speed over a metal bar that contained a row of holes—one for each note on the keyboard, plus extras at each side controlling the pedals, respective volume of treble and bass, and so on. A pump (electric in the Welte-Mignon but operated by foot pedals in humbler versions, such as my Aunt Q-Belle's) developed a suction exerted, through the holes in the metal bar, upon the moving paper. When a perforation in the paper admitted air to a hole in the bar, pneumatic action would bring the corresponding hammer (or pedal, or whatever) into action.

If the principle sounds somewhat primitive in a civilization endowed with three-channel stereophonic tapes, there are plenty of testimonials to show that the Welte-Mignon hit the musical world of that time like a bomb. Felix Weingartner wrote of ". . . this instrument of genius." The Scots master pianist Frederic Lamond in 1905 voiced the common sentiment: ". . . it is only a matter of regret that it was not invented some seventy years ago, when the two great masters of piano playing, Chopin and Liszt, were at the height of their fame."

Then came the phonograph, movies, and radio, and the player piano went the way of the also once numerous carrier pigeon. In 1931 the Welte firm turned out its last reproducing instrument, and Edwin Welte resigned, disillusioned, to work on an idea for an electronic organ. It was the second time he seemed defeated, and not yet the last: World War I had resulted in confiscation of the lucrative piano branch-factory he had established at Poughkeepsie, New York after a trip to the United States in 1906; the bombs of World War II brought total destruction of the only working model of his electronic organ ever completed. From that time the Weltes lived on one floor of what, before French occupation troops moved into Freiburg, used to be entirely their own house.

During my call on the Weltes, our conversation ranged widely. Among other anecdotes I was told about a prank the Kaiser once played on Edvard Grieg. The Kaiser's yacht, equipped (as was every self-respecting ocean liner of the day) with a Welte-Mignon, put into Bergen one summer's day, and Grieg was invited aboard. The Kaiser greeted the composer and, remaining standing, engaged him in chitchat, during which Grieg, naturally, also stood. During this exchange, an attendant of the Kaiser's, under instructions revealing a side of Wilhelm for which he is not primarily remembered, set in motion in an adjoining salon a Welte roll of Grieg playing one of his own works, but a roll which, it transpired, he had not yet heard. According to Welte, Grieg at once recognized his own style of playing; but not imagining there could be a Welte-Mignon on a *boat*, he was in a frenzy of curiosity, shifting from one foot to the other until the Kaiser should release him to see who this incredibly accurate imitator was. The Kaiser finally had pity; he admitted his little joke and erupted into ponderous Prussian guffaws. Grieg's own reaction unfortunately is not recorded.

Another shipboard incident concerned the wife of Ferruccio Busoni, who was returning to Europe after her husband's death. Although all but paralyzed by grief and the loneliness of the just-bereaved, she had borne up heroically until, one day when she was lying in a deck chair and staring immobile at the sea, there drifted out from the saloon the sounds of a piano. She listened, unbelieving. "Ferruccio!" the new widow sobbed, finally breaking down, "Oh, Ferruccio *mio!*" By unlucky coincidence, the music was one of the many recordings Busoni had made for Welte, and for the widow the faithfully reproduced sounds once evoked by those beloved hands were a sudden call from beyond the Styx.

At the height of the Welte-Mignon's vogue, Welte and his brother-in-law held regular recording sessions in Freiburg and Leipzig. For such lions as Debussy and Ravel they took their equipment to Paris, and for the numerous Russian titans of that era they went to what was then still called St. Petersburg. Among those whom

Welte persuaded to record for him were the composers Debussy, Granados, Saint-Saëns, Grieg, Richard Strauss, Mahler, and Reger, plus such pianists as Busoni, Eugen d'Albert, the great Venezuelan keyboard empress Teresa Carreño, Alfred Reisenauer, Lamond, Leschetizky, Alfred Grünfeld, Max Pauer, Nikisch, Dohnányi, Franz Xaver Scharwenka, Emil von Sauer, Stephan Raoul Pugno, Bernhard Stavenhagen, Vasseli Sappelnikov, and Olga Samaroff. Others in the long, long list were Backhaus, Fannie Bloomfield-Zeisler (a Liszt pupil, as were a fistful of these other names), Falla, Fauré, Edwin Fischer, Ossip Gabrilovitch, Giesecking, Josef Hofmann, Horowitz, Landowska (playing Schumann, Schubert, Chopin, and Liszt's transcription of the *Dance of the Sylphs* from Berlioz's *Damnation of Faust!*), Josef Lhevinne, Elly Ney, Vladimir de Pachmann, Paderewski, Egon Petri, Ravel, Schnabel, Alexander Scriabin, and Serkin. There were giants in those days, and at one time or another Welte enticed most of them to his piano.

That same evening at the Weltes', I listened to a wide selection from the old inventor's treasure chest. In view of the unquestionable boon of having these piano rolls at all, it is perhaps ungrateful to start finding faults. Unfortunately there were a number of faults to find, with the reproduction as such. The greatest flaw, I felt, was a lack of fire—and this from the greatest pianists of an epoch when, due to Liszt's influence, pyrotechnics enjoyed a tremendous vogue. All the notes were there, but the volume was not. The fault lay purely and simply in the suction motor of Herr Welte's piano, at least of the one in Freiburg: it simply did not have the pneumatic power to bring the hammers crashing against the strings as the music and its interpreters at times cried out for them to do. There also was an occasional irritating small unevenness of tempo, caused, apparently, by a fluctuation in the roll's speed of movement in relation to the number of perforations passing simultaneously over the bar; it is inconceivable that this could have passed, in any era, for rubato. And while separate dynamic controls affected treble and bass, the bringing out of an inner voice, for instance, was technically impossible. There also were no nuances of quarter-, third-, or half-pedaling: for the literal mechanism of the Welte-Mignon, if the pedal is not up, then it's down; and that's that.

Some of the music on these rolls seems today ridiculously banal, tasteless, and even cheap, unless one has a sense of period and of humor. There are Liszt transcriptions galore: *La Campanella*; the Schubert *Soirées de Vienne*; the Fantasy on Beethoven's *Ruins of Athens*; a side-splitting potpourri from *Lucia di Lammermoor*, superbly played by Busoni; *Reminiscences* based on *Don Giovanni*; Mendelssohn's *On Wings of Song*; Chopin's *My Joys*. The listings probably scrape bottom with Carreño's playing of her own simpering *Petite Valse*, and one must seek consolation over Nikisch's hatchet-murder of three Brahms

Continued on page 111

by Percy Wilson

Towards the Dustless Disc

LATELY I read an article in a British illustrated magazine about the American home. It was a fascinating study by an American woman writer of the contrasts in color and the experiments in style which, she said, are typical of American desire for change but have been lacking in British designs.

The illustrations were both bold and attractive. But one of them simply shocked me, and I hope it is not typical of any American (or British) home. It showed a record player on a low platform at the side of a room, left open to the air, and with a rack containing records—open and without sleeves—alongside it. On the floor in front were more records, lying on top of one another, with their sleeves negligently disposed underneath.

What those discs must have collected in the way of dust and dirt I shudder to think!

In the old days, before electrical recording came along, the problems of dust and record wear hardly seemed to bother us. One cherished one's record of Caruso and his contemporaries in "*Chi mi frena*" and "*Bella figlia del amore*," of course, but the effect of dust was negligible compared with that of heavy sound boxes and steel needles. When fiber needles made their appearance, however, dust did begin to make a difference; the "fiber fans" began to make a ritual of record playing, much as the "hi-fi fans" do today. The need for cleanliness was stressed, and cleaning pads and brushes began to be used. I remember advocating the use of cotton cord instead of plush in one of my early *Gramophone* articles, on the ground that cotton cord retained a little moisture and so discharged any static electricity that might build up on the shellac disc.

The advent of electrical recording made the importance of cleanliness more apparent. Even with shellac discs and steel needles the pops and clicks, and the "gray lines," developed much more rapidly on dusty records, especially on some makes in which the grooves had been cut deeply and with a narrow top width. The electrical system, by extending the frequency range of recording, had increased the complexities of groove contour and at

the same time had made it more vulnerable to abrasive action.

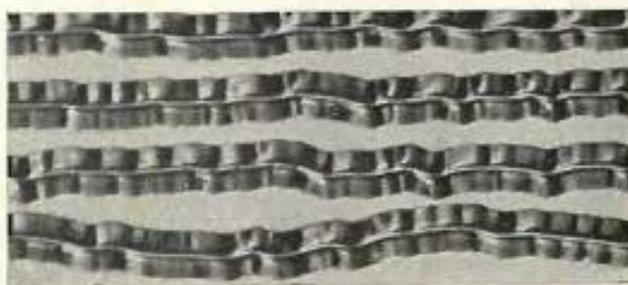
It was not until LP discs were introduced, however, that dust and static became truly crucial factors in the lives of records and styli. The reasons are not far to seek.

Obviously, the use of a microgroove makes the indentations extremely vulnerable to tiny particles of air-borne dust, and because of the extended range of recordings these indentations are themselves tinier and more easily rubbed out than ever before. The use of a slower turntable speed also accentuates these troubles, since so many more indentations are packed into each inch of groove length.

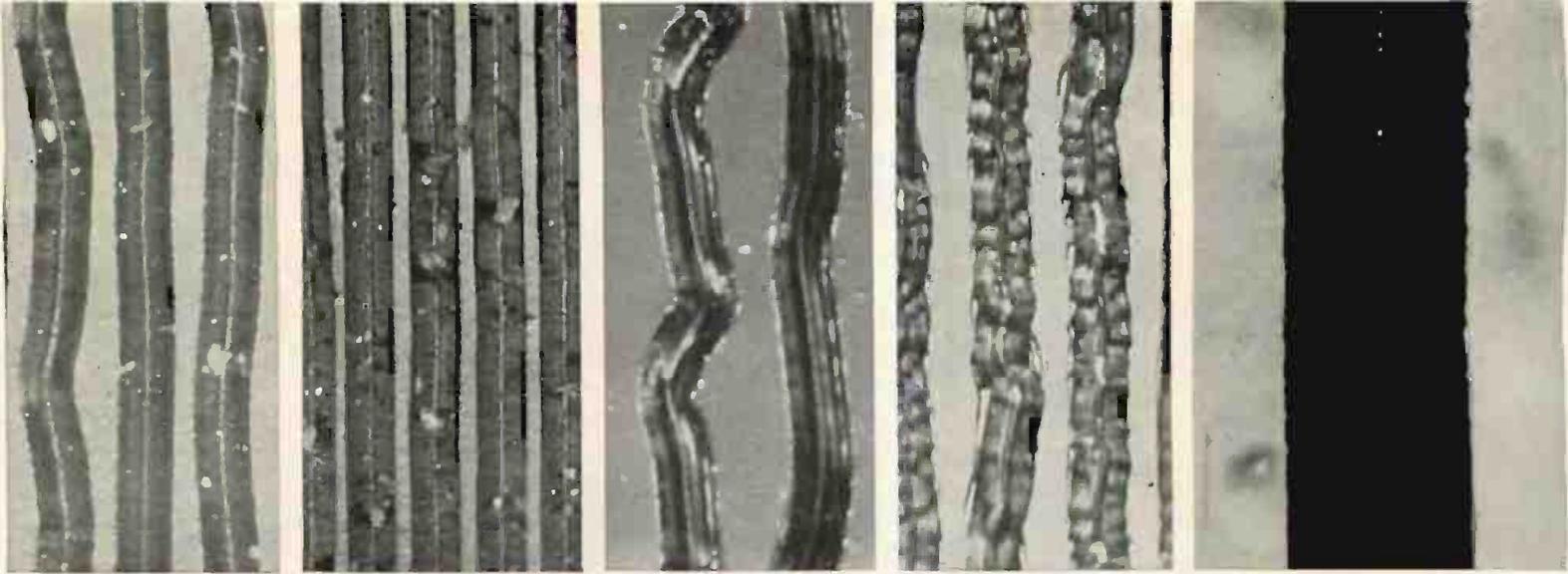
A modern LP microgroove is indeed a miracle of detail, as the microphotographs show. I am indebted for the illustrations in this article to Cecil E. Watts, who has made an intensive study of grooves and record wear. His microscope table with its traverse gears, rotating turntable, and multiple lighting system is a wonderful mechanism which ensures high-definition viewing and photography, particularly in the midnight hours when there is no passing traffic to shake the house.

The groove shown in the first picture had been scrupulously cleaned before the photograph was taken. Contrast this with the next picture, which shows the presence of air-borne dust in a microgroove that had otherwise been kept clean. This at the very least would lead to imperfect tracing of the stylus, and to impulsive pops and clicks.

What then shall we say of picture 3, which shows some



Picture 1. An unplayed microgroove, in pristine condition.



Picture 2.

Picture 3.

Picture 4.

Picture 5.

Picture 6.

really gritty particles embedded in the groove? All the bad tracing and surface noise effects will be accentuated and, in addition, stylus wear will be much accelerated. If records are left in that condition, it will not be long before the stylus begins to look like a chisel, and then the fun really starts.

Picture 4 shows what happens. Record material is shaved from the walls of the groove, especially at points of high acceleration. Some of it falls to the bottom of the groove; some of it is wedged across. Much of it becomes molten under the heat created by the pressure of the stylus. In that condition it will partially obliterate some of the indentations and some of it carrying with it the particles of gritty dust will adhere to the stylus itself. Thereafter, the abrasive action is increased, and we get the effects shown in picture 5, where much of the modulation has been ironed out.

I should stress at once that this does not represent a really bad case. The record was still playable, and indeed some people would not notice much amiss, beyond a little roughness. But the effect is cumulative; once this stage is reached the combination of groove and stylus wear soon becomes ever more destructive.

These illustrations will have served, I hope, to demonstrate the wisdom of scrupulous care in the playing and handling and storage of records in order to keep them clean and free from dust. But the more important part of the story still remains to be told. Not only is vinylite, the modern LP material, softer and therefore more easily melted and worn than the old-fashioned shellac (with its various "fillers"), but its tendency to attract dust is powerfully increased by the use of a nonconducting stylus such as a sapphire or diamond.

Remember the Wimshurst machine from school science classes? Two glass or celluloid discs were set rotating in opposite directions and were rubbed on the surface by brushes. A high-voltage charge was thereby created, and this could be transferred to collectors at opposite ends. During the Second World War the principle was developed in the Van der Graaf generator to give static charges of very high voltage.

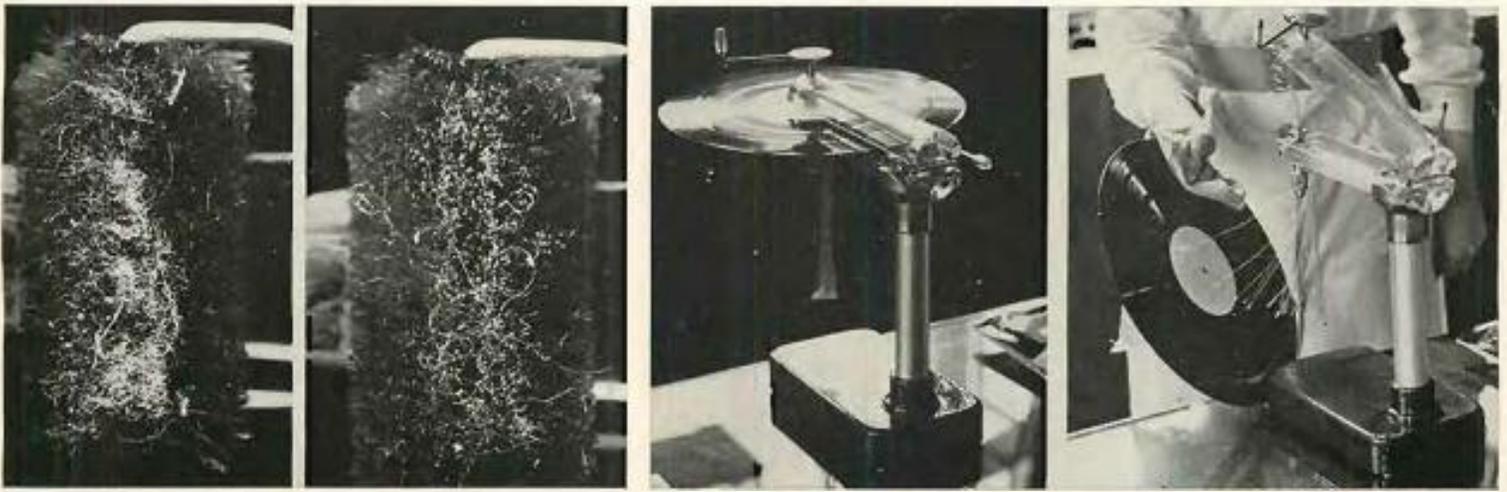
Well, the modern LP record is a highly suitable element for the creation of static electric charges both by rubbing with a stylus and by the mere extraction from a

sleeve, especially if the sleeve is made of plastic which does not retain moisture.

Quite high electric charges can in fact be created and retained by a microgroove disc. And a static electric charge always attracts dust, hairs, and what not. I recall a remarkable illustration of this. One day when I was visiting one of the *Gramophone* record reviewers, his Persian cat jumped on to the reviewer's shoulder just as he was changing a disc on his record player. Believe it or not, the cat's hairs stood on end; some of them flew about eighteen inches across the space to attach themselves to the surface of the record! On another occasion when a friend of mine was turning over a record, he became conscious of an intense tingling sensation and only then noted that the hairs on his bare forearms were standing on end.

If that will happen to hairs, what is the effect on atmospheric dust? The sad truth is that if records are left lying about, or if the turntable and other parts of our record players are not kept clean, the discs become smothered with dust. Even keeping the records in polyethylene sleeves is not a complete answer; for, as already noted, the rubbing of the sleeve on the disc creates a static charge which attracts dust.

Where do we go from here? The first suggestion of the recording companies was that before being played each record should be cleaned with a barely damp cloth. Such a procedure would discharge the disc so as to defeat its special attraction for dust. But this method does not take care of static charges induced during playing, nor can it remove completely all the dust that has been trapped in the groove. The next idea that came along was to treat the surface of the disc with an antistatic liquid. Several such liquids have been proposed, the simplest of which is one or another of the detergents used by housewives. In course of use, however, these detergents have been found to have the effect of roughening the surface of the record; they remove the natural oils that are used by the recording companies to make the record material flow during pressing, and in this way the disc lubrication is reduced. The effect of this is to be seen in picture 6, which is a highly magnified section of groove showing how the surface is rubbed up by tracing without lubrication. This microphotograph was taken



Two successive playings of one record yielded these results.

The Watts Parastat discharger, shown at rest and in action.

after only one playing with a diamond stylus at 3 grams playing weight. Clearly, that process should not be repeated.

Other antistatic liquids do not have this effect. One that is commonly used is glycoethylene (or, to give it its full name, polyethylene-glycol-400-monolaurate). It is used in factories to prevent the accumulation of static on conveyor belts. It has proved particularly successful as an antistatic for discs but only for a short time after its application; it has the advantage of being an electrical conductor even when dry, but in that state it does not adhere readily to record material. Other antistatics that have been used with successful temporary effects, but display similar limitations, are molybdenum disulfide and cetyl trimethyl ammonium bromide.

Several methods have been used to inhibit the creation of static during the playing process. The first is to attach a radioactive particle to the underside of the pickup or to the arm. This ionizes the air in the vicinity of the stylus, thereby discharging any static on the disc itself. But it does not remove any dust that may be there, or prevent more dust from falling; it only neutralizes the special attraction to dust.

The second method is to attach a brush to the cartridge, but again, this is not sufficient in itself, since it only disturbs the dust.

Other methods involve combinations of brush and radioactive particle, or of brush and antistatic liquid. Typical is one devised by Mr. Watts and now in commercial production. It consists of an arm, pivoted at one end, and at the other supporting a plush pad dampened with ethylene glycol. It is carried across the record by a small brush of nylon bristles, each bristle with a cone-shaped tip. These bristles ride in the grooves and touch the bottoms, disturbing the dust that may be lurking there. The pad deposits a small amount of antistatic on the record and simultaneously collects the dust that has been disturbed. The pictures show its condition after playing one twelve-inch LP side, and what it picks up during a replay immediately afterward—demonstrating that the effect, although drastic, is still not perfect.

Probably what happens is that the antistatic does not come into operation quite soon enough; there is still some electrical attraction to prevent the brush and pad

from loosening and collecting all the particles. This conclusion is borne out by the fact that the efficiency of the device is greatly improved if a radioactive particle with an area of activity of a few square inches is attached to the arm just behind the plush pad.

Unfortunately, the most potent radioactive materials are not suitable for general public use: they don't have a high enough tolerance factor. One does not want to give a user a high dose of radioactive emanation every time he plays a record! From this point of view gamma radiation is taboo. One wants adequate beta radiation with only a small amount of gamma.

As an experiment, I managed a year or two ago to get hold of a tiny particle of yttrium and strontium-90 and found it most successful as a destaticizer. But it is dangerous stuff to leave about. A line source of radioactive tantalum wire with an emission of about one millicurie was also found to be adequate: thirty-two turns of a record were enough to discharge the static completely. But the wire, too, has too much gamma emission for safety at a distance of less than a foot or so.

Further experiment showed that an emission of about 100 microcuries would be sufficient to do the trick in combination with brush and glycoethylene. Even this combination, however, did not make the record permanently inert to static: the effect wore off with time. Further, it did not deal with the problem of creation of charge by the mere insertion into or withdrawal of a disc from its sleeve. Such a charge can be quite potent.

It is possible that now Mr. Watts has come up with the real answer to these problems. His new machine, which he calls a *Parastat*, permanently destaticizes both sides of a record in a space of ten seconds. It is a somewhat elaborate device for home use, but it could well be used by manufacturers or even dealers, since its effect is long lasting.

The pictures show general views of the instrument. It consists mostly of a rotating spindle on a special stand. A disc is placed on this spindle between two perspex jaws, on each of which a pad and row of nylon bristles is disposed. When the top jaw is brought down, the record can be rotated by means of the handle; then the pads and bristles can be brought into contact with each side of the disc by a lever arrangement. *Continued on page 110*

This
is where
the music
begins

Furniture by JENSRISOM DESIGN INC., N. Y.



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

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by  ROLAND GELATT

music makers

LONDON: For an American, perhaps the most refreshing aspect of life in London in this spring of 1958 is the almost total absence of talk about The Recession. England's economy seems extraordinarily healthy, and the dol-drumms across the ocean appear very far distant. Nowhere is business better than in the record and high-fidelity equipment industries. The Chancellor of the Exchequer inferentially acknowledged as much in presenting his recent Budget. To stimulate further consumer buying, the Chancellor appreciably lowered Purchase Tax on a wide variety of goods. But there were "a few big revenue producers, notably cars, wireless and television, gramophones and records, and cosmetics" on which Purchase Tax was not reduced. These items remain taxed at a rate of sixty per cent. The record industry does not, of course, relish being taxed so highly, but some comfort is derived from the knowledge that records rate with cars and cosmetics as important producers of tax revenue.

One sees evidence of the flourishing record trade everywhere. You cannot walk more than a few blocks in central London without passing a well-stocked record shop, and there are said to be literally hundreds of first-class dealers in other cities and towns throughout the British Isles. The firm of W. H. Smith and Son, which controls thousands of bookshops and newsstands in Britain, has announced that 200 of its major stores will shortly be fitted out for record selling. It is thus understandable, in view of this far-reaching network of dealers, that EMI and Decca should view the incursion of mail-order record clubs here with genuine alarm. To date, British record clubs have been fairly small in scope: they have only nibbled at the fringes of the business. But if, as rumor has it, Philips launches a Columbia-style record club here in a really big way, there will be some explosive repercussions.

The equipment makers are naturally

sharing in the boom. According to the Radio and Electronic Component Manufacturers Federation, production of components increased seven times in volume from 250 million units in 1946 to 1,750 million units last year. I could obtain no comparable figures for high-fidelity equipment as such, but the crowds who thronged this year's London Audio Fair showed that interest in good sound here is at an all-time high. The third London Audio Fair was held, as before, in mid-April at the Waldorf Hotel, and some 53,000 people attended during the four days it was open.

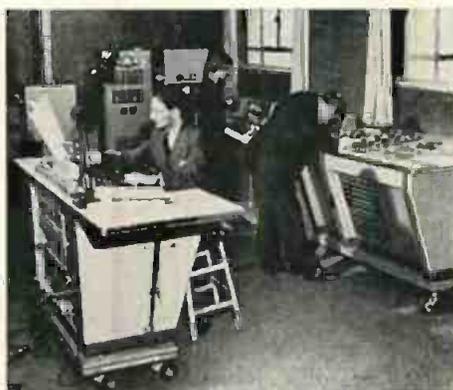
Previous London fairs have been described as the quintessence of good manners and soft-volume gentility. What I saw of the 1958 fair did not seem all that impeccable. Crowds coursing frenziedly through corridors and high-pitched sound seeping through walls made a transatlantic visitor seem very much at home. I wonder, really, whether it is in the nature of the beast for an audio fair to be altogether mannerly.

STEREO SOUND, on discs and tape, got top billing at this year's London Audio Fair. As it turned out, the discs crashed the party at the last minute. Originally there had been no plans to demonstrate stereo records this spring. Neither Decca nor EMI intended marketing them here until much later

in the year, and it was considered foolhardy to stimulate interest in disc stereophony too early in the game. Pye Records, however, jumped the gun and succeeded in opening up the London fair to disc stereo as well as tape stereo.

The news broke two days before the fair opened, when members of the press were invited to the Waldorf for a surprise preview of stereo discs and equipment that Pye had just developed. The discs themselves provided no great revelation. They are cut according to the 45/45 system, though they differ in some particulars from the Westrex records. The chief news lay in their imminent availability. Pye's first release of stereo records is scheduled to reach British dealers in May. The Hallé Orchestra dominates the list with four records devoted to symphonies by Mozart, Beethoven, Dvořák, and Sibelius, and a fifth given over to opera overtures. Other stereo discs announced by Pye for release in May include a Bach-Widor recital played by Ralph Downes on the Royal Festival Hall organ, a collection entitled "Larry Adler in Concert," and a number of pop songs done in stereo on seven-inch 45-rpm. The price of these records "will be less than twenty-five per cent above the current prices of conventional records." Incidentally, the stereo taping has been done by Pye's own engineers under the direction of John Mosely. These new discs, I was told, were made quite independently of Mercury's stereo tapings.

Along with the records, Pye gave out details about a stereo disc player which will be available in June and will cost in the neighborhood of \$170. This equipment consists of two small elliptical speakers and a player unit housing amplifiers (3.5 watts stereo output), a Collaro RC 4/564 turntable-arm assembly, and a Ronette BF 40 stereo cartridge. The latter comes from Holland and will reputedly be sold in the States for some-



Mosely and Pye—cohorts at stereo work.

Continued on next page



Callas bears lilies to Malibran.

where under ten dollars (with a sapphire stylus). A somewhat more elaborate system is to be manufactured by a Pye subsidiary, Pamphonic Reproducers Ltd. This one will cost about \$225 and will use more powerful amplifiers and larger speakers.

Pye's press demonstration prompted Decca and EMI to take the wraps off their own stereo discs. Neither company put on an official stereo disc demonstration as such, but sample records were made available to exhibitors who were equipped to play them. Both Decca and EMI already are well into production of stereo discs in anticipation of their general release—in England and the United States—this fall. Arthur Haddy, Decca's chief engineer, tells me that the initial Decca-London stereo disc release will comprise more than two hundred different recordings. In addition to its stereo discs, Decca is manufacturing a stereo cartridge in the factory that produces its precision navigation equipment.

Stereo discs did not quite steal the show at this year's London Audio Fair. Several new tape machines were exhibited, and there was as much interest as ever in Peter Walker's electrostatic loudspeaker (or rather loudspeakers, since two of them were set up in the demonstration room for reproducing stereo tapes). Mr. Walker told me that he cannot even begin to cope with the demand for his electrostatic speaker here in Britain, and as a consequence, for the time being he does not contemplate exporting to the United States. There remains a possibility, however, that patent rights to the Walker speaker may be sold to an American manufacturer.

PYE'S ENTRY into the stereo disc picture presages for this company a more ambitious program in the record busi-

ness. Although Pye is one of Britain's largest electrical manufacturers, its record division so far has concentrated mainly on putting out British pressings of recordings made by Mercury, Westminster, Vanguard, and other companies. In the past twelve months, however, Pye has invested heavily in some elaborate recording equipment, and the firm is now embarking on a full-scale recording program of its own. There are rumors, indeed, that the reciprocal agreement between Pye and Mercury will not be renewed. If such a rupture does in fact take place, Pye may eventually set up its own subsidiary in the United States.

EASILY the most rewarding evenings in my first fortnight of London concert-going have been those on which Otto Klemperer conducted the Philharmonia Orchestra at Royal Festival Hall. Klemperer has become an idol of the London musical public and invariably sells out the house. This will come as no surprise to anyone who has heard his recent recordings with the Philharmonia and who knows the vigorous, disciplined quality of his work these days. To see Klemperer in person adds a further dimension to the intense devotion and straightforward honesty of his music making. He walks with a cane a trifle uncertainly and conducts—usually with fists clenched—in taut, abrupt movements; but he is nevertheless a towering figure of a man and conveys a sense of towering musical authority. His *Don Juan* and *Till Eulenspiegel* were the high spots of the two concerts I heard; for once they sounded like well-built symphonic structures rather than gaudy strings of orchestral effects. Walter Legge hopes to have Klemperer record them for EMI-Angel this fall.

Otherwise there has been little of great moment to date. A concert by the visiting Leipzig Gewandhaus Orchestra under Franz Konwitschny turned out to be no better than one might have expected from its records. The strings have the homogeneity characteristic of well-trained German orchestras and the brass is plangent and powerful, but the over-all effect was rather depressingly soggy. Conducted by a more vital musician than Professor Konwitschny, however, the orchestra might better live up to its Mendelssohnian reputation.

DURING a quick visit to Paris I was brought up-to-date on the French capital's reëmergence as a source of important recordings for the international market. Paris went through a lean pe-

riod, phonographically speaking, a few years ago, but there is much in progress now. Véga and Westminster have just collaborated on the first stereo recording of Berlioz's *Requiem*, made under Scherchen's direction in the Invalides, where the work received its first performance more than a century ago. Véga-Westminster are also recording the complete orchestral music of Ravel, played by the Paris Opera Orchestra under Manuel Rosenthal.

Late in May, Sir Thomas Beecham is scheduled to begin recording *Carmen* in Paris. The role of Carmen will be taken by Victoria de los Angeles, Nicolai Gedda is to sing Don José, and Janine Micheau will take the part of Micaela. Earlier Paris sessions by Beecham yielded the Haydn *London Symphonies* (with the Royal Philharmonic) and the Berlioz *Fantastique* and Beethoven *Pastoral* (with the Orchestre National). Another recent Paris recording made by Pathé-Marconi, the EMI French affiliate, is Glinka's *A Life for the Czar*, conducted by Markevitch and featuring Boris Christoff.

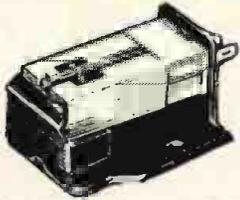
Jacques Leiser, the guiding angel of the "Great Recordings of the Century" series, disclosed some of his plans for the future. There is no space to detail them all here, but Wagnerians ought to be told that a record of *Walküre* and *Götterdämmerung* excerpts featuring Frida Leider and Friedrich Schorr is in the works. A recital of Lotte Lehmann's opera aria recordings for Parlophone-Odeon is also on the way and much, much else. The "Great Recordings" have turned out to be a decided commercial success in France.

MARIA CALLAS is to record Donizetti's *Anna Bolena* and Verdi's *Macbeth* this summer, if all proceeds according to plan. En route to Milan recently the diva spent a few hours in Brussels between planes. Pathé-Marconi's sagacious Pat Amore decided this offered a perfect opportunity for Callas to pay homage to Maria Malibran, the dazzling early-nineteenth-century prima donna who lived at Ixelles near Brussels and is buried there. Unfortunately, nobody at La Malibran's chateau ever had heard of the lady. Finally an old porter was found who remembered seeing a bust of Malibran in the attic. It was duly brought forth, polished up, and mounted on a pedestal. Callas arrived bearing lilies, and the result is pictured above.



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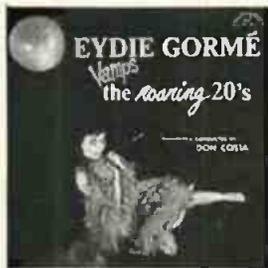
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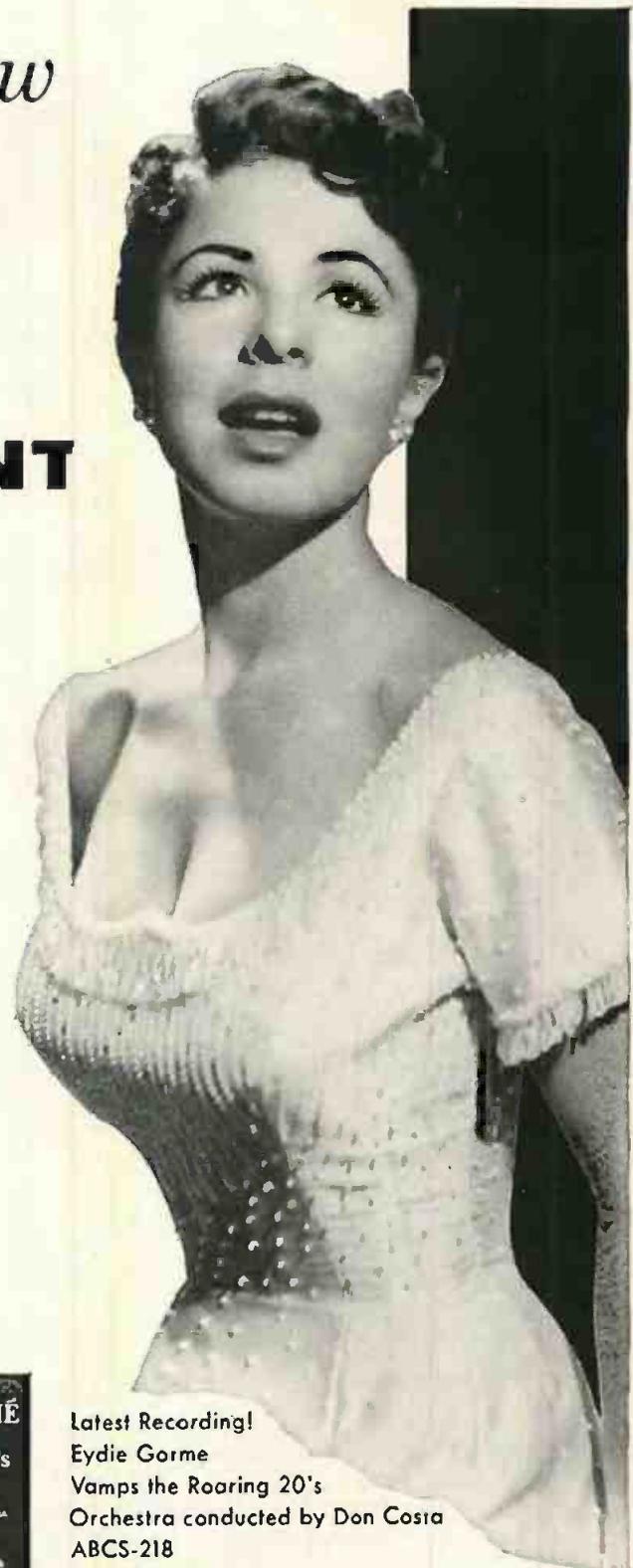
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A new series of recordings featuring memorable performances of classic works, recorded before the microgroove era, by artists of international reputation. Whenever music lovers gather, these artists are wistfully recalled, for despite later competition, their interpretations remain unique, meriting a place of honor in any library of select discs.



Every re-issue restores a legendary performance to living experience and displays the great artist at the height of his inspiration, interpreting a work closely identified with his name and fame. In France, these records have won the 1957 *Grand Prix* of the Académie Charles Cros. The packaging and booklets, as always with Angel Records, are de-luxe — a joy to the discriminating.

Great Recordings of the Century

“... will be warmly welcomed by all who value high fidelity performances even more than hi-fi recordings”.

— *Saturday Review*, October, 1957

FRITZ KREISLER Plays

Beethoven Violin Concerto with London Philharmonic conducted by John Barbiroli

This 1936 recording is a memento of Kreisler's art when he was sixty-one years old. Here, as always, Kreisler personifies Viennese charm, warmth, sparkle, and sentiment. Angel COLH-11

ALFRED CORTOT • JACQUES THIBAUD • PABLO CASALS

Haydn Trio #2 in G, Op. 73 • Schubert Trio #1 in B-flat, Op. 99

In 1926-27, after 21 years of playing together, the Cortot-Thibaud-Casals Trio recorded these famous performances which critics still hail as definitive. Schumann wrote (about the music), "The world shines in new splendor after hearing Schubert's Opus 99". Angel COLH-12

ADOLF BUSCH CHAMBER ORCHESTRA

Adolf Busch, Conductor

Bach's Six Brandenburg Concertos — Complete
Soloists: Adolf Busch (violin), Evelyn Rothwell (oboc),
Aubrey Brain (horn), Marcel Moyse (flute),
George Eskdale (trumpet), Rudolf Serkin (piano)

Musical integrity and Adolf Busch go hand in hand. In 1935, this memorable recording of the Brandenburg Concertos became a model for authentic treatment of Baroque works. Angel COLC-13/14

EDWIN FISCHER Plays and Conducts Bach

Piano Concertos #5, #4, #1 (with Chamber Orchestra)

Recorded 1933-38, these discs present Edwin Fischer in his musical prime. Like Bach at the harpsichord, Fischer conducts from the piano. Angel COLH-15

NADIA BOULANGER • Music of Monteverdi

Vocal Soloists (including Hugues Cuenod & Doda Conrad) & Instrumental Ensemble under the direction of Nadia Boulanger

David Hall's accolade is as valid today as it was in 1937: "Sets a very nearly all-time high in perfection of musical style, execution, and reproduction; every one of the nine Monteverdi works represented is a masterpiece." Angel COLH-20

ARTUR SCHNABEL Plays

Schubert Piano Sonata in B-flat • Allegretto in C minor

In 1939, Schnabel had for music lovers no peer as "Beethoven's high priest". Yet, to many it seemed as if it was Schubert on whom he lavished his tenderest affection. Olin Downes described Schnabel's playing as having "perfect proportion, depth of thought, and genuineness of feeling". Angel COLH-33

SERGE PROKOFIEV • Composer-Pianist

Prokofiev Piano Concerto #3 in C major
(with London Symphony, Piero Coppola, Conductor)
and 18 short selections for piano solo

In 1932-35 audiences still knew Prokofiev both as a composer and as an excellent concert pianist. This disc, on which he plays his own compositions, has, therefore, an extra degree of authenticity. Angel COLH-34

FEODOR CHALIAPIN • Basso

Excerpts from *Boris Godounov*, Arias from *Ruslan and Ludmilla*, *Roussalka*, *Prince Igor*, *Sadko*

Recorded in 1925-31 these interpretations have never been equalled. Krehbiel described Chaliapin's Boris as "heartbreaking in its pathos, terrible in its vehemence and agony". Angel COLH-100

CLAUDIA MUZIO • Soprano

Italian Opera Arias from *Sonnambula*, *Norma*, *Trovatore*, *Traviata*, *Forza del Destino*, *Mefistofele*, *Cavalleria Rusticana*, *Boheme*, *Tosca*, *Adriana Lecouvreur*, *L'Arlesiana*

Included on this disc of 1934-35 recordings are two arias (Traviata & Mefistofele) that every vocal record collector puts at the top of a list of all-time greats. An Anna Magnani of opera, Muzio was cast more frequently than any other diva at the Met as Caruso's leading lady between 1916 and 1921. Angel COLC-101

ELISABETH SCHUMANN • Soprano

Lieder of Hugo Wolf and Richard Strauss

These performances, recorded between 1927 and 1946, have been hailed by critics everywhere as perfect. Angel COLH-102



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Future Angel Editions of GREAT RECORDINGS OF THE CENTURY will include Casals playing the Bach *Unaccompanied Cello Suites*, the Cortot-Thibaud-Casals Trio in the Beethoven *“Archduke”* Trio, and Fritz Kreisler in the Brahms *Violin Concerto*.

Reviewed by

PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
RAY ERICSON
ALFRED FRANKENSTEIN
DAVID JOHNSON
ROBERT CHARLES MARSH
MAX DE SCHAUENSEE
HAROLD C. SCHONBERG
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JOHN S. WILSON

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CLASSICAL

BACH: *Brandenburg Concertos* (complete)

Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.
WESTMINSTER XWN 2219. Two 12-in. \$7.96.

In most respects this belongs near the top among the complete Brandenburg recordings. Redel's tempos are convincing, on the whole; the playing is excellent; the balances are mostly just, a difficult thing to attain in this music; and the sound is first-rate. Especially commendable are the lovely viola playing in No. 6 and the fine trumpeting in No. 2. Only a couple of small weaknesses prevent this set from ranking with the Prohaska, the Münchinger, and the Sacher. In No. 1, the basses are slightly behind in the third movement, and the first Trio of the Minuet is rather sluggish. No. 5 is the only concerto with faulty balance, but it is serious here: the harpsichord is too faint. That is no doubt how it would sound from most seats in a concert hall too, but here is one case where art can and should improve upon nature. It is up to the recording engineer to see to

it that the right-hand part of the harpsichord, which frequently is as important as the flute and solo violin parts, can be clearly heard. N. B.

BARBER: *Medea's Meditation and Dance of Vengeance*—See Prokofiev: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 16.*

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

Igor Oistrakh, violin; Pro Arte Orchestra (London), Wilhelm Schneechter, cond. ANGEL 35516. 12-in. \$4.98 (or \$3.98).

With most of the great violinists of the world offering this concerto on discs, it would be irony indeed if twenty-seven-year-old Oistrakh turned up with the most convincing recording.

But I'm not sure that he hasn't done it. Certainly, if one enjoys this score from a romantic point of view, the genuine freshness and youthful exhilaration of this performance is something that even the finest of the older artists can no longer match. Technique may improve with years and wisdom deepen, but two or three decades of concertizing extracts its own price in terms of both physical and spiritual vitality. For those who prefer a classical reading of the score, the Grumiaux edition remains outstanding; but in the romantic style, young Ois-

trakh has taste, individuality, and power.

The recording favors the violin, thus creating some moments of faulty balance when accompaniment from the solo wind becomes needlessly indistinct, but the general effect is that of lifelike and agreeable sonics. R. C. M.

BEETHOVEN: *Sonatas for Violin: No. 8, in G, Op. 30, No. 3; No. 9, in A, Op. 47 ("Kreutzer")*

Nathan Milstein, violin; Artur Balsam, piano.
CAPitol. PAO 8430. 12-in. \$4.98.

BEETHOVEN: *Sonatas for Violin: No. 6, in A, Op. 30, No. 1; No. 9, in A, Op. 47 ("Kreutzer")*

Arthur Grumiaux, violin; Clara Haskil, piano.
ERIC LC 3458. 12-in. \$3.98.

The *Kreutzer* Sonata is a better violin concerto than the work Beethoven actually wrote in that form, hence its popularity and reputation even among those who normally pay little attention to the sonata repertory. A really distinguished new recording has been needed for some time, and here we are suddenly given two in the same month.

The Grumiaux-Haskil disc is the third in what will be a complete edition of the

Beethoven sonatas. (Only Op. 12, Nos. 2 and 3 and Op. 30, No. 3 are now lacking from their hands.) The excellence of both artists, the effectiveness of their collaboration, and the agreeable quality of the recording they have received have been cited here before. This new record is every bit as fine as its predecessors and is recommended without any reservations.

Both the Milstein performances are the work of an exceptional artist, the coupling (Op. 30, No. 3 is the so-called *Champagne Sonata*) is an attractive one, placing what are probably the two most popular Beethoven works in this form back to back.

The Grumiaux is probably the better all-round buy, however: first, because it's a dollar less in price; second, because it is a more brilliant performance in which the pianist is a capable peer rather than an accompanist. But if Milstein is one of your favorites, or the Capitol coupling is appealing, you will find the other disc most acceptable. R.C.M.

BEETHOVEN: *Thirty-three Variations on a Waltz by Diabelli, Op. 120*

Rudolf Serkin, piano.
COLUMBIA ML 5246. 12-in. \$3.98.

Beethoven's *Diabelli Variations*, his farewell to the piano, come after even the last of the thirty-two sonatas, although begun before the completion of that mighty series. Fittingly, they rank among the greatest variations ever written and are a suitable candidate for the premier position among all compositions for keyboard instruments.

There have been acceptable editions in the catalogue for a number of years; indeed that of Leonard Shure for Epic still rewards anyone's attention. But there is no doubt that coming from a pianist of Serkin's reputation, this music will now reach a wider audience than ever before. Having heard him perform these variations in recital in the recent past, I can say with some conviction that this is an excellent recorded likeness. Of the playing itself little comment is needed other than to observe that it is in every way worthy of one of the great artists of our time. This is inexhaustible music, responding both to Serkin's brilliance and the probing solidity of the old Schnabel society recording.

The recorded sound is excellent, but the background is noisy. There are voices in it—one of them Serkin's—miscellaneous rattles, and crickets, real live crickets, singing with their lusty *élan*. Bucolic Beethoven possibly is to be expected from Vermont pianists, and the origin of the recording is presumably the Marlboro Festival of 1957. R.C.M.

BEETHOVEN: *Trios for Violin, Viola, and Cello: No. 2, in G, Op. 9, No. 1; No. 4, in C minor, Op. 9, No. 3*

Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello.
RCA VICTOR LM 2186. 12-in. \$4.98.

Don't let that Op. 9 fool you. This is

not juvenile stuff. Beethoven thought this the best of his early work, and generations of musicologists and string players have agreed.

RCA Victor have a flair for all-star chamber groups, and this one certainly lacks nothing in reputation. Moreover the artists seem to enjoy working together, making this the edition of these trios most people are likely to prefer.

The recorded sound is good but a little confined, presumably due to a rather heavily treated studio. R.C.M.

CHOPIN: *Bargurolle, Op. 60—See Mozart: Concerto for Piano and Orchestra, in C minor, K. 491.*

CHOPIN: *Piano Works*

Nocturnes: in E flat, Op. 9, No. 2; in D flat, Op. 27, No. 2; Polonaise, in C minor, Op. 40, No. 2; Scherzo, in B flat minor, Op. 31; *Bargurolle*, in F sharp, Op. 60; Waltzes: in C sharp minor, Op. 64, No. 2; in E flat, Op. 18.

Rudolf Firkusny, piano.
CAPITOL PAO 8428. 12-in. \$4.98.

Firkusny typifies the younger generation of Chopin pianists at its best. He scrupulously observes the notes, accents, and dynamic indications (unlike many of the old timers, who took all kinds of liberties) He is a superlative technician and commands a singing tone. And he is not a pounder. Where all too many pianists, coming to the *allegretto* section of the B flat minor Scherzo, put their foot on the pedal and whale the daylights out of the keyboard, Firkusny actually *lifts* his foot and relies on his fingers. The effect is delicious. He still is a little objective in his interpretations. Musical and sensitive as they are, a sense of really strong personal involvement is lacking. Yet very few pianists of his generation can give us this kind of Chopin, this combination of delicacy and strength coupled to a tone that has wonderful resource of nuance. Such poised playing can evoke nothing but admiration. H.C.S.



Rudolf Firkusny: no pounder he.

DEBUSSY: *Pour le piano, Suite; Images: Reflets dans l'eau; L'Isle joyeuse; Estampes: Soirée dans Grenade*
†Ravel: *Sonatine; Valse nobles et sentimentales*

Friedrich Gulda, piano.
LONDON LL 1785. 12-in. \$3.98.

Where Gieseking in these works is all color, delicacy, and perfume, Gulda is strong, direct, and even severe. Yet somehow the music does not suffer. In fact, the interpretations of the young Austrian pianist are highly impressive—charged with rhythm, magnificently articulated, intensely musical. For once, the listener is hearing all the notes, and it may come as a novel experience (only too often pianists in impressionistic music hide beneath a smokescreen of pedal). This may not be everybody's Debussy and Ravel, but it is a perfectly valid outlook. I find it one of the most interesting and best-played discs of French piano music I have ever heard. H.C.S.

FAURE: *Shylock, Op. 57*
†Lalo: *Divertissement*

Frederick Widemann, tenor (in the *Fauré*); Philharmonia Orchestra of Hamburg, Heinz Steinecke, cond.
M-G-M E 3520. 12-in. \$3.98.

Aside from the *Nocturne*, nothing of Gabriel Fauré's lovely incidental music to Edmond Haraucourt's *Shylock* (a play after Shakespeare's *Merchant of Venice*) has reached discs, and none of it is ever heard in the concert hall. This is a pity, because the music, while not the equal of that for *Pelléas et Mélisande*, has a simple, chaste charm and a mood that is generally reposeful. There are two vocal sections, too, as fine as many of Fauré's songs.

As for the Lalo *Divertissement*, it is a delightfully tuneful suite made up of excerpts—mostly ballet music—salvaged by the composer from his early, ill-starred opera *Fiesque*.

In view of the fact that all the performers on this disc are German, the music emerges with an amazing number of Gallic characteristics. Steinecke's direction has appropriate lightness and delicacy, and Widemann's tenor solos in the *Fauré* are reasonably French in sound and accent. Although the reproduction lacks the sheen we have come to expect from present-day discs, this first complete recording of both suites is eminently worth a hearing. P.A.

HINDEMITH: *Concert Music for Piano, Brass, and Two Harps; Concerto for Orchestra; Cupid and Psyche*

Monique Haas, piano (in *Concert Music*); Berlin Philharmonic Orchestra, Paul Hindemith, cond.
DECCA DL 9969. 12-in. \$3.98.

Another in the magnificent series of Decca records in which Hindemith conducts his own music with the Berlin Philharmonic. None of the three pieces has previously been recorded. *The Con-*

cert Music for Piano, Brass, and Two Harps (not to be confused with the Concert Music for Brass and Strings, of which two recordings exist) is an example of the lofty, philosophic Hindemith. It makes marvelous use of the severe, commanding sonorities of brass and very subtle use of the close-lying sounds of piano and harps; the chorale and variation are of its substance; and the whole proceeds from the same impulse that led Hindemith to write his verbal panegyric on Bach. Bach lies also in the background of the *Concerto for Orchestra*, but the Bach who wrote for the Brandenburg house ensemble rather than the Bach who composed for the Leipzig organ. The concerto is one of the most zestful, brilliant, and vigorous things in Hindemith's entire output; it is also very large in its thrust and ceaselessly dynamic in its movement. *Cupid and Psyche*, subtitled "Ballet Overture," brings in a third aspect of the composer's expression. Inspired by frescoes in the Villa Farnesina in Rome, it suggests the Italian Renaissance in its relatively light instrumentation and its fluent tunefulness; it is also short and small-scaled.

This entire production has the ripe authority of a very great musician. That goes for the performance and recording as well as for the music itself. A.F.

LALO: *Divertissement*—See Fauré: *Shylock*, Op. 57.

MOZART: *Concerto for Piano and Orchestra*, in C minor, K. 491
†Chopin: *Barcarolle*, Op. 60

Walter Gieseking, piano; Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35501. 12-in. \$4.98 (or \$3.98).

There must be something about this concerto that broke down Gieseking's icy reserve vis-à-vis Mozart. Not that the late master pianist throws caution to the winds here. But the dramatic intensity of this work, immediately caught by Karajan's orchestra, sweeps through the solo part as well. The result is one of the more stirring performances of this work on records, marred only by small but important matters of balance: the bassoons are too weak in the first movement, and the horns in the second. As for the Chopin, one can admire the unusual clarity of the playing, but much of the color and poetry of the music has been drained out of it here. N.B.

MOZART: *Songs (9): An Chloe; Das Lied der Trennung; Das Kinderspiel; Die Verschweigung; Abendempfindung; Die kleine Spinnerin; Als Luise die Briefe; Einsam ging ich jüngst; Sehnsucht nach dem Frühlinge*—See Schumann: *Frauenliebe und Leben*, Op. 42.

PROKOFIEV: *Concerto for Piano and Orchestra*, No. 2, in G minor, Op. 16
†Barber: *Medea's Meditation and Dance of Vengeance*

Nicole Henriot, piano (in the Prokofiev); Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LM 2197. 12-in. \$4.98.



Rimsky-Korsakov

Prokofiev's third piano concerto has been overemphasized in the record lists, and one therefore especially welcomes this absolutely first-class version of the second. (The only competing version, by Jorge Bolet and the Cincinnati Symphony, is also very well played, but it is incomparably poorer in recording.) The second concerto is a big piece in four movements, with many of the qualities of dynamism, grotesquerie, and steely display that characterize the third, but a little more serious and symphonic in tone. It was completely rewritten after the third was completed, and is therefore actually a later work.

The short Barber piece with which the second side is filled out is adapted from his Martha Graham dance score, *Cave of the Heart*, and sounds as if it ought to be highly effective when one has Miss Graham's choreography to watch along with it. A.F.

RAVEL: *Sonatine; Valses nobles et sentimentales*—See Debussy: *Pour le Piano, Suite; Images: Reflets dans l'eau; L'Isle joyeuse; Estampes: Soirée dans Grenade*.

RIMSKY-KORSAKOV: *Scheherazade*, Op. 35

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. ANGEL 35503. 12-in. \$4.98 (or \$3.98).

Vienna State Opera Orchestra, Hermann Scherchen, cond. WESTMINSTER XWN 18660. 12-in. \$4.98.

What we have here are two vastly different attempts to solve what is now a fairly common problem—namely, how to make a work sound fresh and appealing after it has been recorded umpteenth times on LP. Beecham's solution is by far the more valid. Without ever sacrificing the inherent color and drama in the music, he has added just that touch of subtlety that might attract jaded ears to his performance. This is most noticeable in the

third movement, where the dancelike section with the tambourine is set forth with bewitching delicacy and ear-catching restraint.

Scherchen, on the other hand, feels impelled to hammer home his message of newness, using heavy strokes and often stretching the music out of shape with excesses of tempo variations. The quality of sound on both records is excellent, Westminster's being a trifle fuller as a counterpart to its conductor's weightier tonal treatment.

Whether or not one listens to both discs, he should at least compare their covers. Angel has a reproduction of a brilliant Chagall illustration for an edition of *The Arabian Nights*, while Westminster affords a veiled peek into the more intimate corner of a harem. P.A.

SCHOENBERG: *Variations for Orchestra*, Op. 31; *Serenade for Baritone and Instrumental Septet*, Op. 24; *Four Pieces*, Op. 27; *Canon: The Parting of the Ways*, Op. 28, No. 1

Vocal and instrumental ensembles, Robert Craft, cond. COLUMBIA ML 5244. 12-in. \$3.98.

In the puritanically intellectual world of Arnold Schoenberg's theory, an interest in timbre was equated with sensuality and was rigorously ruled out of court; but Schoenberg's ear was entranced with timbre, and no one in history was more inventive in handling it than he. The *Variations for Orchestra* constitutes one of his masterpieces in this respect. It is a colossal virtuoso study in instrumentation. It has formal qualities of great importance, too, but its delicate intricacies of color are of even greater interest and significance. Color is also a major aspect of the *Serenade*, with its instrumental septet of three bowed strings, mandolin, guitar, clarinet, and bass clarinet; but this work, despite a few wonderful moments, is full of that arid, implacable, exasperating spinning out of notes of which Schoenberg was sometimes guilty. (There is none of that in the *Variations*, which are entirely gracious and richly expressive.) The baritone is used only in the fourth of the *Serenade's* seven movements; he sings a twelve-tone version of a sonnet by Petrarch.

The *Four Pieces* of Opus 27 are four short choruses, here sung by a vocal quartet. They depend much on their texts, and since the texts are not given, they fail to register one way or another. The tiny canon called *The Parting of the Ways* does register, however, in a charming, satirical, madrigal-like manner.

Performances and recordings are very good. The participants in the vocal music and the *Serenade* are well-known Hollywood performers. The orchestra used in the *Variations* is not named. A.F.

SCHUMANN: *Frauenliebe und Leben*, Op. 42

†Mozart: *Songs (9): An Chloe; Das Lied der Trennung; Das Kinderspiel; Die Verschweigung; Abendempfindung; Die kleine Spinnerin; Als Luise die Briefe; Einsam ging ich jüngst; Sehnsucht nach dem Frühlinge*

Ingrid Seefried, soprano; Erik Werba, piano.

DECCA DL 9971. 12-in. \$3.98.

Seefried's Schumann is completely convincing. It has style and sensitivity behind it, and plenty of vocal resource. Comparisons with Lehmann are inevitable. Lehmann was more intensely feminine and made a little more of the words. Seefried, though she never neglects the shades of meaning in the text, relies more fully on pure voice. She is a colorist of amazing deftness, and her voice, with its dark hues and solidity, is a perfectly responsive instrument. I would call this the best modern recording of the Schumann cycle, and one of the all-time great interpretations. In the Mozart, the soprano mostly contents herself with singing "straight." Occasionally

she is a little lacking in charm (compare the way she ends *Die Verschwörung* with the humor that Lehmann got into the phrase), but she never makes anything but a beautiful sound and her conceptions are musicianly all the way through. Erik Werba supports her beautifully. Her voice comes through clearly, but the piano has a somewhat tinny sound. H.C.S.

SHOSTAKOVICH: *Symphony No. 9*, in E flat, Op. 70; *Festive Overture*; *The Memorable Year 1919*

State Radio Orchestra of the U.S.S.R., Alexander Gauk, cond.
MONITOR MC 2015. 12-in. \$4.98.

Shostakovich's Ninth Symphony had a bad press when it came out in 1945

because the critics expected another epic in the style of the seventh and eighth; the Ninth, however, is a light symphony, barely twenty minutes long and full of the grotesquerie and sprightliness of which Shostakovich is past master. It nevertheless contains an eloquent, if short oration on a solo bassoon here performed by a veritable David Oistrakh of that instrument. The whole performance, in fact, is magnificent, and the recording is first-class.

The *Festive Overture* and the suite from the movie score, *The Memorable Year 1919*, are works of smaller stature, but still full of life and zest, and they are equally well treated by interpreters and recording engineers alike. A.F.

Continued on page 58

All Arabella's Great Moments, Complete for the Devout

STRAUSS'S *Arabella* was the sixth and final collaboration between the composer and Hofmannsthal. Hofmannsthal completed the libretto, refashioned from his short novel *Lucidor*, less than a month before he died, in 1929. The composition of the music then took another three years, and the work was produced finally in Dresden in 1933. The opera met the usual objection that Strauss was merely repeating *Der Rosenkavalier*, and this time with some justification. Both composer and librettist had set out deliberately to create something that had "a real breath of *Rosenkavalier* in it." As in that work, there is a soprano in trousers, an anxious father bent on making a suitable match for his daughter, a country squire who mixes coarseness with instinctive breeding (although the mixture is not as before, since Mandryka is hardly a Baron Ochs), and a highly artificial and worldly social milieu. Above all, there is the close parallel between Arabella and the Marschallin. Both are warm and generous and witty, and over both there hangs a mysterious aura of sadness only partially explained by their predicaments (one is bidding adieu to her girlhood, the other to her youth).

Musically the resemblance between the two operas is less striking but none the less present: the first act monologues for Arabella and the Marschallin, which bring the curtain down on a quiet note; the duets for sopranos; the waltzes; the boisterous third act introductions. But these are, on the whole, surface similarities—the musical language of *Arabella* is quite distinct from that of the earlier work. The orchestral texture, for one thing, is far less rich: Strauss gives what seems to me an inordinate emphasis to the strings, especially to the violins playing *in alt*. There is little of that wonderful shimmering of wood winds and horns and celesta that distinguishes the *Rosenkavalier* score. The phrases, too—except in the lyrical high points—tend to be clipped, telegraphic, nervous; and both Mandryka and Matteo are asked to sing



Richard Strauss

music that is extraordinarily ungrateful.

My knowledge of the opera began with the Angel release of its "great moments." I was enchanted. Later I heard the Metropolitan production, and it seemed to me then that between the great moments there were too many *longueurs*. This new London release confirms that impression. Angel did an excellent job of choosing the best that *Arabella* has to give. I would add only a few more "moments": the whole of the second act scene between Arabella and Mandryka ("Ich habe eine Frau gehabt . . ."); Fiakermilli's wild *Schnellpolka*—Strauss the parodist at his best; and the beautiful interchange between Arabella and Zdenka in the last act ("Zdenkerl, du bist die Bess're von uns zweien").

Schwarzkopf is the Angel Arabella, and I thought nobody could approach her—but Della Casa delivers here the greatest performance I have ever heard her give. At points she differs from Schwarzkopf in matters of interpretation, but the difference is always intelligent and often convincing. Schwarzkopf tends

to accent Arabella's capacity for ironic detachment, Della Casa her romantic and mystic impulses. Both have ideal voices for floating the heavenly Straussian vocal line whenever they are called upon to do so. Hilde Gueden almost (not quite) makes Zdenka credible, and handles the second act "*Schlussel Scene*" with amusingly large gestures. Anton Dermota is a noisier but more convincing Matteo than Angel's Nicolai Gedda, and Otto Edelmann's hilarious Count Waldner is even better than his recent Baron Ochs for Angel. But George London is less satisfactory as Mandryka than Josef Metternich; his voice has developed an alarming waver, and he all too willingly aids Strauss's tendency to make Mandryka bellow.

Orchestrally both London and Angel leave something to be desired in the way of precision of attack and balance of choirs; but I find that more detail emerges in the older recording, even if its sound isn't as brightly resonant. The devout, of course, will not be satisfied with less than the complete recording (and London doesn't cut a single bar); others will find that the Angel selections do nicely.—The last side of London's album is given over to a repressing of the *Four Last Songs* sung by Lisa della Casa, with Karl Böhm conducting. Schwarzkopf sees more deeply into this heartrendingly lovely music.

DAVID JOHNSON

STRAUSS, RICHARD: *Arabella*, Op. 79

Lisa della Casa (s), Arabella; Hilde Gueden (s), Zdenka; Judith Hellwig (s), Fortuneteller; Mimi Cortse (s), Fiakermilli; Ira Malaniuk (ms), Countess Waldner; Anton Dermota (t), Matteo; Waldemar Kinentt (t), Elemer; George London (b), Mandryka; Eberhard Wächter (b), Dominik; Otto Edelmann (bs), Count Waldner; Harald Pröglhöf (bs), Lamoral; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Georg Solti, cond.

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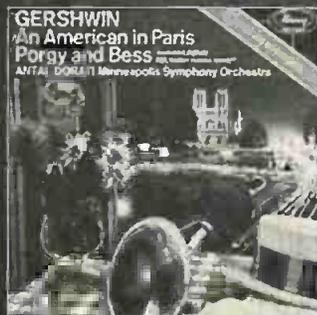
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**VILLA LOBOS: *Bachianas Brasileiras*:
Nos. 2, 5, 6, and 9**

Victoria de los Angeles, soprano (in No. 5); Orchestre National de la Radiodiffusion Française, Heitor Villa Lobos, cond. ANGEL 35547. 12-in. \$4.98 (or \$3.98).

As the composer puts it in his notes on the sleeve of this record, "The *Bachianas Brasileiras*, comprising nine suites, were written in homage to the great genius of J. S. Bach. They were inspired by the musical atmosphere of Bach in respect to harmony and counterpoint and by the melodic atmosphere of the folk music of Brazil's northwestern region." What he does not say is that some of the suites, such as Nos. 2 and 5, lean more toward Brazil than toward Bach, while others, as Nos. 6 and 9, place heavier emphasis on Bach than on the folklore of Villa Lobos' native country. All nine are masterpieces of their kind, however; the entire series comprises much of the best of Villa Lobos, and it is to be hoped that he will follow this recording with a disc or discs of the other five works in the series.

No. 2 has never been recorded before except in a special disc made by the Brazilian government for distribution at the New York and San Francisco world's fairs of 1939. This is very curious, for the work—for full orchestra—is one of the richest, most tuneful and exhilarating in Villa Lobos' entire output, and its finale is quite often used as an encore at pop concerts. Its general character is suggested by the titles of its four movements—*Song of the Hoodlum (capadocio)*, here mistranslated as "countryman"), *Song of Our Land, Dance*, and *The Little Train of Caipire*. This last is a Toonerville version of *Pacific 231*.

No. 5 is a very delicately balanced pair of songs for soprano and eight cellos. It has previously been recorded only in its one-movement version, since its second movement was added seven years after the first was published. No. 6 is a very complex study in two-voiced counterpoint for flute and bassoon, played here by Fernand Dufrene and René Plessier, who are, presumably, first-chair men of the Orchestre National. No. 9 is a big, majestic prelude and fugue for strings.

Performances throughout are completely authoritative, and the sound engineering is equally so. De los Angeles brings off her relatively small part in the proceedings most delightfully, but the real stars of the disc are the instrumentalists. A.F.

**VIVALDI: *Concertos, Op. 8 ("Il Cimento dell' armonia e dell' invenzione")*:
No. 9, in D minor; No. 10, in B flat;
No. 11, in D; No. 12, in C**

Felix Ayo, violin; I Musici.
EPIC LC 3443. 12-in. \$3.98.

This completes the traversal by the Musici of Vivaldi's *Cimento*, and a fine set of discs it makes, on the whole. The first four concertos (*The Seasons*) are, it seems to me, even better played and recorded elsewhere, but the last eight have no superior on records. The interpretation of the present works is very

similar to that in Vox's complete Op. 8, the chief difference being that in one or two of the fast movements the Musici adopt a slightly livelier tempo. The sound in both is excellent, with Epic having a narrow edge in clarity and depth. N.B.

RECITALS AND MISCELLANY

J. MURRAY BARBOUR and FRITZ KUTTNER: *Meantone Temperament in Theory and Practice*

Robert Conant, harpsichord and organ.
MUSURCIA A 2. 12-in. \$8.75.

A couple of years ago this company issued a record demonstrating ancient Greek tunings. The present one—also, obviously, aimed at conservatory libraries and the like—shows tunings employed in the period from about 1500 to about 1750. Facts and figures are presented in a booklet, while Mr. Conant plays on specially tuned instruments intervals in various meantone temperaments and then keyboard pieces of the time or selections from them. In some of these pieces the intervals and chords sound extraordinarily satisfying when played in the kind of tuning for which they were intended. Other pieces are chosen to show the need for equal temperament. An instructive disc which, as the booklet points out, requires careful and repeated listening for best results. Such listening should make excellent training for anyone wanting to sharpen his sense of pitch discrimination. N.B.

ENRICO CARUSO: "The Best of Caruso"

Enrico Caruso, tenor.
RCA Victor LM 6056. Two 12-in. \$9.96.

In April 1956, RCA Victor issued a handsome, de luxe album, under the title *Enrico Caruso—An Anthology of His Art on Records*. This imposing release consisted of forty-six examples of Caruso's matchless voice on three 12-inch records. Undoubtedly, the bulk and expense of this issue prevented a certain number of people from acquiring it. Probably with this in mind, RCA Victor now has issued a two-record album (about a quarter of the size of the original) under the title *The Best of Caruso*.

Examples have been wisely chosen: indeed, these are probably the cream of the original crop, as well as a vehicle to present the *divo* in his most famous operatic moments. As to the sonic features of the newly taped records, an RCA Victor official writes me, "It was more or less a straight copy, but the high end seems somewhat better on the new album."

I think this is true. Certainly you will here meet Caruso in superb form and more nearly as he actually sounded in

the opera house on several of these newly issued selections—notably "Questa o quella" and "La donna è mobile" from *Rigoletto*, and the "Ai nostri monti" duet from *Trocatore* with Mme. Louise Homer. Handel's *Largo* is also a wonderfully vivid example of the great tenor in his final baritone phase. Here is Caruso's voice and technique with few if any apologies necessary.

Side four is devoted to Italian and Spanish songs, while the rest of the material presents such of the tenor's operatic triumphs as "Vesti la giubba" and "Celeste Aida." A few concerted numbers combine him with such distinguished colleagues as Alda, Farrar, Scotti, Gallucci, Ruffo, De Luca and others.

For those who preserve memories of this vocal giant, and for others who feel curiosity about his voice and art, this trim album should prove a most attractive investment. M. DE S.

SUZANNE DANCO: "Album de Musique"

Songs by Rossini, Bellini, Paer, Bruguère, Panzeron, Tadolini, Costa, Marliani, Mercadante, Morlacchi, Meyerbeer, Berton, Bertin, Cherubini, Spontini, Onslow, Gordiniani, Bazzini.

Suzanne Danco, soprano; Ester Orel, soprano (in the duet by Bruguère); Francesco Molinari-Pradelli, piano.
ERIC LC 3442. 12-in. \$3.98.

In 1835 Rossini cajoled seventeen of the most distinguished musicians then in Paris to join him in composing an album for the private use of Louise Carlier, who was (perhaps not incidentally) the daughter of a powerful impresario. The tradition of the drawing-room song, written to be performed by musical young ladies to an admiring domestic circle, has almost completely vanished; young ladies "put a record on the gramophone" nowadays. But some of those pieces are worth preserving, as this thoroughly delightful recording proves.

The songs are in French and Italian, the latter generally by expatriates who had established European reputations by 1835 (Rossini, Bellini, Cherubini, Spontini, Paer, Mercadante, Morlacchi). One of the French contributors—Louise Bertin—was that extremely rare specimen, a nineteenth-century lady composer. She wrote a *Faust* opera and one called *La Esmeralda*, to a libretto by no one less than Victor Hugo himself. Only one of the offerings can be called great, Bellini's piercingly sad *Dolente immagine*, but only one can be called dull, that by Weber's old Dresden enemy, Francesco Morlacchi. Suzanne Danco sings them all charmingly, but with less variety than I could wish. Molinari-Pradelli, rather startlingly assigned to accompany her at the piano, plays the simple arpeggios with elegance. D.J.

CARMEN DRAGON: "La Belle France"

Capitol Symphony Orchestra, Carmen Dragon, cond.

Continued on page 60

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A glance at this album made me shudder in advance. But I must hasten to admit that from the very first measures of *La Marseillaise* my attitude changed. Granted, this is quite a hodgepodge of French music—Thomas, Debussy, Delibes, Offenbach, et al.—but Carmen Dragon has given the lesser works considerable stature with his imaginative, never overdressed symphonic settings. The performance displays a wonderful combination of respect and gusto, and excellent sonics help in making this a most pleasant disc for warm-weather listening. P.A.

OTTO EDELMANN: "Scenes from Wagner Operas"

Otto Edelmann, bass-baritone; Phillhar-

monia Orchestra, Otto Ackermann, cond. ANGEI. 35571. 12-in. \$4.98 (or \$3.98).

Here Otto Edelmann displays a voice of unexpected beauty. The production is not dissimilar to that of the Paul Schöffler of some years back: an absolute smoothness all the way up the gamut from low G to top G, completely unforced but telling *forte* swells and, on the other hand, a fine *dolcezza* in soft passages, wherein he manages to retain the full quality of his voice while reducing its volume by a half or three-quarters. Neither his former recordings nor his Metropolitan performances had led me to suspect such lovely vocal equipment.

But the comparison with Schöffler does not extend to the dramatic qualities of his singing. He is certainly not unin-

telligent; Wotan's Farewell is quite convincing (more so than in the London recording of the complete Act III of *Walküre*). But though he can convince, he cannot quite move the listener as Schöffler even now does. The mixture of love and sternness and reluctance in the phrase "So küsst er die Gottheit von dir," as Wotan takes Brünnhilde's deity from her with a kiss, is (in part) beyond him. Perhaps the least successful of the selections histrionically is the one that ought to have been the easiest: Daland's aria from Act II of the *Flying Dutchman*. Edelmann sings it absolutely "straight," ignoring, or unconscious of, its broad, Pagner-like humor. He produces the Weber-like phrases with a vocal suavity unmatched in my experience; but more than vocal suavity is wanted here. I should like to have heard him do one of Hans Sachs's monologues instead of the dull recitative of the Landgrave in *Tannhäuser*. The mighty shoemaker is, after all, the final test of any Wagnerian bass-baritone.

German texts are provided, but no English translations. D.J.

ZINO FRANCESCATTI: *Violin Recital*

Sarasate: *Zigeunerweisen*. Saint-Saëns: *Havanaise*, Op. 83; *Introduction and Rondo Capriccioso*, Op. 28. Chausson: *Poème*, Op. 25.

Zino Francescatti, violin; Columbia Symphony Orchestra, William Smith, cond. (in *Zigeunerweisen* and *Havanaise*); Philadelphia Orchestra, Eugene Ormandy, cond. (in *Introduction and Rondo Capriccioso* and *Poème*).

COLUMBIA ML 5253. 12-in. \$3.98.

Two of the works on this disc—*Zigeunerweisen* and *Havanaise*—are new recordings; the others have been transferred from a 10-inch microgroove disc made some half dozen years ago. Though the engineers have done a splendid job of matching the two sides, there remains a difference between them, particularly in the later recording's greater clarity without distortion towards the center of the disc. Francescatti, too, has grown in the interim. Always the impeccable artist, he interprets all four compositions with taste and a considerable amount of brilliance and fire, where the latter is required. But in recent years his tone has taken on a rounder, richer texture, and this change is also noticeable here. Both conductors—Ormandy and his Philadelphia associate, William Smith—handle the accompaniments with poise and balance. P.A.

MARCEL GRANDJANY: *Music for the Harp*

Grandjany: *Fantaisie on a Theme by Haydn* ("Homage to Xavier Desargus"); *Dans la forêt du charme et de l'enchantement*; *Divertissement for Harp*. Fauré: *Impromptu for the Harp*, Op. 86. Prokofiev: *Prelude in C*, Op. 12, No. 7. Hindemith: *Sonata for Harp*.

Continued on page 62

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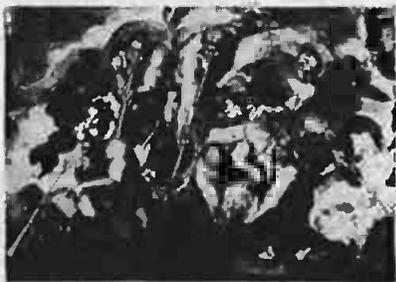
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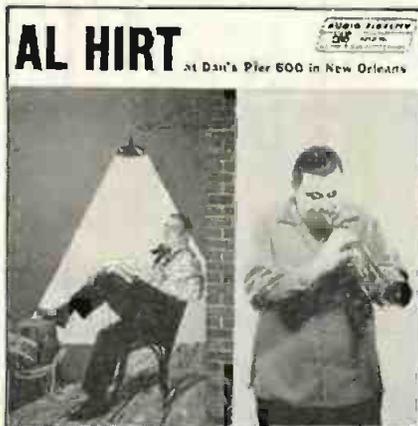
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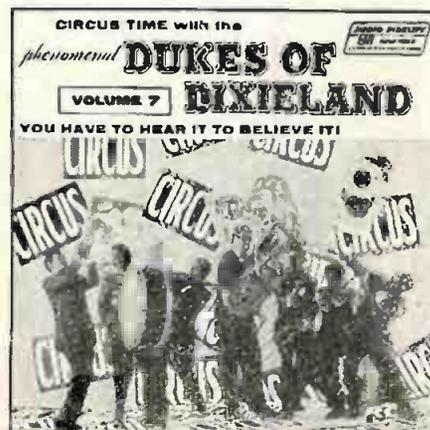
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Marcel Grandjany, harp.
CAPITOL PAO 8420. 12-in. \$4.98.

Marcel Grandjany's second recording for Capitol is, in its repertoire, of much more consequence than his first—and therefore much more welcome. The three works by Grandjany himself differ widely in style. The *Fantaisie* consists of an Introduction, Theme, and Variations based on a theme used for the same purpose by Desargus, a famous French harpist of the late eighteenth and early nineteenth century. Grandjany has kept his version a period piece, full of virtuosic if rather meaningless embellishments that have a teasing, frustrating fascination. *Dans la forêt*, written in 1922, is

a three-section "tone poem," owing much to Ravel; it exploits the harp's coloristic effects in popular fashion without being musically inane, and gives the composer a chance to do some of his most beautiful playing. The *Divertissement*, dating from 1951, comprises a well-wrought Canon, Fugetta, and Finale.

The three remaining works are also sensibly varied. Fauré's Impromptu, first performed in 1904, is a longish, lyric, and exceedingly lovely work in the composer's understated style. Prokofiev's brittle Prelude (1913) and Hindemith's highly original Sonata (1939) have been recorded by Nicanor Zabaleta (for Esoteric). Neither version of the two works

is clearly superior to the other, and yet there are countless absorbing divergencies in details. I prefer the drier recorded sound accorded Zabaleta; Grandjany's harp has a wonderfully lifelike sound but at times seems overly reverberant. R.E.

WANDA LANDOWSKA: "The Art of the Harpsichord"

Bach: Partita No. 2, in C minor, S. 826; Capriccio in B flat, S. 992; Fantasia in C minor, S. 906. J.K.F. Fischer: Passacaglia in D minor.

Wanda Landowska, harpsichord.
RCA VICTOR LM 2194. 12-in. \$4.98.

A magnificent sample of Mme. Landowska's artistry, this disc (which offers the only recorded performances on a harpsichord of the three works by Bach) sets up a goal for other keyboard players to aim at. In the Partita the big movements have sweep and excitement, while such a movement as the Allemande, by a slight rhythmic alteration of a type customary in Bach's time, is made into a dreamy poem. The Sarabande, too, is eloquently played, though here the few bits of rubato are not convincing. Mme. Landowska does all that can be done with the youthful Capriccio ("On the Departure of His Beloved Brother"). She intensifies the anticipated perils of the brother's journey by considerable ornamentation of the section in which they are described; and one will not soon forget the brave sound of the postilion's aria as it rings out on this fine harpsichord. The Passacaglia by Fischer, an older contemporary of Bach, is an impressive work, by no means overwhelmed by its powerful, romantic neighbor, Bach's C minor Fantasy. N.B.

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Thomas Dunn, organ; Robert Shaw Chorale, Robert Shaw, cond.
RCA VICTOR LM 2199. 12-in. \$4.98.

Mr. Shaw leads his exemplary and sweet-voiced chorus in fifteen noble and familiar Protestant hymns. The arrangements avoid monotony, yet are wholly self-effacing, never drawing attention away from the text or the simple tunes; and Thomas Dunn's accompaniments are the soul of discretion. Unless hymns are sung in rite but wholehearted fashion by a dedicated congregation, they ought to sound like this. R.E.

Continued on page 64

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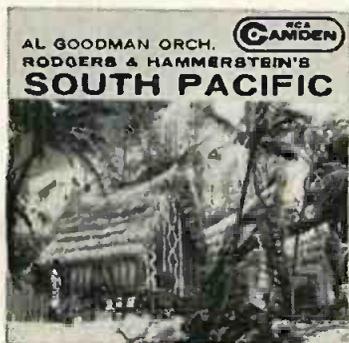


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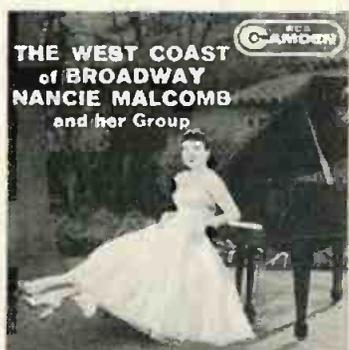
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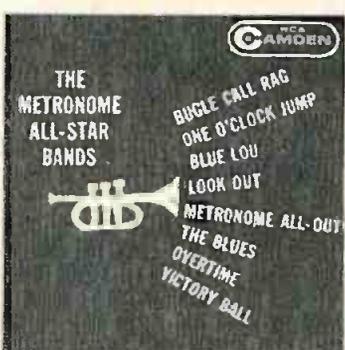
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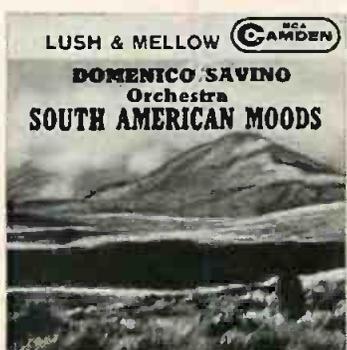
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Here at Home

"Harold Arlen's Blues-Opera Suite." Columbia CL 1099. \$3.98.

It's about as difficult to appraise Mr. Arlen's *Blues Opera* by this suite as to judge any opera by so-called symphonic syntheses. The suite, though containing large chunks of such Arlen favorites as *Free and Easy*, *It's a Woman's Prerogative*, *One for My Baby*, *I Wonder What Became of Me*, *Come Rain or Come Shine*, is much more than an overdressed medley. It throbs with enormous vitality and the colorful blues and jazz idioms Arlen has made himself master of. (The influence of Gershwin's *Porgy and Bess* period is also discernible, but appropriate.) The hero of the suite seems to be Samuel Matlowky, who did the arrangement, and, I suspect, a fair amount of the composition. In no other way can I explain why Andre Kostelanetz's orchestra sounds so virile and exciting. On the second side, devoted to such Arlen standards as *That Old Black Magic*, *Stormy Weather*, *Blues in the Night*, the orchestra oozes the old elaborate schmaltz.

"Broadway." Norman Luboff Choir. Columbia CL 1110. \$3.98.

Gaily and rhythmically, the Norman Luboff choral group carols its way through some of the best pop tunes. I particularly liked their merry manner with *I Whistle a Happy Tune*; their sense of drama in *How Are Things in Glocca Morra*; their robustness in *There Is Nothing Like a Dame*.

"Cowboy." Recording from the sound track of the film. Decca DL 8684. \$3.98.

George W. Duning here is more of an arranger than a composer. In addition to a strong flavor of Aaron Copland, there can be found bits of *Autumn Leaves* and *I'm an Old Cowhand*. Mr. Duning rather successfully captures the spirit of the West, and he knows how to use the melancholy horn, the dramatic piano chord.

"The Jerome Kern Songbook." Betty Madigan. Coral CRL 57192. \$3.98. Though somewhat hampered by Mantovani-like orchestration, Miss Madigan has a clear, unaffected voice and an intelligent appreciation of melody and lyrics.

Her phrasing and tidy delivery make *They Didn't Believe Me*, for instance, a moving experience; and, despite a slushy orchestra, her simplicity saves *Bill* from becoming saccharine. Finally, she brings refreshing good humor and straightforwardness to *He Didn't Say Yes*.

"George London on Broadway." London 5390. \$4.98.

Ever since the late Ezio Pinza's triumph in *South Pacific*, operatic voices have been trying themselves out in popular music. Frequently, as with Helen Traubel in *Pipe Dream*, the results have been unhappy. But Mr. London has avoided the worst pitfalls awaiting his breed in Tin Pan Alley. He is neither pompous nor patronizing; and he has considerable dramatic savvy, as shown in *If I Loved You*, where he builds the verse section and saves his full, glowing voice for the chorus. Excellent support from an orchestra conducted by Roland Shaw.

"Jo Ann Miller." Audio Fidelity AFLP 1884. \$5.95.

The pop record field is piled high with singers who try to talk their way through a song, usually with little success. But Miss Miller adds to her breathy voice a cheerful animal vigor that projects a lusty personality into the living room. In *There'll Be Some Changes Made*, she is sexy and relaxed, somewhat in the Pearl Bailey manner. Her *Am I Blue* and *Nobody's Sweetheart Now* are uncluttered and never try to magnify the songs into Greek tragedy.

"Painting the Clouds with Sunshine."

Nick Lucas. Decca DL 8653. \$3.98. Generally, Nick Lucas' singing and guitar style are the subject of satire. A survivor of the early Eddie Cantor era, Mr. Lucas believes in the importance of being earnest with his sprightly, sweet voice. But when he does *Among My Souvenirs* and *Bye, Bye Blackbird*, his sincerity and feeling for melody make him much more interesting than many of our current country and western guitar carolers.

"Sometimes I'm Happy, Sometimes I'm Blue." Jill Corey. Columbia CL 1095. \$3.98.

Bounce, in a pop singer, can compensate for many sins. Jill Corey, whose voice is a bit nasal, has plenty of lilt to suit a happy mood in such songs as *Ain't We Got Fun* or *I Double Dare You*. Moreover, in a sad mood—ballads more than blues—she manages to capture wist-

fulness and pathos in such songs as *Better Luck Next Time*, *In Love in Vain*.

"South Pacific." Liberace. Columbia CL 1118. \$3.98.

Liberace, whose piano playing has never overwhelmed me, is surprisingly good in these songs from *South Pacific*. In spite of a plodding orchestra his *Younger Than Springtime* is joyous; his *Happy Talk* sprightly, with a nice Oriental flavor and good tempo; and his *This Nearly Was Mine* shows an unexpected ability to curb embellishments in favor of unadorned melody. MURRAY SCHUMACH

Foreign Flavor

"Gracia de Triana." Gracia de Triana, soprano; Justo de Badajoz, guitar; Orquesta Montilla, Daniel Montorio, cond. Montilla FM 114. \$4.98.

Gracia de Triana leans heavily upon flamenco techniques to flesh out her treatment of Spanish popular songs. Out of context, however, these borrowings from *cante jondo* sound contrived and—to my mind—detract from the vocalist's effectiveness. Her unadulterated flamenco is, however, impressive. In sum, while Gracia embodies a current fashion in Spanish vocalism, her style probably offers little of interest to North American listeners.

"Jamaican Drums." Royal Steel Band of Kingston, Jamaica. Columbia WL 121. \$4.98.

A suave ensemble that can seduce the ear with a percussive *Serenade* by Schubert as well as with items such as *Mambo Mento*. Superb sound and ingratiating performances, but one misses the unbridled spontaneity of Emory Cook's pioneering forays into this medium—*Brute Force Steelband* (Cook 1042) and *Jump Up Carnival* (Cook 1072).

"Trio Monterrey." Toreador T 503. \$2.98.

Toreador is Montilla's new low-priced label and this disc is one of the finest of the initial releases. The trio is melodic and relaxed, specializing in the melodic love songs favored by Mexican night-club patrons. Adequate sound and a real bargain at its price.

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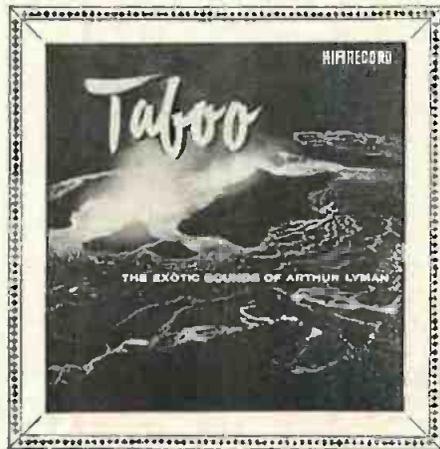


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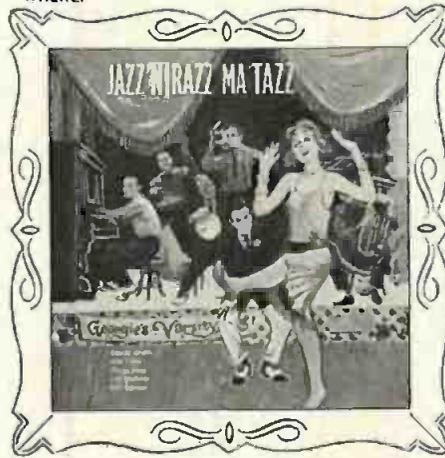
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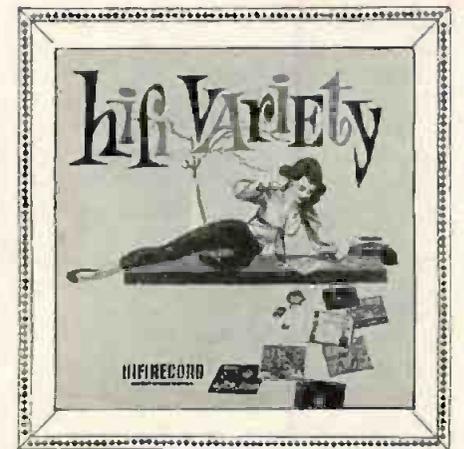
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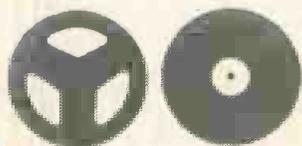


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by John S. Wilson

AUSTRALIAN JAZZ QUARTET: *Selections of Rodgers and Hammerstein*
BETHLEHEM 6022. \$4.98.

The inordinately genteel AJQ generally has a hard time developing more than a jazz surface on jazz material. R & H provide even more of an obstacle and the Australians go down, swinging only occasionally.

PAUL BLEY QUARTET: *Solemn Meditation*
GNP 31. \$3.98.

Bley is an unusually articulate pianist moving in what is quite evidently his own way from a well-grounded jazz foundation. His playing has a tweedy vigor something like that of Eddie Costa, but he operates on a much broader canvas. The other members of his quartet (Dave Pike, vibes, Lennie McBrowne, drums, Charlie Haden, bass) give him sensitive and, at times, imaginative support, but Bley is so far beyond any of them as a soloist that the few occasions when he is not front and center amount to stage waits. This is an almost consistently interesting disc.

EDDIE CHAMBLEE'S ORCHESTRA:
Chamblee Music
EMANCY 36124. \$3.98.

Chamblee's band, which regularly accompanies Dinah Washington (to whom Chamblee is married), is a compact, tightly voiced group with a bouncing beat and no stylistic excesses. They play a type of unpretentious ensemble jazz fairly common in the Thirties that has all but died out since then. Trombonist Julian Priester plays some close-to-the-bone solos while Chamblee, on tenor saxophone, ranges from a light, easy way with ballads to a shrill insistence that borders on rock 'n' roll.

BOB COOPER: *The Music of Bob Cooper*
CONTEMPORARY 3544. \$4.98.

One side is devoted to Cooper's *Jazz Theme and Four Variations*, a group of loosely connected, thoroughly unpretentious pieces that have a lot of fresh air blowing through them. Cooper's work on tenor saxophone, sometimes light and glancing, at other times intensely but smoothly hot, is more assertive and personal than in most of his previous appearances on records. Barring some needlessly frantic drumming by Mel Lewis, Cooper's group is excellent, especially when Frank Rosolino is contributing some delightfully slippery trombone bits. The other side, devoted to such standard material as *Confirmation*, *Day Dream*, *Easy Living*, is less rewarding, although Cooper roars through *Somebody Loves Me* in a grandly exuberant manner.

CUBAN JAM SESSION, Volume 1
PANART 8000. \$4.98.

This is, purportedly, the product of "six hours of uninhibited, unhindered . . . music" by "all the talent in Havana that wanted to come by and participate." There is certainly a fine feeling of gaiety and abandon in the steaming development of a mambo, a cha-cha-cha, a conga, and an "opus for dancing." The primary jazz interest lies in the casual efficiency of the rhythm section and the hot, piping flute of Juan Pablo Miranda. The alto saxophone of Edelberto Serieh leaves no deep impression, but his name does and it is recorded here for the information and wonder of posterity.

ARNE DOMNERUS AND HIS GROUP:
Swedish Modern Jazz
RCA CAMDEN 417. \$1.98.

Since the early 1950s Domnerus has ranked as one of the best of Sweden's many good jazzmen, an alto saxophonist swinging on the Benny Carter-Charlie Parker axis with taste, imagination, and skill. On one side of this disc he is heard leading a quartet and a big band in recordings made in 1956; the other side is devoted to 1957 quartet recordings. It is startling and exciting to find that an alto saxophonist as mature as Domnerus showed himself to be in the 1956 recordings has grown even more by 1957. His 1957 quartet is a subtle, swinging group, its tone set by Domnerus' willowy alto lines (by now more Carterized than Parkered), and his excellent use of the clarinet (his *Lady Be Good* can stand with any jazz clarinet performance). The quartet is filled out by Gunnar Svensson's dark, churning piano, Georg Riedel's strong, explicit bass, and Egil Johansen's firm but unobtrusive drumming. The 1956 performances are worthy Domnerus works but the '57 selections are a rare treat.

VINCE GUARALDI TRIO: *A Flower Is a Lovesome Thing*
FANTASY 3257. \$4.98.

Guaraldi is a remarkable pianist who can, among other assets, play in a seemingly ethereal style that still conveys a rugged, down-to-earth feeling. He does this with compelling skill on three selections on this disc. On other occasions he shows a coaxingly swinging manner or mulls broodingly through a ballad. There is a warm, imaginative mixture of sophistication, basic blues, romanticism, and a stimulating touch of wryness in these performances, backed by a practically peerless pair of supporters in guitarist Eddie Duran and bassist Dean Reilly.

MACHITO: *Kenya*
ROULETTE 52006. \$3.98.

Machito's excellent Afro-Cuban rhythm section lays a strong foundation for several visiting soloists—Doc Cheatham, Cannonball Adderley, Joe Newman, and Eddie Bert—and explodes by itself from time to time. The tempos are more deliberate and prodding than one might

expect, and the visitors respond warmly to the surroundings, particularly Adderley who plays with breezy guttiness.

GERRY MULLIGAN AND THE SAX SECTION: *The Gerry Mulligan Songbook, Volume 1*
WORLD PACIFIC PJ 1237. \$4.98.

Aside from the inappropriate title—Mulligan writes tunes, not songs—there can be little quibble with this presentation of Mulligan works. An utterly *nonpareil* saxophone section has been assembled—Zoot Sims, Al Cohn, Lee Konitz, and Allen Eager, in addition to Mulligan. The ensembles have both spirit and polish, and the soloists have the authority one would expect. Even in such challenging company, Mulligan's drawling, stomping baritone saxophone is the constantly entrancing element, matched at times only by Sims's alto. The others are left in their dust but, in these circumstances, even the dust-covered work is good. Selections include *Four and One Moore*, *Sextet*, *Disc Jockey Jump*, and *Venus De Milo*.

JOE PUMA QUARTET AND TRIO
JUBILEE 1070. \$3.98.

The trio (Puma, guitar; Eddie Costa, vibes; Oscar Pettiford, bass) heard on one side is a superb group—three unusually tasteful, sensitive, and disciplined musicians playing beautifully articulated jazz that runs from light-footed merriment to polished stateliness. The quartet on the reverse (Puma; Pettiford; Bill Evans, piano; Paul Motian, drums) is a more routine affair, brightened by the gentle insistence of Puma's solos.

TONY SCOTT QUARTET: *South Pacific Jazz*
ABC-PARAMOUNT 235. \$3.98.

Scott's attack on the *South Pacific* score is lighthearted and engaging. He plays both clarinet and baritone saxophone, the latter with a brash, assertive, rain-pipe intonation which he stretches to rock 'n' roll extremes on a buoyant *Wonderful Guy* and pulls in to a gentle lyricism for *Younger Than Springtime*. His feathery clarinet style is particularly effective in a beautiful version of *Dites-Moi*. This is the most consistently successful (and most varied) group of recordings that Scott has made in a long time. He is accompanied by the skillful Dick Hyman on organ and piano, George Duvivier, bass, and Grassella Oliphant or Osie Johnson, drums.

LOUIS SMITH: *Here Comes Louis Smith*
BLUE NOTE 1584. \$4.98.

Louis Smith is an extremely promising young trumpeter whose influences are primarily modern with strong evidences of a deep basic jazz foundation. Beyond this, he has a more certain mastery of his horn than some trumpet men who have been successfully touring the jazz

Continued on page 68



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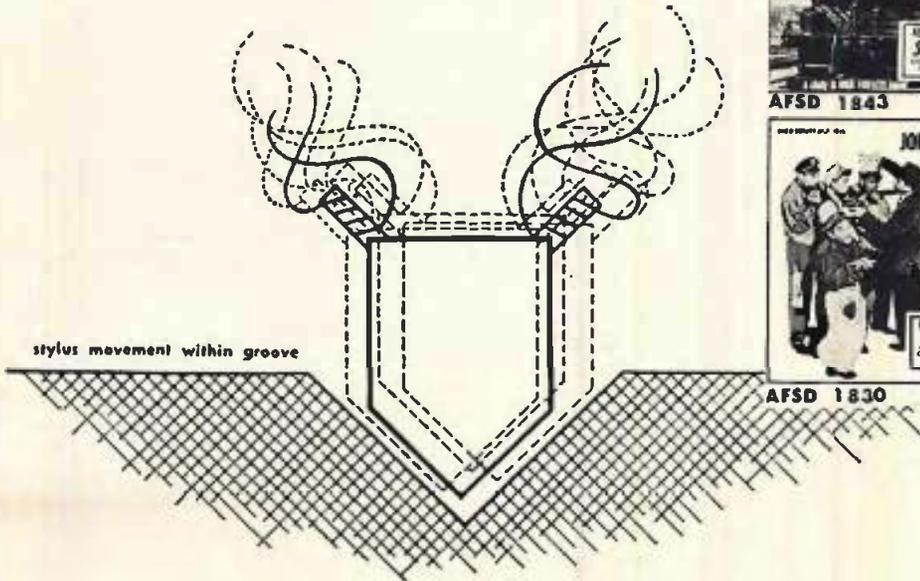
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circuit in recent years. On his debut disc his associates include Cannonball Adderley, playing his buoyant alto saxophone with brilliant balance of intensity and form, and two unusually sound pianists, Duke Jordan and Tommy Flanagan. But it is essentially Smith's show as he weaves a melodic and fresh development of *Star Dust*, works out thoughtfully accented lines at fast tempos and digs warmly into that basic item, the blues.

THE STREET SWINGERS
WORLD PACIFIC PJ 1239. \$4.98.

The Swingers (Bob Brookmeyer, valve trombone and piano; Jim Hall, Jimmy Raney, guitars; Bill Crow, bass; Osie Johnson, drums) succeed in living up to their name with no pushing or hard-breathing, relying instead on the dependable pulsation of Brookmeyer's stomping, lilting approach to both the trombone and the piano, and the easily

flowing lines of two of the most cogently rhythmic guitarists now at large, over unostentatiously able rhythm section support. A fine collection of fresh-voiced, no-school jazz.

BILLY VER PLANCK'S ORCHESTRA:
Jazz for Play Girls
SAVOY 12121, \$4.98.

A superbly recorded set of strongly swinging pieces. Bill Harris is present, blowing his trombone with a zest and force that date back to his Herman Herd days in the Forties. Phil Woods strengthens his claim to consideration as a personal, strong-voiced alto saxophonist in several solos which, while Parker-derived, have a fiery validity that comes entirely from Woods. Joe Wilder, Eddie Costa, and Seldon Powell also have solo spots in the driving, loose-but-intense performances. This is hot jazz, up-to-date and straight down the middle.

WILBUR WARE QUINTET: *The Chicago Sound*
RIVERSIDE 12-252. \$4.98.

On two counts this is a particularly impressive disc. It shows, for almost the first time, that the hard bop school, which usually depends on overwhelming the listener with an inescapable barrage of sound, is capable of imaginative development and shaded projection. Both tenor saxophonist Johnny Griffin and alto saxophonist John Jenkins, the only horns in the group, play with unaccustomed grace and warmth.

Point two is that although the leader of the group, Ware, is a bassist, he refuses to be a tiresome solo virtuoso; and when he does step out alone his cleanly expressed solo lines are closely integrated with the rest of the group. This well-programmed disc, produced by musicians usually heard on routine blowing sessions, shows how much more rewarding thoughtful planning can be.

Bessie Redivivus in Three Thoughtful Tries

ONE OF THE common complaints about the so-called traditional revivalist jazz bands—those present-day bands that attempt to play in the manner of Louis Armstrong's Hot Five, Jelly Roll Morton's Red Hot Peppers, or King Oliver's Creole Jazz Band—is that even when they get beyond a state of stolid, humorless plodding they can only be, at best, imitations. Their success or failure is almost bound to be judged not on their creativity or originality but on how closely they have succeeded in aping what someone else has already done.

Possibly the same basic objections should hold in the current rediscovery on records of Bessie Smith's singing style and songs. But one might hold out hope for the rediscoverers on two grounds. To attempt to sing in the Bessie Smith style is not necessarily an empty thing. If Ma Rainey, who discovered and encouraged Bessie Smith, had not set a blues-singing pattern for Miss Smith to follow, the world might not have heard of Bessie Smith. So there is no reason why someone else should not follow Bessie in a similar way. And the Rainey-Smith blues singing style has been absent from our musical scene for so long—Bessie made her last records in 1933 but the style actually has been in limbo for thirty years—that any encouragement of its return, imitation or no, is welcome.

There are currently at hand three revisitations of Bessie Smith (a fourth, by La Vern Baker on Atlantic, is reported en route). These have appeared after an almost total silence, so far as Smith-Raineyism is concerned, since those final recordings by Miss Smith in 1933. The only cracks of light which have flickered in the darkness have been provided by Claire Austin, a California housewife who recorded with Turk Murphy and Kid Ory for Good Time Jazz five or six years ago; an Irish girl, Otilie Patterson, who found a niche in England's enthusi-

astic traditional revival three years ago (she can be heard on London 1242); and, last year, a West Coast folk singer, Barbara Dane, whose researches led her to the Rainey-Smith school of blues (heard on San Francisco 33014).

Of the three current Smithites, it is the one with the least likely background who comes closest to catching the Smith flavor. Juanita Hall's history as a singer with choral groups and as Bloody Mary in *South Pacific* suggests a singer who might be ill at ease in the blues—but she isn't. Miss Hall's ability to project something of Miss Smith's emotional depth, and her perceptiveness in re-creating the nuances of her style may be attributed partly to her basic vocal equipment, partly to her asserted early fascination with Bessie, and partly to her highly developed sense of showmanship. It is this last ingredient that most of the would-be Bessies seem to miss even more than the requisite voice. For Bessie Smith was in show business. Her trade was

walking out on a stage and projecting. She may have had folk roots and she may have been an unspoiled, natural artist, but she had a sophisticated knowledge of how to reach an audience across those footlights. And so does Miss Hall.

It is this element, even more than her strong, billowing voice, which sets Miss Hall's evocation apart from Ronnie Gilbert's and Dinah Washington's. It should be added that it is this element that gets Miss Hall in trouble when she overdoes it, as she is inclined to, but this is a minor flaw in a set of major performances. Miss Gilbert, who is a member of the folk-singing group, the Weavers, has obviously listened to Bessie Smith's records thoughtfully. She strides confidently into her chores but she has neither the vocal range nor the old show biz pitch to compete with Miss Hall. Miss Washington takes what might be a valid route—holding to her own natural style—but her style is so glossed up with flip sophistication that it is rarely a suitable vehicle for Bessie Smith's down-to-earth material.

In addition, Miss Hall has accompaniment that is exactly right—Doc Cheatham playing beautiful Joe-Smith-like trumpet, Coleman Hawkins brooding sensitively on tenor saxophone, Buster Bailey kicking up his heels on clarinet as though he had just reached town from Memphis, plus a superb rhythm section of Claude Hopkins, piano, George Duvivier, bass, and Jimmy Crawford, drums.

JOHN S. WILSON

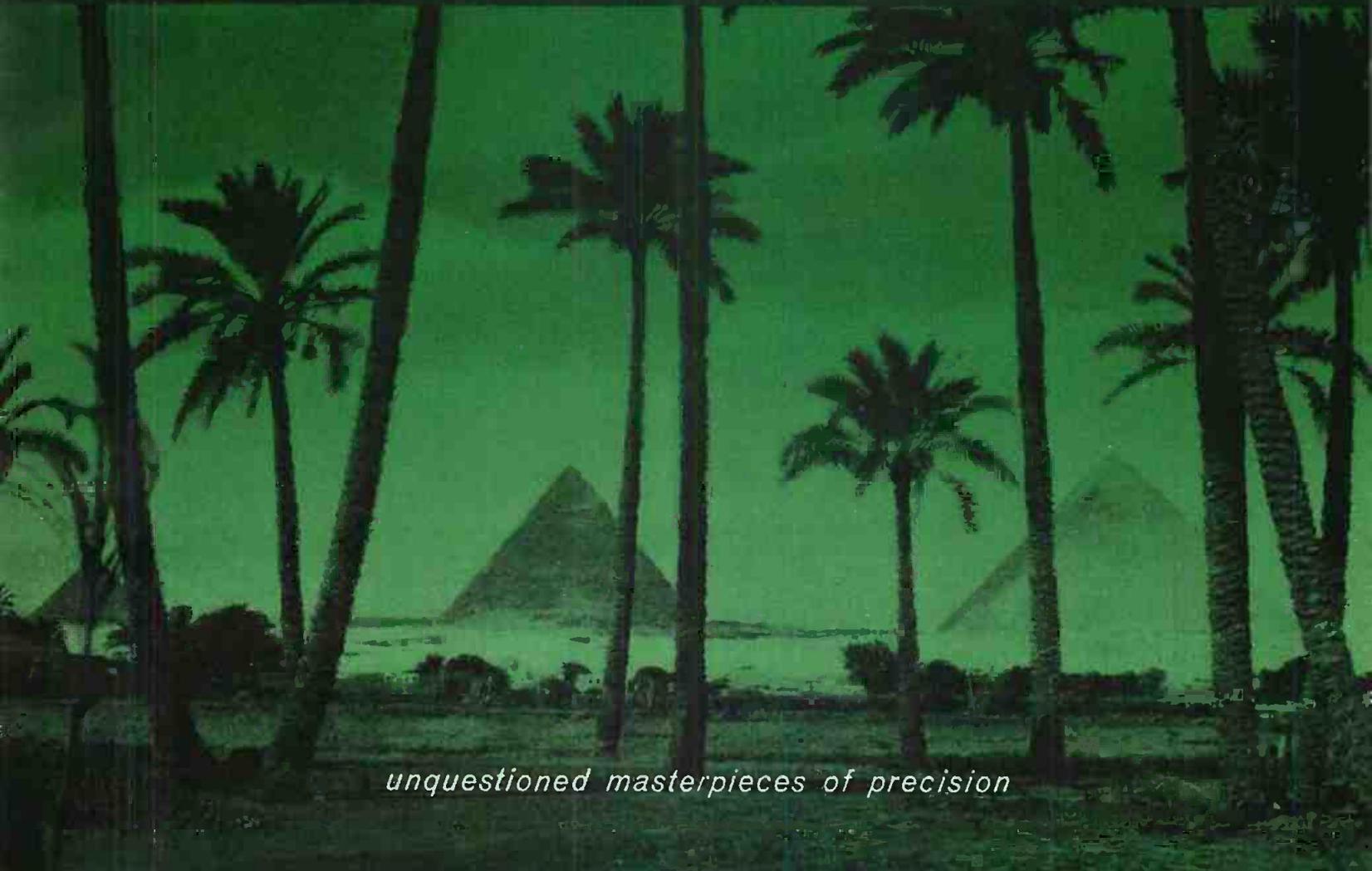
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REISSUES OF VOCAL MUSIC *part 1*

by PHILIP L. MILLER

WE ALL REMEMBER the richly deserved fate projected for ". . . the idiot who praises with enthusiastic tone, / All centuries but this, and every country but his own." Who can doubt that the Exocutioner's list would be swelled with collectors of old records? And, for different reasons, some similar destiny surely should await those children of the television age for whom the miracle of modern sound engineering obscures the fact that so much that we preserve is mediocre, or worse. This discography is intended, in part, to bring about an understanding between the "idiot" enamored of the past for its own sake and the "idiot" obsessed with the technological progress of his own day—in a sense, the "historical" and the "modern" collector.

On the one hand an attempt is made to account for the reputations of a group of celebrated singers, and at the same time to point out what seem to be weaknesses in their armor. It is not to deny the greatness of an artist that we note peculiarities of phrasing or transgressions against intonation. No doubt it will be clear that I admire some of my subjects more than others, but let there also be no doubt that any singer listed deserves a place among the immortals. Indeed, the legion of worshipers at each one's shrine will insure that place whatever any critic may find to say. On the other hand, my aim is to draw some attention to the inadequacies of the older recordings, to warn against judgments based on mechanical deficiencies (which, I should add, are not confined to the outmoded methods of acoustic and early electrical recording).

Anyone interested in the art of singing as more than a matter of casual listening probably has done some delving into contemporary accounts of great artists of a former age. Most criticism, we find, is quite inadequate, for not even the most imaginative description can convey an impression of the timbre or quality of a voice to one who has not heard it. Only since about the turn of the present century has it been possible to document criticism with at least an impression of the actual voices.

Those who are accustomed to accept nothing less than the realism of the very best modern recording will have to make some adjustments if they are to achieve any *rapprochement* with the recorded vocal music of the past. It is a well-known fact that even today some singers are "phonogenic," while others seem unable to project their art for reproduction. In the old days there was no tape editing, no patching up an imperfect "take," no substitut-

ing one singer's high register when another's proved inadequate. But of course the frequency range was severely limited; the miracle of lifelike reproduction was very much a matter of chance. And yet those of us who never heard Caruso sing can have a vivid impression of the tone and power of the voice itself and know that, despite certain emotional excesses, his style was marked by sincerity and nobility. But there are failures as well as masterpieces among his some 240 Victor recordings. On the other hand, there were great singers whom it would be obviously unfair to judge on the basis of even their best recordings. Some artists recorded too early, plainly showing their immaturity; others waited until too late. But a Lilli Lehmann, about to turn sixty, could still provide peerless models for aspiring coloratura singers. Even Patti, at sixty-three, could mold an occasional phrase so superbly that her obvious shortness of breath must be gratefully forgiven.

There will probably never be agreement on the comparative qualities of the shellac originals of famous vocal recordings and the microgroove dubbings made from them. Personally I rarely feel that the new version is an improvement on the old, but so much depends on individual reproducing equipment that it is not safe to pronounce dogmatically. Some of the more recent dubbings have been very successful; others have been mercilessly doctored with sound chambers and electronic filtering. And of course not all reissues have been re-recorded at the original speed, which accounts for falsity in timbre as well as pitch. Though 78 and 80 rpm were for many years standard speeds, they were by no means consistently adhered to.

A good deal of variation in quality among dubbings is due to the conditions under which they are made. Only the few long-established companies responsible for the first issues are in a position to work with fresh pressings from original masters. Others, much of whose material is pirated, must make what they can of worn commercial copies.

Needless to say, this discography is by no means to be taken as a Hall of Fame. Several great artists have been unaccountably neglected on LP; others are represented only by an aria or two. Some of them are not shown in a favorable light because of the recordings chosen. And quite a few important reissues already have been deleted. Though limitations of space enforce a certain terseness, I shall give brief mention to a few outstanding artists at the end of the discography. *Continued on page 73*

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THE STRINGS OF THE PHILADELPHIA ORCHESTRA—Eugene Ormandy, conductor—Borodin: Nocturne for String Orchestra • Barber: Adagio for Strings • Vaughan Williams: Fantasia on Greensleeves. IMB 8

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BERLIOZ: Symphonie Fantastique, Op. 14—New York Philharmonic, Dimitri Mitropoulos, conductor. OMB 6

MOZART: Quintet for Viola and Strings in B Flat Major, K. 174—Budapest String Quartet with Walter Trampler, violist. JMB 5

PROKOFIEV: Peter and the Wolf—The Philadelphia Orchestra, Eugene Ormandy, conductor, with Cyril Ritchard, narrator. JMB 4

STRAVINSKY: Firebird Suite—Leonard Bernstein conducting the New York Philharmonic. IMB 3

PIPES, PEDALS AND FIDELITY—Buddy Cole at the pipe organ. JCB 2

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The following records are referred to throughout the discography. Unless otherwise specified, all discs are 12-inch.

Bellini: *Norma* (excerpts). ETERNA ET 706. \$5.95.

Bellini: *I Puritani* (excerpts). ETERNA ET 486. \$5.95.

Caruso: *An Anthology of His Art on Records*. RCA VICTOR LM 6127. Five 12-in. \$14.94.

Challapin Sings Again. AUDIO MASTERWORKS 1002. 10-in. \$4.00.

Critic's Choice: *Selections by Paul Hume*. RCA VICTOR LCT 1158. \$4.98.

Echoes of the Golden Age of Opera, No. 1. INTERNATIONAL RECORD COLLECTORS CLUB IRCC 7006. 10-in. \$3.98 plus postage (318 Reservoir Ave., Bridgeport 6, Conn.)

Echoes of the Golden Age of Opera, No. 2. INTERNATIONAL RECORD COLLECTORS CLUB IRCC 7004. \$5.95 plus postage.

Edison Originals. 10-in.

Famous Records of the Past, Nos. 1-5. 10-in. \$3.98 each (Jack Caidin, 2060 First Ave., New York, N. Y.)

Famous Records of the Past, Nos. 6-8. \$3.98 each.

Famous Voices of the Past, No. 1. Roccoco 1. 10-in. \$4.50. (Ross, Court & Co., 2098 Yonge St., Toronto, Ont., Canada.)

Famous Voices of the Past, No. 4. Roccoco 4. \$5.95.

Fifty Years of Great Operatic Singing. RCA VICTOR LCT 6701. Five 12-in. \$24.90.

Gluck: Arias. ETERNA ET 495. \$5.95.

Golden Era of Opera. B & B 3. \$5.95.

Goldmark: *Die Königin von Saba* (excerpts). ETERNA ET 0-473. \$5.95.

Great Artists at Their Best. RCA CAMDEN CAL 346. \$1.98.

Handel: Arias. ETERNA ET 488. \$5.95.

Meyerbeer: *L'Africaine* (excerpts). ETERNA ET 485. \$5.95.

Meyerbeer: *Les Huguenots* (excerpts). ETERNA ET 458. \$5.95.

Meyerbeer: *Les Huguenots* (excerpts). SCALA 833. \$5.95.

Mozart: Opera Recital. ETERNA ET 479. \$5.95.

Ponchielli: *La Gioconda* (excerpts). ETERNA ET 483. \$5.95.

Souvenirs of Opera, No. 1. INTERNATIONAL RECORD COLLECTORS CLUB IRCC L 7011. 10-in. \$3.98 plus postage.

Strauss: *Der Rosenkavalier* (abridged). RCA VICTOR LVT 2002. \$4.98.

Ten Sopranos Ten Arias. RCA VICTOR LM 1909. \$4.98.

Wagner: *Der fliegende Holländer* (excerpts). ETERNA ET 481. \$5.95.

Wagner: *Götterdämmerung* (excerpts). ETERNA ET 480. \$5.95.

Wagner: *Lohengrin* (excerpts). ETERNA ET 472. \$5.95.

Wagner: *Die Walküre* (Act I). RCA VICTOR LVT 1003. \$4.98.

BARRIENTOS, MARIA (1884-1946)

Born in Barcelona, where she made her debut at the age of fourteen, Maria Barrientos was a well-established favorite in Italy and South America before coming

to the Metropolitan in 1916. Her voice was not notable for size, but she had tremendous technical facility. Neat is a word that describes most of her singing. She recorded with piano accompaniment for Fonotipia in Italy in 1905-6, and for Columbia during her Metropolitan days, 1916-20. Nine sides have been transcribed in a recital by Scala, only two of which are from the Columbia series. While they show her coloratura to fine advantage, I do not find much warmth in any of them. The best of the lot seems to me the early *Fra Diavolo* scene. The fireworks in the second half are quite breathtaking and bear out this singer's reputation for accuracy of intonation. There is good legato singing in "*Come per me sereno*"; "*Sovra il sen*," which follows it, is a half tone low in pitch, undoubtedly owing to recording speed. "*Tutte le feste*," a duet with Riccardo Stracciari, is from the Columbia group; here she seems overwhelmed by the baritone's more vital style of singing. On the other hand, it is she who carries off the honors in "*Purigi, o cara*," sung with Hipolito Lazaro. The nameless conductor sets a determined beat and the tenor sings the opening with little grace. The most interesting, and musically the most satisfying selection on the program, is one of the Falla *Spanish Popular Songs*, which (although the producers fail to tell us so) was electrically recorded with the composer at the piano. The complete cycle was done at the time, and should certainly be revived in Angel's Great Recordings of the Century series. Here I find the voice more appealing than in the coloratura repertoire.

—*Maria Barrientos Sings*. SCALA 806 (with *Hipolito Lazaro Sings*). \$5.95.

BONINSEGNA, CELESTINA (1877-1947)

Uncommonly endowed by nature, Boninsegna made her debut at fifteen as Norina in *Don Pasquale*, after which she attended the conservatory at Pesaro. She appeared in London with considerable success in 1904, but was less fortunate in New York in 1906. Visually she seems to have left considerable to be desired, and apparently she needed some guidance in costume and make-up. Throughout the reviews of her American performances runs admiration for the best moments of her singing, but these seem to have been too widely spaced. This would account for her triumph in the recording studio: she was strictly an aria soprano.

Her score on microgroove is two complete recitals, appearances in Eterna's *Norma* and *La Gioconda* selections, and one aria on *Edison Originals*. Her Scala recital offers eleven arias and three duets as against Eterna's six and one. Her *Aida* is represented on Scala by "*Ritorna vincitor*," in two parts, pieced together from two recording sessions, probably with different companies. "*O patria mia*" is given in the 1904 piano-accompanied version, with the aria cut and the recitative included. The peculiar glow and vitality of her voice are amply in evidence. The *Semiramide* aria (Scala), made for Columbia in 1910, is one of her best, for it shows the dramatic possibilities of Ros-

sini's florid melodies. It also demonstrates, rather amusingly, an obvious weakness she shared with other singers of her time, the break between the chest and medium registers. But such chest tones as she produced must have been the despair of her less gifted rivals. "*Suicidio*," which appears in the Eterna program as well as the *Gioconda* disc, is certainly among the most telling ever made of this aria. The two *Il Trovatore* arias appear in both recitals, in both cases, I believe, from the 1910 Columbia series. "*Tacea la notte*" is shortened but has the brilliant cabaletta; "*D'amor sull' ali rosce*" is especially appealing, though others (Emmy Destinn, for one) have given us better trills. The quality of the singing in both programs is consistently high, but I find the Eterna dubbings more successful than the Scala—more lifelike, more brilliant, more exciting. It remains to speak of Boninsegna's wonderful "*Casta diva*" in Eterna's *Norma* selection. The voice was never more brightly thrilling; the singing is in the grand manner.

—*Celestina Boninsegna Sings*. SCALA 813. \$5.95.

—*Operatic Recital*. ETERNA 468. \$5.95.

BORI, LUCREZIA (1888-)

Bori was for so many years a bright particular star of the Metropolitan, retired so gracefully, and has since been so active and influential in the Opera Guild that we still think of her as a contemporary. Her first appearances with the Metropolitan company were made during the Paris season of 1910; two years later she joined the regular roster in New York. Five seasons in mid-career were lost because of a throat ailment, but she returned to triumph in 1921 and remained until her retirement in 1936. She recorded for Victor before and after the hiatus, making her last discs after her official farewells. In the early days she appeared on Edison discs and cylinders.

Bori's voice was in the strictest sense a lyric soprano, not a large voice, but one with plenty of carrying power. If it had a besetting fault, it was a tendency to shrillness in the upper reaches; she was not a top-note soprano. At its best, the tone quality was of a unique texture and uncommon appeal. A woman of great charm, she was also a fine actress, particularly in pathetic roles like *Violetta*, *Mimi*, the two *Manons*, *Fiora*, *Mélisande*, and *Magda* in *La Rondine*. She also played comic roles with outstanding success, notably *Norina*, *Despina*, and *Mistress Ford*. She knew her capacities and her limitations and seldom if ever attempted a part to which she was not suited. The special character of her voice must have created some difficulties in recording, especially in her later period; on the whole, the acoustic records are best. Some of them are great performances—the ballatella from *Pagliacci*; "*Addio del passato*"; two arias from *Iris*; the "*Segreto di Susanna*" aria; the duets with De Luca and McCormack.

The RCA Camden recital is made up entirely of electrical recordings. To me the most valuable is the two-part scene from *La Traviata*, for it is a souvenir of

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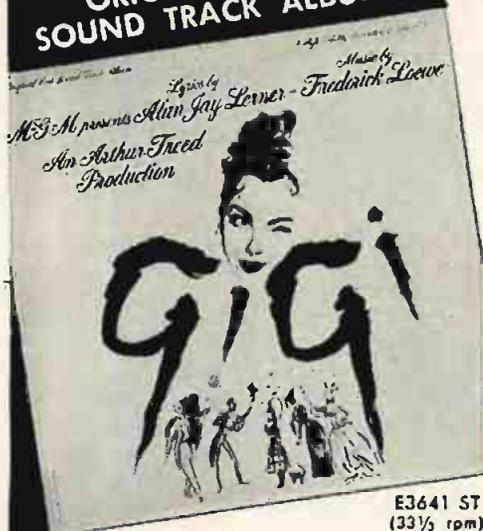
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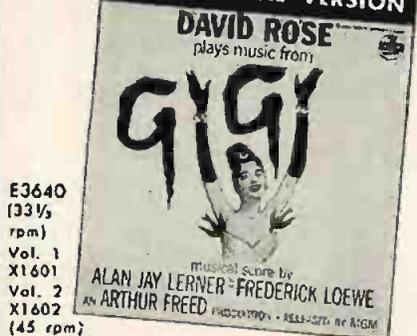
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the most convincing Violetta in my own experience. Bori was not a brilliant soprano; she made up for what she lacked in this by the neatness of her expressive cantilena, the lilt which she somehow substituted for flashiness in the "Sempre libera" (she seems not to have been satisfied with this second part of the scene, for it was not released at the time of recording). In the same way she manages to make her singing of *Tales from the Vienna Woods* convincing. Her "Un bel di" and *Musetta's Waltz* have a curious interest, for she never sang in *Madama Butterfly* at the Met, and of course in *La Bohème* Mimi was her role, and a great one. The two *Mignon* airs are sweet and appealing, if not especially eventful. The gavotte and "Adieu, notre petite table" from *Manon* along with the two *Don Giovanni* arias and "Deh vieni, non tardar" were recorded in 1938. Originally not well balanced and somewhat strident in tone, these have been actually improved in the transfer to microgroove. The recitative before "Deh vieni" is especially charming; in the aria she does not sing the appoggiaturas and adds the once familiar little cadenza at the end. Two attractive Spanish songs with George Copeland at the piano are among her very last recordings.

The scene from *La Traviata* also finds its way into *Great Artists at Their Best*. There is a poor dubbing of "Un di al tempio" from *Iris*, which I am told Bori considers her best recording, in *Golden Era*.

-*The Art of Lucrezia Bori*. RCA CAMDEN CAL 343. \$1.98.

CALVE, EMMA (1858-1942)

In her memoirs Calvé laments that throughout her career she was a slave to the opera *Carmen*. Furthermore, she confesses a personal antipathy to the character she most often portrayed, though she spent some time in Spain in preparation for this most famous impersonation. She attributed her unique high tones (exhibited most notably in the little song *Ma Lisette* and the *Perle du Brésil* aria) to her study of the singing methods of a *castrato*. She had her own way with coloratura, and could make it at once reserved and exciting.

As a recording artist Calvé was almost as unpredictable as she was on the stage. She is said to have gone to her first sessions in 1902 in the spirit of a lark; certainly the early results are erratic. Most notorious of these performances is the *Séguedille* from *Carmen*, in which she makes a wild and unsuccessful try for the final high note, then indulges in a moment of profanity. She made a rather staid *Habanera* at that time and a hardly better one in 1907, when she was taking the problems of recording more seriously. Victor replaced this with still another in 1916, piano-accompanied, which does much more to explain Calvé's reputation as a vocal colorist.

The *Rococo* program begins with the early *Habanera* and *Séguedille*, contains among other important items the aforementioned *Ma Lisette*, arias from *Cavalleria Rusticana*, *Hérodiade*, and *Le Perle*

du Brésil, and ends with the death-bed speech and *La Marseillaise*. Unhappily, I am afraid a number of the selections on the first side of the disc are incorrectly pitched.

The Scala selections are more unusual, being taken from Pathé originals. Here is a better *Habanera*, if not quite so good a one as the 1916 Victor. Here also is her only *Card Scene*, an interesting "Casta diva," charming pieces from *La Périchole* and *La Vivandière*, Hahn's *L'Heure exquisite*, and an air from Massenet's *Sapho*, which she created. The last named is also to be had on *Famous Records of the Past*, No. 6. Calvé is represented in *Fifty Years* by the dull 1907 *Habanera*. She may be heard in action on both discs of *Echoes of the Golden Age of Opera*. These remarkable documentaries are taken from cylinders made at actual performances at the Metropolitan in 1902. Angel plans a Calvé recital in its *Great Recordings of the Century* series.

-*Emma Calvé Sings*. SCALA 829 (with *Mary Garden Sings*). \$5.95.

-*Famous Voices of the Past: Calvé*. Rococo R 10. \$5.95.

CAVALIERI, LINA (1874-1944)

The fact that Cavaliere was uniquely beautiful may have been her undoing as an artist, for she had trouble getting the critics to take her singing seriously. The recordings she made for Columbia around 1910, all but two of which are included in her single-side recital, reveal a pleasant and well-managed voice, a style to compare not unfavorably with that of some of her famous contemporaries, everything but a very strong vocal individuality. Her *Jewel Song* (in Italian) proves that she had a better trill than many Marguerites and was able to inject a girlish quality into her singing when she chose. The *Mefistofele* aria is remarkably good, and all the rest are at least adequate. The dubbings are successful on the whole, though there is some heavy noise to interfere with the opening of "Vissi d'arte."

-*Lina Cavaliere Sings*. SCALA 824 (with *Lucien Muratore Sings*). \$5.95.

DESTINN, EMMY (1878-1930)

The career of Emmy Destinn was in some ways as tragic as many of the roles she portrayed. One reason was her intense patriotism; born in Bohemia, she was an unwilling Austrian citizen. Her first big successes came to her in Berlin, though she was happier singing in England and America, and, in the early years of World War I, took out her first United States citizenship papers. Returning to her native land, however, she found herself trapped for the duration; when she came again to this country, her acting suffered from greatly increased girth, and she retired after two seasons, in 1921.

These facts have a certain bearing on her recordings, for they shed light on her personality and temperament. She was a woman of impulse who sang and acted with great intensity and power, yet her

Continued on page 76

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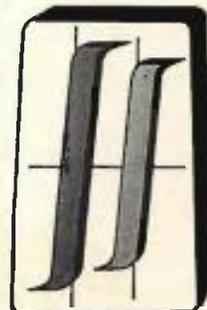
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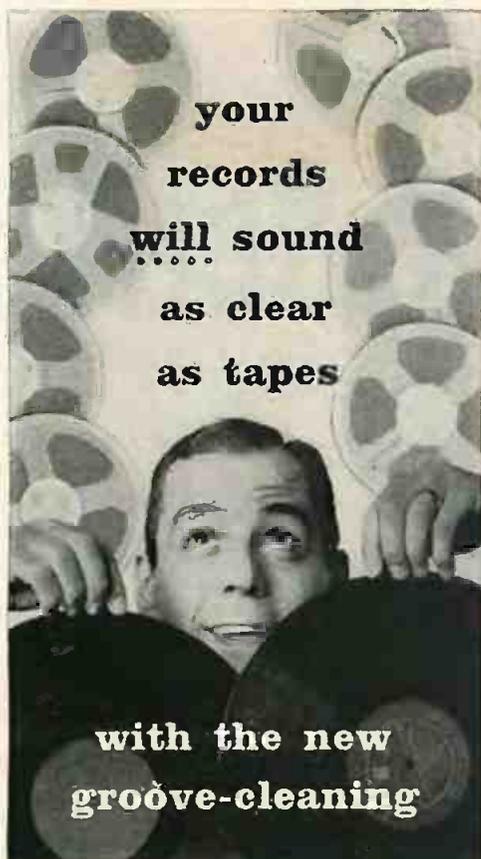
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voice was magnificently controlled, always subject to her very musical will. Some of her great roles were Aida, Gioconda, Tosca, Amelia in *Un Ballo in Maschera*, Valentine in *Les Huguenots*, Marie in *The Bartered Bride*; in England she was considered the finest Mme. Butterfly (though Farrar had a virtual monopoly on the part at the Metropolitan), and she was much admired when she created Salome in Berlin. She was successful as Minnie in the world premiere of *La Fanciulla del West*, yet she was able to surprise the critics by her mastery of the florid style in the 1914 *Il Trovatore*.

Those who knew her singing best protest that her many recordings do her scant justice, though in a number of them she certainly touches greatness. Her voice on the best examples is of unique quality, round and opulent, with a ringing high fortissimo and the ability to float a ravishing head tone. Sometimes the lower register comes through as open and white, otherwise her scale is superbly even. She recorded for all the major companies, beginning with German Columbia in 1904. Her Victor discs, made in America from 1914 on, are generally the most characteristic. The Columbias dating from 1912-13 are weaker in tone, but the singing is often superb. The earlier importations are less vibrant, the voice less "tempered." Though the two microgroove recitals contain many of the same titles, they are not all duplications, as she recorded her standard repertoire several times over for different companies. Frequently the qualities of the different performances vary widely.

The Classic Editions set of two discs naturally offers a wider variety than the single record issued by Scala, but both are well calculated to show her versatility. Outstanding in the former are the *Trovatore* and *Russalka* arias; in the latter the *Tosca*, *Pagliacci*, and again *Russalka*. The Scala dubbings are more forward and lifelike; I would therefore give them preference despite the matter of quantity.

RCA Victor's *Fifty Years* contains the stunning "O patria mia," with its ringing high C at the climax and its softly floated A at the end, a tone so perfectly even that it takes on the quality of instrumental rather than vocal sound. *Edison Originals* presents a striking novelty in the smoldering *Cavalleria Rusticana* duet with Dinah Gilly.

—*Emmy Destinn Sings*. SCALA 804. \$5.95.
—*Singers of the Golden Age, Vol. 1: Emmy Destinn* CLASSIC EDITIONS CE 7001. Two 12-in. \$9.96.

FARRAR, GERALDINE (1882-)

Farrar was one of the first of the modern singing actresses. Gifted with personal beauty, a commanding presence, and acting ability that would have made her a star on the speaking stage, she did not believe in vocal technique for its own sake. Still, trained in the uncompromising school of Lilli Lehmann, she took her art seriously. That she absorbed a good deal from her teacher is evidenced by a comparison of the ebullient recording she made of "Sempre libera" at the outset of

her career with that of Lehmann herself.

Farrar's career is quite thoroughly documented by her recordings. The first of them, and in many respects the most interesting, were made in Berlin in 1904, when she was twenty-two years old. Here the voice is as fresh and healthy as a spring breeze, the style spontaneous, yet clearly under the Lehmann discipline. Her Metropolitan debut was as Juliette in November 1906, and the following February she began her long and active association with the domestic Victor Company. She withdrew from opera in April 1922; then, after a period of retirement, returned for a few seasons as a Lieder recitalist. The electrical recordings she made (not released at the time) are for Farrar fans only: she is heard to far greater advantage in earlier releases.

There was one great inconsistency in Farrar's equipment: her temperament was that of a great tragedian, while her voice was by nature a pure lyric soprano. The loveliest of her records are those that show the style and grace of her lyric singing. At the head of the list I would place the selections from *Die Königin* (one of her most successful operas) and *Le Donne Curiose*, the Mozart duets with Scotti, and the several selections she did with Edmond Clement. Most of her best work was done in the earlier years, for as she undertook heavier and more dramatic roles her tone coarsened and became less even. Some of her repertoire was re-recorded several times (the replacements issued without announcement or change of catalogue numbers); almost invariably the earliest take is the best.

IRCC has brought out six solos and three duets with Karl Jörn from the early Berlin series, introduced by the singer reading a poem of Longfellow. These dubbings are unusually successful, emphasizing the sweetness and clarity of the originals without striving for power. The dramatic bravura of the *Mefistofele* aria is beautifully realized, sharing top honors with the *Roméo et Juliette* waltz and the above-mentioned "Sempre libera." The later Farrar emerges in RCA Camden's *Carmen* selections, mostly sung about the time of the Toscanini revival of 1914. Farrar's impersonation was always somewhat controversial; hers was not, certainly, the generally accepted "Carmen voice." For dramatic purposes she put pressure on it, with resulting loss of quality, and whiteness of tone. But she was a singer with a brain, and her interpretation found an adoring public. She is assisted here by Giovanni Martinelli as José and Pasquale Amato as Escamillo. The Micaela, remarkably enough, is Farrar herself in 1908; there can be little controversy over the freshness and beauty of her singing in the famous aria. Farrar's Mimi is happily represented in the *Caruso* anthology by a recording of the *Bohème* duet, for many years unpublished.

—Bizet: *Carmen* (excerpts). RCA CAMDEN CAL 359. \$1.98.

—*Geraldine Farrar Commemorating the Fiftieth Anniversary of her Metropolitan Opera Debut November 26, 1906*. INTERNATIONAL RECORD COLLECTORS CLUB IRCC L 7010. 10-in. \$3.98.



GALLI-CURCI, AMELITA (1889-)

Galli-Curci embarked on her singing career without any regular vocal training. She had switched from piano at the Milan Conservatory, when apparently it was discovered not only that her voice was remarkable, but that it was naturally well produced. Her preparation from there on was a course of severe self-criticism and analysis. After an unproductive audition at the Metropolitan, she made a sensational American debut in Chicago in 1916 and in the next fourteen years built an enduring reputation.

Galli-Curci's first commercial records were made only a couple of months after her debut. The voice recorded exceptionally well, and she became one of the most popular Victor artists. Only two of the selections in the RCA Camden recital are electrical recordings, which means that for the most part the voice is presented in its prime. At best it was a pure and rippling voice, with a lovely clean line. Its very ease in production was almost a fault at times, for one was so impressed with the way the artist tossed off very difficult music that one could forget what the music meant. This is certainly no drawback in the bubbling-springlike *Air and Variations* of Proch or the *Shadow Song* from *Dinorah*, but it keeps her "Ah, fors' è lui" from the highest distinction. Her English songs are curious. No one could do much more with *Lo, here the gentle lark*, except in matters of diction, and *The Last Rose of Summer* is pleasingly lyrical, even though the tops of the phrases do not float in the way one hopes and expects they will. She has her own ending for this number. Her *Home, sweet home* (electrically recorded) has Patti's ending, but with a difference. The melody is elaborated, and we miss the simplicity we can sense in Patti's old record. Throughout the recital Mme. Galli-Curci sings musically, but it is characteristic that the final high note in any piece she sings is apt to sag just a little in pitch.

—*The Art of Galli-Curci*. RCA CAMDEN CAL 410. \$1.98.

GARDEN, MARY (1877-)

Perhaps more than any other singer on our list Mary Garden has become a legend in her own lifetime. Indeed, she was a legendary figure in mid-career, about whom a whole literature has grown up. Those who remember her *Mélanide*, her *Thaïs*, her *Salome* could never bring themselves to accept anyone else in these roles. Her records contain many surprises, not the least of which is the quality of the voice itself, for "Our Mary" was never noted for exceptional vocal gifts. She had a way of singing that was all her own and she mouthed her words in a manner that was decidedly not French; yet who would hesitate to call her a great singer? The record she made of "Ah, fors' è lui" (in French) is in many ways the most remarkable of all, for it shows that floridness can be dramatic without being dazzlingly brilliant.

Garden's recording career got off to a fabulous start, for in 1904 she was ac-



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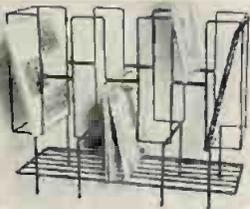
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accompanied by Debussy in three of his *Ariettes oubliées* and the little song from the Tower Scene of *Pelléas et Mélisande*. Tonally these records are weak but clear, though the sound of the piano is tinny and unsteady. The style of the singing and the tempos, which we must take as authentic since there was no reason to rush these brief songs for ten-inch discs, should be studied by all who would sing Debussy.

Garden's big days in the studios were in 1911-13, when she produced some nine selections for Columbia. Five of these—all the opera arias—now appear on a Scala disc, along with one of the above-mentioned Debussy songs and the *Pelléas et Mélisande* fragment. The best of the arias, along with the already noted *La Traviata* scene, is "Depuis le jour." A later electrical version made for Victor is better known, but at the time it was made (1926) the bloom was gone from the voice, and Garden sang somewhat wearily a tone below the original key. But that bloom is very much in evidence in this Columbia recording. The other arias are from *Thaïs*, *Le Jongleur de Notre Dame*, and *Hérodiade*. The *Jongleur* number also appears on FRP 6.

—Mary Garden Sings. SCALA 829 (with Emma Calvé Sings). \$5.95.

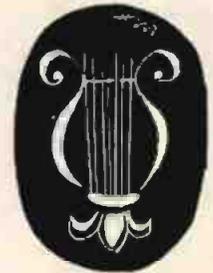
HEMPEL, FRIEDA (1885-1955)

Hempel was a singer of great versatility; her recordings were many, varied and lovely, almost without exception. She made her debut in 1905 and her first records the following year. Though classified as a coloratura soprano, she sang such roles as Eva and Elsa early in her career, and one of her greatest successes was as the Marschallin in the American première of *Der Rosenkavalier*. Hempel's American debut was as the Queen in *Les Huguenots*, and that same season, 1912-13, she sang the Queen of the Night in *Die Zauberflöte*. She left the opera in 1919, at first scoring a popular triumph in her Jenny Lind recitals, later taking her place among the finest Lieder singers of her time. Her last New York recital was given in 1951.

Hempel was infallibly musical, and her voice was in itself a remarkable instrument. Though unusually proficient in florid song, she was, I feel, primarily a lyric singer; in simple cantilena she had few rivals of any type of voice. The upper tones, as we hear them in her most spectacular recordings, were less round and flutelike than those of Melba or Galli-Curci; but there was a warm human quality which the lower voice never lost and which made her singing unique.

Hempel recorded for several companies, but she considered that her best work was done for Edison. Both the Rocooco and the Scala recitals are made up of European recordings predating her New York debut. Some of the selections were more impressively done later in American studios, but each of these recitals offers a feast of exciting singing. Each contains eleven selections, of which only three are duplicated. Both contain Adami's variations on "Ah, vous dirai-je,

maman" (a titillating bit of bravura), the magnificently done trifle from *Masaniello*, and "Mi chiamano Mimi," which has certainly not often been sung so movingly. And both have duets, but different ones, with Hermann Jadlowker. The Rocooco has a superb German version of the big *Entführung* aria (the better known Hempel recording is in Italian) but Scala has "O beau pays," in German, from *Les Huguenots*. This is the longer version of the aria, not quite so lovely as that



sung in French for Victor, but including the breath-taking cabaletta. This German version appears also in both the Scala and Eterna *Huguenots* selections, but in the latter it is pitched too high. An unusual item in the Rocooco recital is an air from Isonard's *Le Billet de loterie*, a brilliant performance also to be had in a more forward but also more noisy dubbing in *Souvenirs of Opera*, No. 1.

Among the general collections in which Hempel appears are *Famous Records of the Past*, No. 6, in which we can hear her stunning "Der Hölle Rache" from *Die Zauberflöte* (with more high Fs than Mozart wrote) and *Fifty Years*, which has a half each of the lovely duet from *La Traviata* with Pasquale Amato and the *Puritani* aria. The dubbing of the latter brings the voice too close to us, and much of the fine effect of the original is lost.

—Famous Voices of the Past: Hempel. Rocooco 8. \$5.95.

—Frieda Hempel Sings. SCALA 832. \$5.95.

IVOGÜN, MARIA (1891-)

Ivogün was a radiant singer. Like Hempel she could dazzle with scintillating pyrotechnics, and a moment after touch the heart with the warmth of her lyric tones. A great favorite with opera audiences in Europe, especially in Munich and Berlin, she was known in America chiefly as a concert artist, though she sang for a time with the Chicago Opera. A measure of her achievements is the fact that she was chosen by Strauss to create the role of Zerbinetta in 1916 when the revised version of his *Ariadne auf Naxos* was first produced in Vienna. Her brilliant career was brought to an untimely end by ill health, but in recent years she has been active as a teacher. Both Elisabeth Schwarzkopf and Rita Streich have been her pupils.

Apart from a long list of European Odeon discs, Ivogün made a series for Brunswick just before the introduction of electrical recording. These were of more or less standard repertoire, includ-

ing a couple of well sung but orchestrally accompanied Schubert Lieder. More interesting are the later Electrola-HMV electric.

The Scala recital offers a wide variety of arias and display songs, sung with the greatest of ease if not always with impeccable intonation. Vocally they are decidedly less exciting than the later electrical recordings. But there is an appealing *Don Pasquale* duet with her former husband Karl Erb. Eterna's *Mozart Opera Recital* contains her splendid renditions of the two Queen of the Night arias, which are possibly the finest things she did in her earlier period.

—*Maria Ivogün Sings. SCALA 815. \$5.95.*

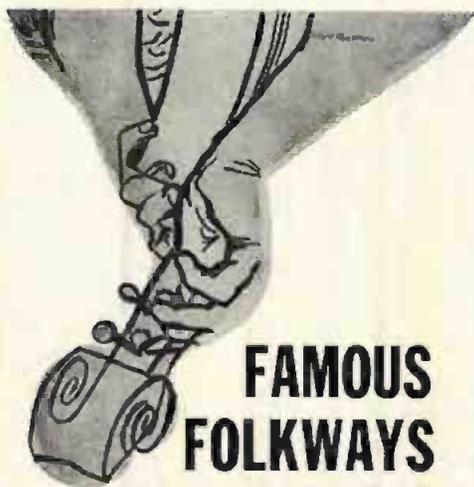
JERITZA, MARIA (1887—)

Jeritza was the answer to Gatti-Casazza's prayer after the first World War and the death of Caruso; a sensational personality was needed to breathe new life into the Metropolitan Opera. Gatti had been in negotiations with the reigning Viennese favorite before we entered the war, but it was not until 1921 that she finally arrived here. As is well known, she scored a triumph in the American premiere of Korngold's *Die tote Stadt*, then capped it with an unforgettable *Tosca*. Her success was partially dramatic, partially due to her magnificent presence and physical beauty, but her vocal gifts were in themselves impressive. It was a big, splendidly rounded voice at its best, and she poured it out with ease. Unfortunately, however, there were weaknesses in her technique, and when her abundant temperament took over the singing suffered. In the course of time more of her tones became unsteady and she was frequently guilty of singing off pitch. This explains the unevenness of the RCA Camden recital. The *Carmen* and *Die Walküre* selections show the singer at her worst. The *Tosca* and *Lohengrin*, while by no means bad, are not as well sung as the acoustic recordings they replaced in the catalogues; the *Tamhüuser* is an acoustic record and a characteristic one, though the tempo is rushed owing to the necessity of getting the whole prayer on one 12-inch side. The *Alceste* and *Gioconda* (also acoustic) are attractive, though the first may not be the noblest of Gluck performances, nor the second the most temperamental of *Giocondas*. The *Hérodiade* and *Jeanne d'Arc* numbers are surprisingly effective. The *Hérodiade* may also be had in *Great Artists at their Best*.

A valuable reissue, if rather noisy in reproduction, is the monologue from *Ariadne auf Naxos*, the title role of which opera Jeritza created, in FRP 5. The recording, which antedates her American debut by several years, shows the voice in its pristine state. There is a high B flat in it that any singer might envy. Less impressive is a German *Jewel Song* from *Faust* on FRP 8.

—*Maria Jeritza in Opera. RCA CAMDEN CAL 275. \$1.98.*

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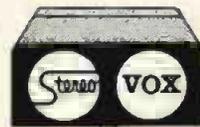
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• • BEETHOVEN: *Leonore Overture, No. 3, Op. 72a*

Frankfurt Opera Orchestra, Carl Bamberger, cond.
CONCERT HALL DX 67. 14 min. \$6.95.

There is often an unfortunate tendency to hurry through this score, rushing the adagio marking of the first thirty-six bars and taking the following allegro as something more than what it says. Bamberger does none of this, shaping a performance that is architecturally distinguished in the balance and proportion of its parts. Nothing is slighted—even the phrase endings that almost everyone has a tendency to clip—and nothing is overblown.

The result is a completely meritorious *Leonore*, beautifully played, and exceptionally well recorded in a manner that is decidedly stereophonic but uses the technique to enhance musical refinement, not create special effects. The solo trumpet, incidentally, is not offstage, but clear and brilliant—in the distance.

R.C.M.

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

Gurzenich Orchestra of Cologne, Gunther Wand, cond.
ONEGATAPE STD 13. 30 min. \$5.95.

Dressed up with Joe Rosenthal's historic picture of the marines raising the flag at Iwo Jima, here is the Fifth in a typically German *Sturm und Drang* performance. Wand at forty-six both looks and sounds like a young Furtwängler, whose two recordings of this score give the key to what should be expected here.

The Onegatape is very quiet and provides a big, beefy sound that does well by the driving emphasis of Wand's solid pulse. But a voluminous bass and high level of reverberation don't make for the cleanest definition. Either the first movement oboe cadenza is fussy, or it has been badly spliced. The first movement repeat is observed, however, and the tempos are consistently justifiable. The stereo effects are good.

Whether these plus and minus factors lead one to buy or not to buy depends on the emphasis that one gives to each of them—and one might consider too the

excellent Prohaska-Volsoper edition on Vanguard, still among the "best buys."
R.C.M.

• • JOHN EARGLE: *Organ Recital*

Bach: Toccata in D minor; Chorale Prelude, *Erbarm' dich mein*, S. 721. Langlais: *Arabesque for Flutes*. Albinoni-Walter: Gigue. Mulet: *Carillon-Sortie*. Karg-Elert: *Harmonies du soir*. Elmore: Pavane. Alain: *Litanies*.

John Eargle, organ.
KLIPSCHTAPE KST 1002. 30 min.
\$13.95.

As might be expected from the technical cachet of Paul Klipsch's name, the recording here (embodying at times a new "longitudinal" technique of stereo microphones placement) is a model of its kind: moderate in modulation level, but extremely wide in dynamic range; beautifully blended and evenly spread; acoustically warm; and above all immaculately clean and natural in its faithfulness to the "symphonic" timbres of the Aeolian-Skinner instrument in the First Baptist Church of Longview, Texas, and to the less rich yet more gleaming timbres of the same maker's smaller organ in the First Presbyterian Church of Kilgore, Texas. The organist, who doubles as musical director of Klipschtape activities, is no virtuoso (he is probably wise in omitting the Fugue from Bach's Toccata in D minor) and tends to play rather too slowly and inflexibly, but he is obviously a serious and discreet musician. If his Bach chorale prelude (identified in the notes merely as "O Lord, Have Mercy") is too romantically registered for my taste, it is played with genuine lyricism. And Mr. Eargle proves himself more at home in the other repertoires represented, which can be enjoyed with at least grateful sonic relish even by hearers unable to take Langlais, Mulet, Karg-Elert, *et al.*, too seriously.
R.D.D.

• • FALLA: *El amor brujo; No. 7, Danza ritual del fuego; No. 11, Danza del terror*
†Mussorgsky: *Night on the bare mountain*

London Symphony Orchestra, Hermann Scherchen, cond.
WESTMINSTER-SONOTAPE SWB 7036. 16 min. \$6.95.

Since earlier stereo versions of these colorful showpieces were coarsely played or recorded (both, in the case of Goehr's complete Falla ballet taping), it is good to have them in first-rate performances by a Scherchen up to no tricks or sensationalism, but all precision and dramatic vitality, and in stereoisim notable for its wide dynamic range, vibrantly glowing warmth, and remarkably well-spread concert-hall authenticity.
R.D.D.

• • HANDEL: *Messiah* (excerpts, Vol. II)

Adele Addison (s), Donald Gramm (bs); Chorus of the Handel and Haydn Society (Boston); Zimmler Sinfonietta, Thompson Stone, cond.
BOSTOX (via Livingston) BO 10 F. 29 min. \$11.95.

In this second set of *Messiah* excerpts Handel's familiar masterpiece receives its full stereo due even more satisfactorily than in the first reel of selections from the complete Unicorn recorded performance. Only two soloists are represented this time, but they are Adele Addison and Donald Gramm at their best (particularly in the former's "There Were Shepherds" and the latter's "The Trumpet Shall Sound," with Roger Voisin in the breath-taking obbligato role). And while Thompson Stone's "Pastorale Symphony" may be a bit too gently lulling, it provides a perfect contrast with the heaven-storming "Glory to God in the Highest," "Worthy is the Lamb," and "Amen" choruses.

The recording itself may not be the most brilliant or distortionless possible, but nothing I've yet heard in stereo shows off the medium's grandest gifts more overpoweringly than the great climaxes, with their purely vocal as well as timpani and organ-pedal thunders, and the spacious Symphony Hall acoustics here. My only quibble is with the lack of notes and texts and the out-of-sequence presentation in this and the previous excerpts volume. I can't think of a better

way to commemorate the 200th anniversary of Handel's death in 1959 than for Boston to give us this whole work, properly ordered and annotated. R.D.D.

• • MUSSORGSKY: *Night on the bare mountain*—See Falla: *El amor brujo*; No. 7, *Danza ritual del fuego*; No. 11, *Danza del terror*.

• • PALESTRINA: *Missa "Assumpta est Maria"*

Dessoff Choirs, Paul Boepple, cond.
CONCERT HALL HX 65. 33 min. \$11.95.

Unless my memory has slipped, this serenely lovely Mass is the first full-length major *a cappella* work to appear in stereo. The performance is hardly ideal, since the choir is rather too large and neither quite relaxed nor authoritative enough for its present task, while Boepple himself tends at times to an un-Palestrinian overintensity. Nevertheless, it is a very moving version and at its best, in the quieter passages, wholly enchanting. In particular, it captures, as is possible only in stereo, the airiness of vocal sonorities floating and soaring freely in broadly spacious auditorium acoustics. The trace of distortion in some of the louder passages, which Nathan Broder noted in reviewing the LP edition (CHS 1231 of 1956, later renumbered H 1631), is still noticeable; but here it is more than compensated by the clarity of the marvelously intricate yet effortless part writing. And not least of the present release's merits is the inclusion of the complete text in both the sung Latin and English translation. R.D.D.

• • PROKOFIEV: *Lieutenant Kije*: *Suite, Op. 60*

Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR BCS 96. 20 min. \$8.95.

I had been tipped off last spring that this tape embodied some technical advances in which RCA Victor engineers took special pride. And although I try to remain skeptical over such preliminary recommendations, once the tape itself started unreeling, its advances both in further expansion of the reproducible dynamic and frequency ranges and in incisiveness of transient response were obvious. (Sound-fanciers will surely go deliriously over the super bass drum and vibrantly sonorous strings here!) I regret that RCA Victor now also has followed the current trend of raising the tape-modulation level, with some consequent increase in background noise; but I must admit that in this case at least it is a small price to pay for the marked enhancement in symphonic brilliance and impact. The music itself of course is almost deliberately calculated to exploit such technical progress to the utmost, and, best of all, Reiner's performance is one of the most scintillating that even he and the Chicago Symphony have yet achieved. (Contrary to Alfred Frankenstein's view of the disc version, my own feeling is that here Reiner reveals

considerable rollicking and sardonic humor.) There have been several sensationally effective single-channel recordings of this incandescent score, but none that approaches its present apotheosis in stereo. My only possible complaint is that the virtuoso Chicagoan tenor saxophone soloist properly should have been given an individual by-line. R.D.D.

• • PROKOFIEV: *The Love for Three Oranges: Suite, Op. 33a*

London Symphony Orchestra, Antal Dorati, cond.
MERCURY MWS 5-18. 16 min. \$6.95.

Dorati's taping of the dazzling *Oranges* suite is another extraordinary technical feat. And although I'm conscious of the London Symphony's relative lack of the utmost precision and subtlety of nuance and of Dorati's slighting Prokofiev's ironic wit and sentimentalizing the lyric passages a bit, this is nevertheless an uncommonly brilliant stereo showpiece. R.D.D.

• • LEOPOLD STOKOWSKI: *"Landmarks of a Distinguished Career"*

Bach-Stokowski: *Tocatta and Fugue, in D minor*. Debussy-Stokowski: *Clair de lune*. Debussy: *Prélude à l'après-midi d'un faune*. Sibelius: *The Swan of Tuonela, Op. 22; Finlandia, Op. 26*.

Symphony Orchestra, Leopold Stokowski, cond.
CAPITOL ZF 35. 41 min. \$14.95.

Not surprisingly, since Stokowski is his own architect, this monument enshrines both the most and least admirable characteristics of his genius. All the old mannerisms are evident, together with a few new ones, but there is also the incomparable ability to transcend normal orchestral limitations. One thing at least is certain: never before have this conductor's tonal sorceries been reproducible in one's home with the power, spaciousness, and conviction with which the present tape bewitches even its most objective listener. Much of this is far from my own taste in music making, but all of it is purest sonic—and Stokowskian—magic. R.D.D.

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

Leonard Pennario, piano; Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.
CAPITOL ZF 40. 31 min. \$14.95.

A fresh approach to a well-worn composition is always welcome, provided it makes musical sense; and Pennario's approach to this concerto certainly makes sense. David Johnson's review of the disc version (Capitol PAO 8417) characterized it as Mozartean. The carefully controlled, often light-hearted execution by both soloist and conductor—most conspicuously in the second movement—does have a Mozartean quality, yet light and transparent though this presentation may

be, it has ample Tchaikovskyan fire, particularly in the stereo version. The piano and orchestra, which appeared to be at a concertlike distance from the listener on the disc, are quite a bit closer on the tape, where the piano is nicely centered and the orchestral definition and presence are better, with the result that the marvelous transparency of the performance is actually helped. For those who prefer an interpretation along more traditional lines, there is the superb Gilels-Reiner tape (RCA Victor ECS 8), a conception that is both thoughtful and brilliant, with an exceptionally sensitive middle movement. P.A.

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

Sinfonia of London, Muir Mathieson, cond.

LIVINGSTON 4002 K. 45 min. \$17.95.

New York Philharmonic, Dimitri Mitropoulos, cond.

COLUMBIA LMB 19. 40 min. \$15.95.

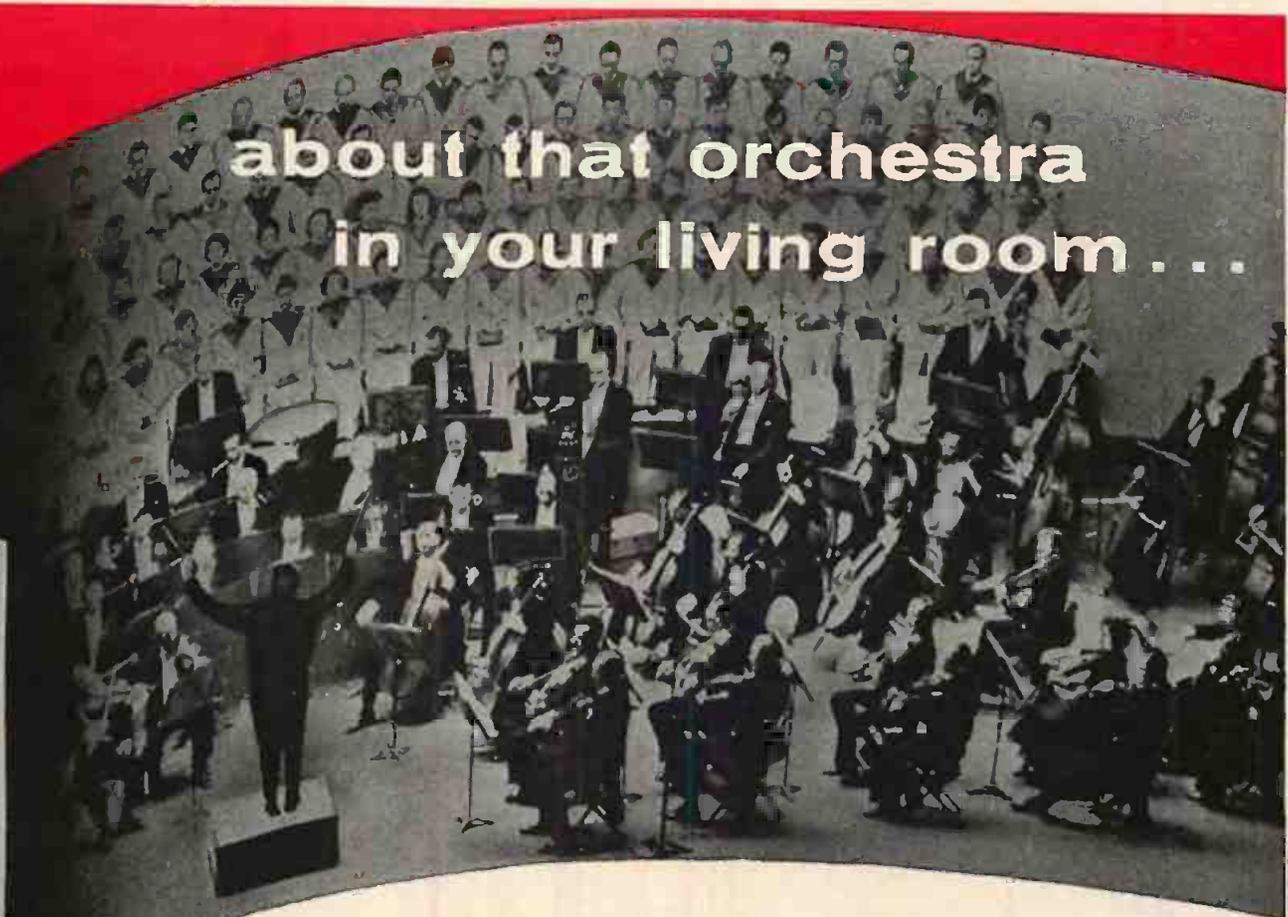
With three *Pathétiques* now in the new sonic medium, I cast my vote unhesitatingly for Mathieson. The English conductor, who until now has been represented on this side of the Atlantic primarily as a director of film scores, invests this concert work with great power and dramatic intensity. His tempos are broad, yet he never allows the music to become maudlin; and "Sinfonia of London" must have been recruited from the very best ranks of British musicians, for the playing is of the highest quality—clean, sonorous, and beautifully polished. Livingston's reproduction is a joy, nothing short of thrilling. Optimum microphone placement provides a wonderfully natural balance and an even, wide, extremely sonorous band of sound, recorded at a fairly high level that lends grandeur to the music.

Mitropoulos' treatment of the score is generally brighter, if less "pathetic," than Mathieson's. It is strong, impassioned, and markedly restless—so restless, in fact, that one phrase is sometimes pushed into the next. In stereo, however, the over-all sound is richer than that of the LP counterpart (Columbia ML 5235), the brasses are a trifle less raspy, the strings have a fine resinous bite, and there is an excellent impression of direction and tonal perspective. The last movement, in particular, appears less taut and rushed than on the disc, although Mitropoulos' constant pushing here lessens its tragic significance. In both media, the sensitive microphones show up some of the extraneous noises—creaking chairs and the like—that the Philharmonic, one of the noisiest of all recording orchestras, allows to creep into its performances.

Comparing these two new *Pathétiques* with the two-year-old tape by Monteux and the Boston Symphony (RCA Victor GCS 5), I find that the Frenchman's reading is less dramatic than Mathieson's, more sensitive than Mitropoulos'. RCA Victor's sound is mellower than Colum-

Continued on page 84

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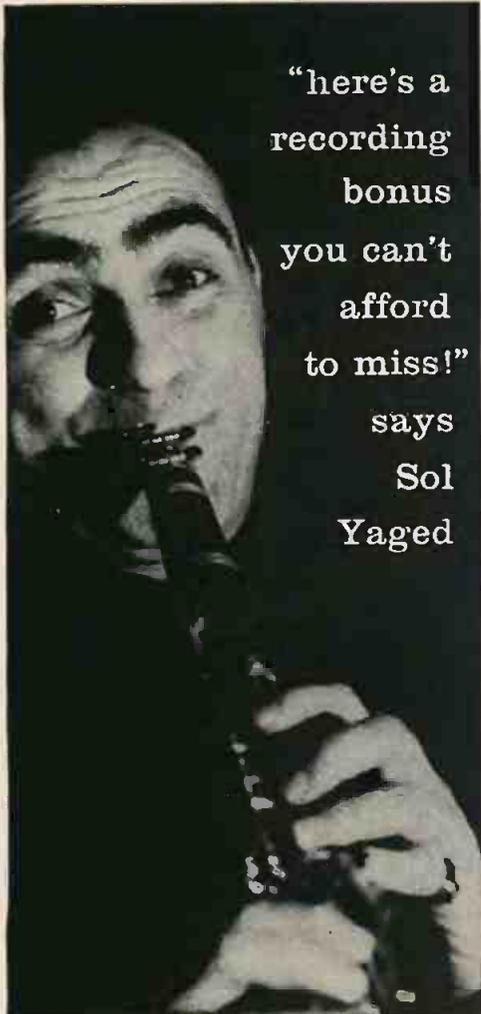
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bia's; but it is more distant, less sharply focused and, at least in the first two movements, not as dramatically realistic. P.A.

More Briefly Noted

- • Warren Baker: "After Hours." Omegatape ST 7014, 29 min., \$11.95. Nondescript yet mildly ingratiating tea-dance versions of *Chasing Chopin*, *Fish Horn Fantasy*, *Dark Eyes*, and six others, featuring Bobby Hammack's piano, Jerry Friedman's vibes, and an unspecified but overprominent bass player, in attractively clean and transparent recordings.

- • Chapi and Chueca: Zarzuela Medleys. Montilla FMT 1000, 30 min., \$12.95.

Appropriately the first Montilla stereo release returns to the scenes of this Spanish-American firm's earliest triumphs: Chapi's delectable *La Revoltosa* and Chueca's scarcely less vivacious and tuneful *Agua, Azucarillos y Aguardiente*—the highlights of which are here deftly arranged for orchestra by José Olmedo, played with unflagging verve by the Orquesta de Camera de Madrid under Enrique Estela, and recorded with festive expansiveness.

- • "Dixieland Jamfest in Stereo." Reeves Soundcraft special offer, 30 min., 75¢ plus the regular cost of a 7-in. reel of "Soundcraft" tape.

An enticing sales-promotional gimmick by which the purchaser of a ("Soundcraft," natch) raw-tape reel may return it to the manufacturer to be recorded, for a nominal processing and postage charge, with a seven-item program by a seven-man all-star combo starring Coleman Hawkins, Henry "Red" Allen, Sol Yaged, *et al.* The only "catch" I note is the lack of any table of contents or notes: the performances themselves are wildly free-for-all, with perhaps too much dependence on stereotyped hot-jazz formulas, but at their best they have drive, exuberance, and authority; and the strong, open recording does full justice to the old masters' sonic as well as idiomatic virtuosity.

- • "The End on Bongos." Jack Burger Orchestra. HiFi Tape R 804, 37 min., \$12.95.

One of the best—and best-varied—of current sonic jungle safaris. The leader's lively bongongo generously shares the spotlight with Buddy Colette's looping flute and Elmer Schmidt's sparkling marimba, most imaginatively in *Conversar en la Noche*, but scarcely less effectively in *Blue Prelude*, *Noche en Desclavado*, *A Yiddisha Mamba*, and seven other colorful pieces. Drily but notably crisply recorded in smoothly spread stereo.

- • Weldon Flanagan: "At the Palace in Dallas." Klipschtape KST 7002, 29 min., \$13.95.

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• • Music of Leroy Anderson. Mercury MVS 5-30, 17 min., \$7.95.
America's successor to the light-music throne of the late Eric Coates was represented so ably by Fennell and the Eastman-Rochester Pops Orchestra on disc that until one actually hears their tape versions of the irresistible *Sandpaper Ballet*, *Sleigh Ride*, etc., it's impossible to realize how much stereo can add both to their musical and technical attractions. The only shortcoming of this minor masterpiece is that it doesn't also include the LP's even more delectable *Irish Suite*.

• • Sabicas and Mario Escudero. Montilla FMT 1001, 34 min., \$13.95.
Ten improvisations in flamenco styles, varied in mood and particularly effective in their quieter, more poetic moments. Although these pieces are recorded at ultrahigh levels which require drastic volume reduction for most satisfactory reproduction, they are inherently suited to exploit stereo potentialities; and the occasional "responsive" passages here (especially the rhythmic tappings in *Ritmos de Sabicas*) are sonically as well as musically captivating.

• • "Soundblast." Ferrante and Teicher. Sonotape SWB 7065, 13 min., \$6.95.
The "Men from Mars," with their doctored-up pianos, multiple channels, and engineering trickery, again. The curious sounds themselves are by now less novel; but the contrasts between extremely heavy, yet vibrantly clean, lows and glittering highs is more startling than ever, while Ferrante and Teicher's own bravura is unflagging in this four-item program of *Tico-Tico*, *Brazil*, and other Latin-American *jeux d'esprit*.

• • "Stereo Starter Set." Concertapes SP 1, four 5-in. reels, 15 min. each, \$19.95 boxed.
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• • Strauss, Johann II: *Die Fledermaus*: Overture; Polkas; *Du und Du Waltz*. RCA Victor CCS 91, 24 min., \$10.95. Fiedler and the Boston Pops Orchestra never have been more incisively energetic or recorded with more impressive Symphony Hall realism, but such full-blooded treatment is better suited to the Overture and *Tik-Tak* Polka than to the three other more songful polkas and the graceful waltz.

• • Willson: *The Music Man*. Capitol ZF 41, 46 min., \$14.95. Certainly no single-channel versions of this Broadway hit could ever capture as effectively in one's home the electrifying excitement of the stage performances of the "orchestrated" salesman's chatter and Robert Preston's ultravirtuoso spicing in *Trouble* and *Seventy-Six Trombones*. Few of the original cast's other selections achieve comparable freshness of appeal and, unlike the live show's audiences and critics, I find scant relish in the Buffalo Bills' barbershop quartets. Yet even in its most conventional moments this is good entertainment, while at its most imaginatively original it is show music—and recording—at their most exhilarating best. R.D.D.

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• • JUANITA HALL: "Sings the Blues"

Juanita Hall; Claude Hopkins' All Stars. COUNTERPOINT CPST 556. \$4.98.

It would be dangerously easy to write either of two opposite-angled reviews of the first commercial stereo releases to appear in Westrex-system disc form. One report, from the point of view of the listener to whom stereo is entirely new, or who has no facilities for direct comparisons with corresponding tape versions, would be wildly enthusiastic. The other, from a more experienced listener, might well vary from skeptical dubiety all the way to contemptuous disdain. I myself would strongly suggest that all subjective evaluations, including my own, be heavily discounted: the more optimistic ones in view of the natural hope for reasonably priced stereo in convenient disc form; the more pessimistic ones by reason of the still-experimental nature of the present hurriedly marketed discs and pickups.

I'm sure that my personal first reac-

tions should be discounted by reason of my not yet perfected present stereo disc playback means and perhaps especially my predilection for magnetic pickup cartridges over the ceramic type to which I have been forced to shift now. In particular, I'm inclined to blame the pickup for the most serious technical complaint I have about the present discs—the fact that the stereo effect itself seems so much more diluted than in even average-quality tapings. The two channels are only too well blended; and while the Westrex recording system itself may be justified in claiming better than 20-db channel separation, from what I've heard so far I'm convinced that much less than this is achieved in over-all reproduction. I well may be wrong. If so I'll welcome the opportunity to recant, once I've been shown better channel differentiation, preferably in symphonic or tone-test materials.

Which brings up another, probably even more insidious factor, for anyone widely versed in the stereo tape repertory. Among the present program materials only the Dukes of Dixieland disc is particularly well suited for stereo reproduction, and only it and Miss Hall's magnificent blues-shoutings provide any notable musical—or other—attractions. *Railway Sounds* is interesting enough sonically for a few minutes, but quickly exhausts all but a fanatic's patience; the fine Banda Taurina's bullfight-interruption *divertissements* are much more routine than the other releases in the *Fiesta Brava* series; and Johnny Puleo's unimaginatively arranged harmonica-ensemble pieces strike even a onetime bass-harmonica player like myself as woefully lacking in variety.

The Dukes' Vol. 3 is the best of their sensationally successful series; but while I feel that stereo notably enhances the considerable attractions of the original LP version in the tape edition, I can't honestly say the same of the stereo disc. And although I haven't heard either a monaural record or stereo tape edition of the Hall-Hopkins blues program, I strongly suspect that the difference between them would be much more impressive than that between conventional LP and stereo disc. But at any rate, this, like the Dukes' Vol. 3, is a work to be recommended in any form, since Miss Hall (previously known mainly for her role as Bloody Mary in *South Pacific*) proves a worthy inheritor of the grand tradition of blues singing, as well as one better equipped vocally than most of her predecessors or contemporaries. Moreover she is superbly accompanied by kindred instrumental spirits, perhaps most notably by shrill but torrid clarinetist Buster Bailey and the *nonpareil* tenor saxophonist Coleman Hawkins.

Yet after making all due allowances, this court's verdict on stereo discs can be only "Non liquet" (judicialese for temporarily evading a firm decision); case remanded to the docket for rehearing, without prejudice, when more conclusive evidence is available. R.D.D.



RCA Sound Tape



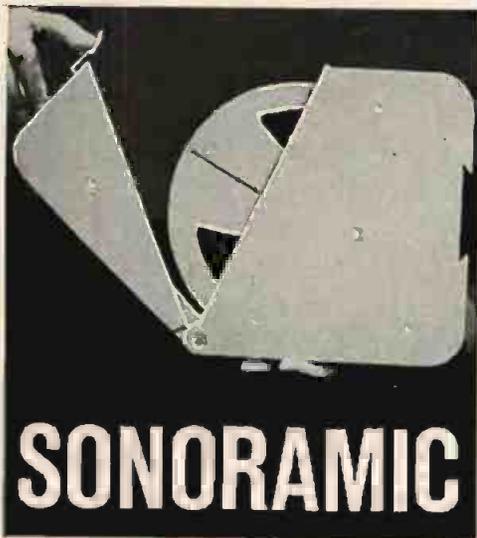
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STEREO FORUM

Phony Stereo Tapes?

Sir:

I have heard so many unpleasant rumors of stereo "faking" (in the production of commercial tapes as well as in equipment designed to produce a pseudo-stereo effect from single-channel recordings) that I'm anxious to know the rights of the matter. The manufacturers of pseudo-stereo reproducing equipment seem to state frankly enough just what they attempt to do and how they do it. But are any of the commercial tape releases labeled "stereo" actually doctored-up from originally single-channel recordings?

William Creder
Schenectady, N. Y.

The "whispering" or "smear" campaign which is the anonymous source of the rumors you have heard began several years ago and apparently still persists despite the complete lack of any tangible evidence (so far) to support it. Probably it started with a half-truth—that some of the first stereo recordings were not made with stereo release in mind, but solely as two-channel "masters" for LP-editing convenience. Nevertheless, they were true dual-channel recordings and when the demand for stereo tapes developed, they proved just as suitable for release in the new medium as in blended-channel LP discs. Possibly, too, some private experimenters have attempted to "doctor-up" (by frequency-spectrum splitting and other means) some single-channel recordings so as to produce a pseudo-stereo effect in playback.

But no commercial manufacturer (large or small) has yet admitted producing such a phony for public circulation. More importantly, no stereotape reviewer or listener we know of has ever reported a specific commercially released stereo tape which was not a true dual-channel recording or a dual-channel reduction of an originally three-channel "master." In some instances the stereo "effect" itself has been relatively slight, in others highly exaggerated; not infrequently there are good grounds for technical or aesthetic criticism of the over-all results. But never has there been any question of the existence of two separate channels—a fact which is relatively simple

Continued on next page

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I used to
WATCH
the music
on the
oscilloscope...



... but a
NORELCO®
speaker
made me



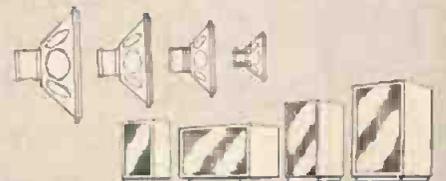
LISTEN!

Every time I bought a record, I used to set up the calibrated microphone, connect the oscilloscope, start the music with bated breath, and keep my eyes glued to the screen. If anything on the scope pattern looked suspicious (something always did), I would start checking tubes, voltages and crossover frequencies, and examine the record under a microscope.

Then, at the house of a musician friend, I heard a NORELCO loudspeaker. I was suddenly carried away by the sheer joy of listening! What lovely sound! Clean, tight bass; creamy smooth highs; crisply defined middles... it was music!

I rushed out to the nearest hi-fi dealer, bought my own NORELCO speaker, took it right home... and I am a different person today. Man, just listen to that music!

(You can change your hi-fi life, too—just write to North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, Long Island, N. Y.)



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HIGH FIDELITY
A Bibliography of
Sound Reproduction

Compiled by K. J. Spencer
Foreword by G. A. Briggs

This new book, imported in a limited quantity from England and available in this country only through the publishers of HIGH FIDELITY Magazine, is a volume whose value to everyone seriously interested in high fidelity need not be outlined.

It contains approximately 2,600 entries that represent the whole field of published information and research on high quality sound reproduction, from the subject's very early days up to and including June 1957. \$6.00

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STEREO FORUM

Continued from preceding page

to establish (or disprove) with complete assurance.

We suggest that the rumor mongers either put up or shut up. If any reader has or hears of a commercially released phony-stereo tape, we beg him to let us know. We can assure him that it will be thoroughly tested and—if indeed spurious—publicized. Meanwhile, we can only restate that we have yet to encounter (or even to hear of at secondhand) a specific example.

Reverse Re-recording

SIR:

Recently I purchased a stereo tape recorder which I intend to use for duplicating borrowed stereo tapes, but I am in doubt as how to duplicate them—backwards or forwards.

I understand that tapes are best duplicated backwards (with the the original running backwards, that is). If commercial tapes are duplicated backwards, does this mean I should copy them in the opposite direction—forwards?

T. L. Viner
Detroit, Mich.

You are well advised to follow the procedure properly called "reverse re-recording." Practically all commercial tape duplicators copy tapes, both stereo and single-channel, "backwards" (although of course in the case of 2-track single-channel tapes only one channel is actually copied backwards, since the two tracks run in opposite directions).

There is a practical minor advantage in that the duplicated tape comes out in the ready-to-be-played position on its reel and does not have to be rewound before playing. But the major advantage is that reverse re-recording does much to minimize the normal tendency of distortions (especially transient distortion) to "add up" in each new re-recording "generation"—a phenomenon credited to Lincoln Thompson, who discovered it around 1949 in the course of disc-re-recording experimentation.

(We cannot forbear adding a word of warning to anyone planning to duplicate commercial stereo, or other, tape releases: if such copies are offered for sale or played in public, the unauthorized and unlicensed duplicator runs a grave risk of legal prosecution and fines!)



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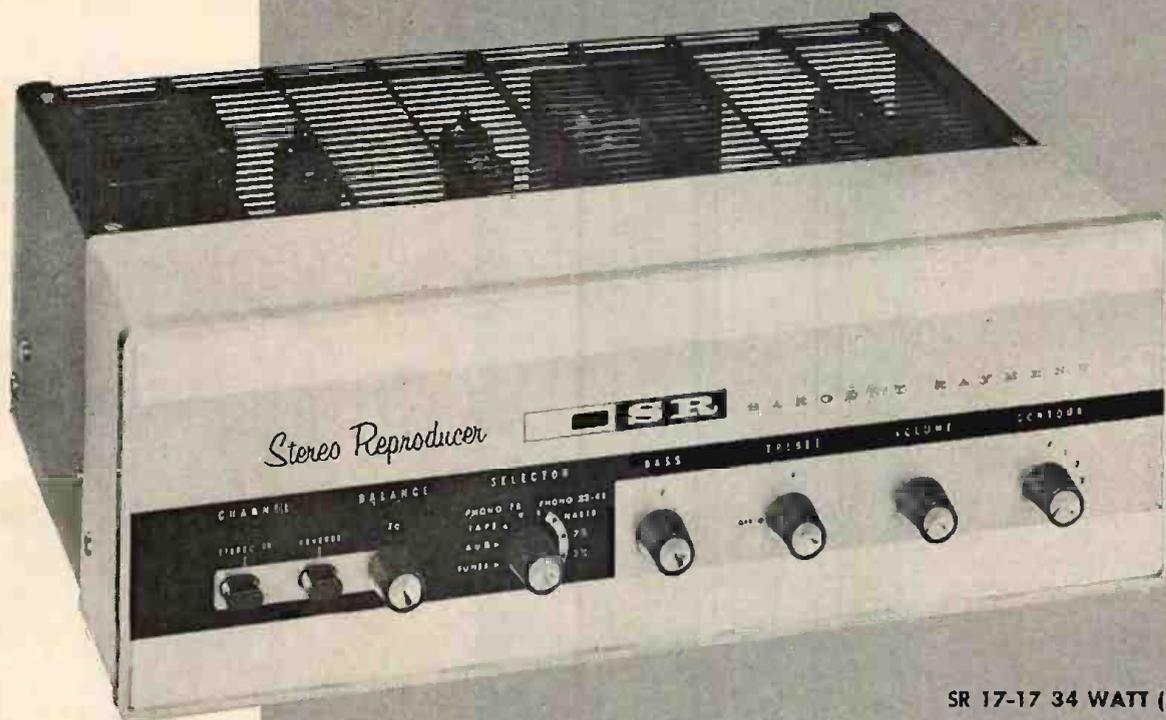
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SR 17-17 34 WATT (DUAL 17 WATT)
STEREO PRE-AMP, TONE CONTROL, AND AMPLIFIER \$189.60

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

THE OUTSTANDING FEATURES OF THE SR 17-17 ARE:

- Dual low distortion pre-amps for monaural or the new stereo cartridges, and three positions of stereo tape head playback.
- Dual gang bass, treble, and volume controls for ease and accuracy of stereo operation.
- Stereo balance control for equal channel volume to any part of your listening room.
- Monaural-Stereo, and stereo reverse controls.
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Tested in the Home

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

Fisher 90-C Preamplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis self-powered preamplifier-control unit. **Inputs:** magnetic phono, tape head, microphone, crystal or ceramic pickup, tuner, two auxiliary high-level inputs. **Controls:** combined AC power and volume; loudness switch; channel selector push buttons; input level-set controls; presence switch; bass turnover (AES, LP, RIAA-ORTHO, NAB, TAPE); treble rolloff (FLAT, AES, RIAA-ORTHO, LP-NAB, TAPE); bass (± 15 db, 50 cps); treble (± 15 db, 10,000 cps); rumble filter switch. **Outputs:** two, at low impedance, to tape recorder (preceding tone and volume controls) and to main amplifier. **Frequency response:** ± 0.25 db, 20 to 20,000 cps; ± 2 db, 10 to 100,000 cps, with tone controls set for flat response. **Distortion:** .02% harmonic, unmeasurable IM at 1 v out; .05% harmonic, unmeasurable IM at 5 v out; 0.12% harmonic, 0.2% IM at 10 v out. **Hum and noise:** over 85 db below 2 v out; over 72 db below 10 mv phono input. Three switched AC outlets. **Dimensions:** 12 $\frac{3}{4}$ in. wide by 4 $\frac{1}{4}$ high by 8 $\frac{1}{4}$ deep. **Price:** \$119.50. **MANUFACTURER:** Fisher Radio Corp., 21-21 44th Dr., Long Island City 1, N. Y.

Fisher's 80-C preamplifier (TITHed in May, 1956) was in some respects the most flexible preamp-control unit we have encountered, before or since. So is the 90-C, which is about the same as the 80-C except for the addition of a presence switch and a rumble filter switch.

The unique feature of the Fisher 90-C (and 80-C) is its push button input selectors and front panel level-set controls, which allow two or three inputs to be selected simultaneously and mixed together in any desired proportion—a feature that will appeal strongly to home recordists who like to dub their voices onto musical material. There are separate input stages for phono and microphone pre-amplification, so both of these low-level input sources may be used and mixed together. Each push button has a jeweled pilot light set beneath it and, in the case of the Tuner and Aux 1 inputs, the push buttons supply automatic switching for a pair of AC outlets at the rear of the preamp. Thus the tuner and whatever is plugged into the Aux 1 power outlet is turned on only when that input is selected by depressing the appropriate push but-

ton. The third AC outlet, for the power amplifier, is controlled by the main AC switch on the volume control.

There are separate slide switches for phono rolloff and turnover equalization, and each switch has a setting which provides tape playback equalization and connects the tape head through the phono preamplifier channel.

The rumble filter on the 90-C is a slide switch located under the concentric tone control knobs. When switched in, the filter gives 12 db/octave attenuation below about 60 cycles, to reduce low-frequency disturbances without unduly affecting audible bass performance. The second



The 90-C is equipped with mixing controls.

new item on the 90-C is a presence switch, which in its ON position introduces a broad frequency response peak of 5 db between about 2,000 and 6,000 cycles. This gives a very marked exaggeration of brilliance and makes the reproduced sound shrill . . . a sonic addition that will

Continued on next page

TESTED IN THE HOME

Continued from preceding page

obviously be more appreciated by some listeners than by others.

The 90-C's performance with all kinds of musical program material places it unmistakably in the top category of currently available preamps, although it does have a subtle flavor of its own. With its tone controls set for measured flat response, its sound is an unusual admixture of roundness and crispness. It tends to fortify the entire bass range to a perceptible degree, and its over-all sound is sharp, clean, and a little less transparent than the original signal feeding into it.

Tone controls handle smoothly, and are so contrived as to provide the maximum usefulness for all types of and tastes for program correction. They are feedback controls, whose effects at intermediate settings are restricted to the frequency extremes (where most program deficiencies occur).

Phono equalization is very accurate; tape equalization not so accurate. NARTB tapes played through the 90-C's tape head input come out with more brilliance than when played through a calibrated professional tape recorder.

All in all, the 90-C is a good choice for the critical phonophile and an ideal unit for the tape recordist who likes the facilities but not the price or distortion ratings of a professional input mixer.—J.G.H.

MANUFACTURER'S COMMENT: Preferred tonal balance is, in our belief, a highly personal matter. It is affected, further, by the prevailing acoustic conditions and the listener's own hearing efficiency. We have supplied both loudness balance and presence controls, to give the user the complete flexibility he may need. The Fisher presence control has now been in use for about eight months, and in that time we have not received a single adverse comment about it from Fisher owners. On the other hand, many have written to us in praise of this feature. In fact, a prominent New York broadcasting station has adopted the Fisher presence control circuit for their transmitter.

In practice, users have found that if one listens to the equipment for a while with the presence control ON, that same equipment sounds "dead" when the presence control is turned OFF. That is because the presence control not only delineates the middle frequencies, where most of the program material lies, but also compensates speaker systems whose middle range is deficient.

The tape equalization circuit supplied in the 90-C has been designed to suit as closely as possible the various types of playback heads supplied with available tape decks. Also, the 3¾ ips tapes, which seem to be gaining acceptance for home use, require a slightly modified playback characteristic, which has also been taken into consideration.

REVIEWER'S COMMENT: While there is no disputing matters of taste, HIGH FIDELITY has always encouraged record listeners to attend live concerts from time to time in order to refresh their concept of the sound of the real thing. Lacking the opportunity to hear live music on occasion, it is not unusual for a high-fidelity enthusiast to become so accustomed to the peculiarities of his own system that he is unable to recognize naturally balanced sound when he hears it.

Jerrold FM Range Extender Preamplifiers

SPECIFICATIONS (furnished by manufacturer): **MODEL 406A-FM**—an indoor FM signal booster. **Frequency range:** 88 to 108 Mc. **Gain:** 25 db. **Noise figure:** 6 db. **Output:** 72 ohms. **Price:** \$38.55. **MODEL DSA-FM**—a mast-mount FM signal booster. **Frequency range:** 88 to 108 Mc. **Gain:** 25 db. **Noise figure:** 6 db. **Output:** 72 and 300 ohms. **PRICE:** \$54.00. **MANUFACTURER:** Jerrold Electronics Corporation, 23rd and Chestnut Sts., Philadelphia 3, Pa.

A common misconception about FM is that it is completely insensitive to background noise and static. This is nearly true only if the received signal is greater in amplitude than the noise that accompanies it and the noise that is generated by the tuner's input circuits, and if the tuner has enough amplification to build up the signal-and-noise

combination to a level great enough to operate the limiter stages. If the tuner doesn't have enough amplification (sensitivity) to make the signal operate the limiters, then both the signal and the noise will be heard; if it does, but the signal amplitude falls below the noise at any point in the chain, then noise will be heard without the signal.

The problem in fringe reception areas for FM is primarily one of keeping the noise contributed by the system to the lowest possible value (so that it will not override extremely weak signals), and of furnishing plenty of amplification, so that the tuner's limiter stages will work properly. FM signal boosters have been available before to help in this task. Used between the antenna feed line and the tuner, they provide several db of gain to increase the signal-and-noise level fed to the tuner. And, with input circuits especially designed for low noise generation, they have helped considerably to keep weak signals above the system noise.

The Jerrold 406A-FM is such a signal booster, and a very good one. Provided an old or an inexpensive new tuner has inherently low audio distortion, the 406A-FM can make its performance essentially as good as that of a mod-



The Jerrold 406A-FM indoor booster.

ern highly-sensitive low-noise tuner. The best of today's tuners do not, however, benefit much from any indoor booster, because they have sensitivity to spare and their input circuits produce little if any more noise than those of a booster.

But even the finest tuner or indoor booster, such as the 406A-FM, is powerless to prevent degradation of the signal-to-noise ratio that occurs in the transmission line between the antenna and the tuner. This deterioration stems from two causes: the signal is attenuated, or reduced in amplitude, in its journey down the line; and the line itself serves as an antenna to pick up noise which usually becomes stronger as ground level is approached. Therefore an exceptionally weak signal, just strong enough to override noise when it is picked up by the antenna, may fall below the noise level by the time it reaches a tuner or even an indoor booster.

The solution is, of course, a booster mounted directly on the antenna mast. This would take the signal from the antenna at its strongest value before amplification, and build it up so that the transmission line's attenuation and noise pickup would have minimal effect on it. We have such a unit in the Jerrold model DSA-FM preamplifier. It consists of a weather-proof amplifier chassis suitable

Continued on page 94

ALTEC DUPLEX® SPEAKERS

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The new ALTEC 604D



Since its introduction twelve years ago, the ALTEC 604 coaxial type speaker has been the recognized standard for use as a monitor speaker in the largest recording studios and broadcast stations.

And now, the new 604D has even smoother response and lower distortion.

It incorporates a more highly developed dividing network with smooth twelve db per octave attenuation, plus a new shelving control adjustable to every individual room condition.

Other outstanding design features of the new 604D Duplex are: improved bass cone and suspension, smoother high end quality, and redesigned pole-piece for a deeper magnetic gap and even less low frequency distortion.

The result is the most *faithful* reproduction of sound obtainable with a coaxial speaker. Transients are virtually eliminated.

Besides its new features, the 604D still has these time-proven elements: annular centering spider and viscous damped compliance... an edge-wound, double-insulated ribbon bass voice-coil which moves in an extremely deep magnetic gap in order to assure the same efficiency throughout its excursion... fatigue resistant tangential compliance high frequency diaphragm with exponential multicellular horn.

Power: 35 watts (50 peak); Guaranteed Frequency Response: 30 to 22,000 cycles; Impedance: 16 ohms; Magnet Weight: 5.6 lbs.; Max. Cone Resonance: 40 cycles; Distribution: 90° hor., 40° vert.; Diameter: 15-3/16"; Depth: 11-1/8". Price: \$189.00 (including network).



the 602B Features NEW HORN and DRIVER

The latest major development in the long line of ALTEC coaxial type speakers, the 602B nearly equals the 604.

The 602B features a newly developed 3000 cycle high frequency driver with an improved magnetic structure for increased efficiency coupled to an amazingly smooth exponential sectoral horn. This type of horn, consistently used by ALTEC, produces the most *natural* reproduction of sound of any high frequency speaker so far developed.

This outstanding high frequency unit and horn are mounted asymmetrically within the frame of the base speaker to form a two-way speaker capable of reproducing a guaranteed range of 30 to 22,000 cycles.

Power: 25 watts (30 peak); Impedance: 8 ohms; Magnet Weight: 2.4 lbs.; Max. Cone Resonance: 42 cycles; Distribution: 90° hor., 40° vert.; Diameter: 15-3/16"; Depth: 7-1/4". Price: \$143.00 (including network).



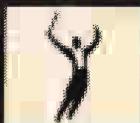
the 601B Smallest ALTEC DUPLEX

The 601B is designed with all of the professional features found in the larger ALTEC duplexes.

Like its larger brothers, the 601B has an improved bass cone for even smoother response and lower distortion and an improved high frequency driver of much greater efficiency. It also has a new heavy cast frame like the 604D and 602B which provides a rigid suspension for the bass cone making it impossible for the voice coil to become uncentered in the magnetic gap.

Power: 20 watts (30 watts peak); Frequency Response: 40 to 22,000 cycles; Impedance: 8 ohms; Magnet Weight: 1.8 lbs.; Max. Cone Resonance: 55 cycles; Distribution: 90° hor., 40° vert.; Diameter: 12-1/4"; Depth: 5-5/8". Price: \$120.00 (including network).

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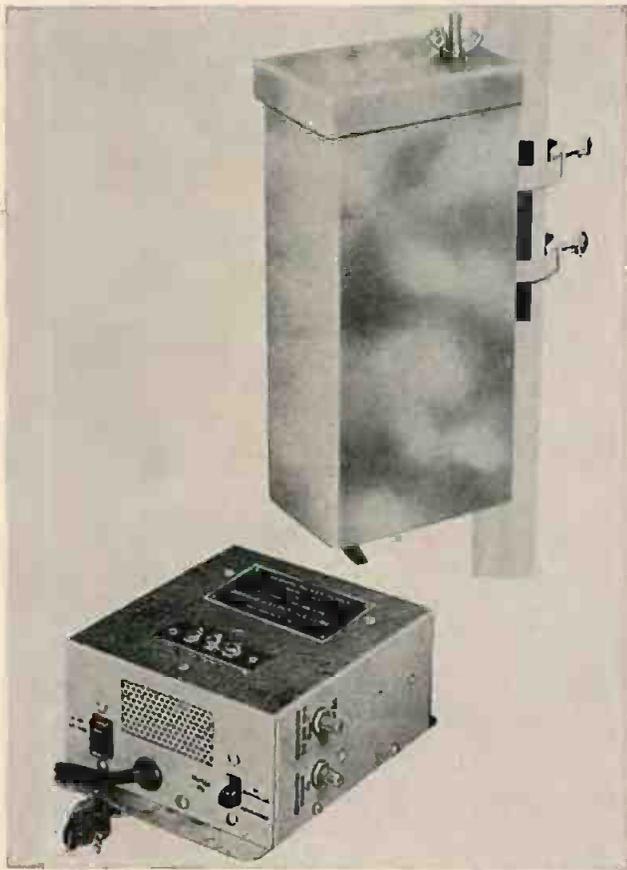
TESTED IN THE HOME

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for mounting on the antenna mast, and a power supply for use near the tuner.

Input connections for 72 or 300 ohms are supplied on the amplifier. 72 ohm coaxial cable must be used between the amplifier and the power supply; this cable carries low-voltage AC power up to the amplifier for operation of its tubes, and carries the amplified signal down to the power-supply chassis. There it is separated from the AC and fed to 72- and 300-ohm output jacks, either of which can be used for connection to the tuner. Matching transformers for 72 to 300 ohms, or vice versa, are available if needed for use with the 406A-FM unit.

The DSA-FM's power supply can be plugged into a switched AC outlet on the tuner, if desired. Alternatively, it can be plugged into a wall outlet and the tuner plugged



The antenna booster and its power supply.

into an AC outlet on the power supply chassis. There is a thermal relay within which is supposedly adjustable so that when the tuner is turned on, the AC current drawn by the tuner actuates the relay to turn on the booster's power supply. This relay system was obviously designed for the company's line of TV mast-mount boosters; an FM tuner takes a lot less AC power than a TV set, and I found it impossible to adjust the relay for reliable off-on operation with a tuner's power switch. It is best to leave the supply on continuously, anyway, because the power cost is negligible and the amplifier tubes last longer in continuous than in intermittent operation.

I found that even with the best tuners the DSA-FM removed slight traces of background noise from several stations, and the intermittent fading with which I had been plagued on several others was eliminated. Best of all, the incidence of interference from automobile ignition noise was markedly reduced. My listening location is admittedly poor—close to a heavily-traveled road in a fringe recep-

tion area—but there are many other FM listeners in similar circumstances. To all these, I recommend serious consideration of the DSA-FM preamplifier.—R.A.

Dexter Lektrostat

DESCRIPTION (furnished by manufacturer): an antistatic detergent fluid for use on vinylite records. Price: dispenser container and groove-penetrating applicator, \$2.00. **MANUFACTURER:** Dexter Chemical Corp., 845 Edgewater Rd., New York 59, N. Y.

Dust and grime for some time have been recognized as contributors both to surface noise and to record and stylus wear. Vinylite, which is so admirable a material for record manufacturing, is also one of the most potent accumulators of static electricity, which of course draws and holds dust firmly to the disc.

Lektrostat is an antistatic cleaning fluid, intended to remove dust from record grooves and coat them with a microscopically thin layer of an electrically conductive material that allows the static charge to leak away as soon as it begins to accumulate. The Lektrostat kit consists of a plastic squeeze bottle with a dropper top and a small velvet applicator pad. To apply the fluid, you up-end the bottle over the revolving record, squeeze out a few drops, and then use the applicator to spread the fluid evenly over the record, absorb the excess fluid, and scoop up whatever dust is in the grooves.

When used sparingly, as recommended, Lektrostat appears to be completely effective in eliminating static and removing dirt; and although its residue gathers on a playback stylus, the substance is soft enough that it will not interfere with the performance of a very lightweight pickup (2 grams or less) unless allowed to build up into a wad on the stylus. If an extremely light pickup is being used, a second, dry wipe with the applicator after the disc surface has dried will minimize stylus fouling. A particularly attractive aspect of Lektrostat fluid is that it is readily soluble in water. A second application of the fluid washes off the first coating (eliminating the long-term build-up that can cause groove clogging), and the record may be freed of its antistatic coating by washing in water and a mild detergent.—J.G.H.

Lafayette Manual Record Player

SPECIFICATIONS (furnished by manufacturer): a three-speed turntable and manually operated arm. **Speeds:** 33 $\frac{1}{3}$, 45, 78 rpm. **Controls:** off-on and speed selector; vernier speed adjustment. **Drive system:** stepped motor shaft and rubber-tired idler. **Motor:** four-pole induction. **Dimensions:** 12 $\frac{1}{4}$ in. wide by 11 $\frac{1}{4}$ deep; 2 $\frac{3}{4}$ in. required above and below motor board. **Price:** \$25.95. **DISTRIBUTOR:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

Japanese cameras have in recent years earned an enviable reputation for their precision workmanship and all-around excellence, so ever since American magazines started carrying advertisements for Japanese high-fidelity components I have been looking forward to testing some of them.

This four-speed manual player, imported and sold by Lafayette Radio Corporation, is the second such item I have come across, and since it is frankly a budget-priced unit, I was very curious to see how it would stack up against the Stateside competition. It does so, surprisingly well.

The drive motor is a four-pole shaded induction type, fitted with a three-step drive shaft. A rubber idler wheel

Continued on page 96



HERE IS HOW YOU CAN CONVERT TO STEREO....

You can play any monaural source connected to Amplifier "A" through both amplifiers, effectively doubling power output

Provides loudness compensation on both channels, if designed

The master volume control adjusts volume level of both amplifiers simultaneously

Allows you to monitor stereo tape recordings as you make them

You can reverse channels if program material requires

Lets you play stereo from any source

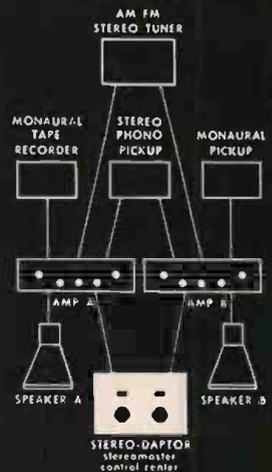
For playing monaural records with your stereo pickup

Play any monaural source connected to Amplifier "B" through both amplifiers

Master power switch turns on A-C of both amplifiers simultaneously



HERE'S HOW THE STEREO-DAPTOR WORKS



NEW H. H. SCOTT STEREO-DAPTOR

- Updates your present H. H. Scott system for stereo records and tape
- Lets you buy a monaural H. H. Scott system now; convert to stereo later

Just add the Stereo-Daptor and a new H. H. Scott amplifier to your present H. H. Scott system and you can play the new stereo records; stereo tape; stereo AM-FM or stereo from any source.

The Stereo-Daptor permits control of two separate amplifiers from a central point. A Master Volume Control adjusts the volume levels of both channels simultaneously. Special switching lets you play Stereo, Reverse Stereo, use your Stereo Pickup on Monaural Records, or play monaural program material through both amplifiers at the same time. This gives you the full power of both amplifiers.

No internal changes are required when used with H. H. Scott amplifiers. Stereo-daptor will work with any two identical H. H. Scott amplifiers, or between older 99-series amplifiers and the new 99-D or 210-F.

IMPORTANT! Stereo-Daptor works with All current H. H. Scott amplifiers and most older models . . . with any system having separate pre-amplifier and power amplifier . . . and with complete amplifiers having tape monitor input and output provisions.

only *
\$24⁹⁵

SPECIFICATIONS

H. H. Scott Stereo-Daptor
Stereomaster Control Center

Compatibility: Any amplifier in any of the groups shown below may be used with a second amplifier IN THE SAME GROUP for best results with the Stereo-Daptor.

Group I: 99-A,B,C,D; 210-F 120-A; 120-B; 210-C.

Group II: 121-A,B,C; 210-D,E.

Group III: Any systems with separate preamplifiers and power amplifiers.

Group IV: Two identical complete amplifiers having tape monitoring input and output connections

Controls: Master Volume Loudness-Volume: Function Selector (with these positions - Stereo, Reverse Stereo; Monaural Records; Monaural Channel A; Monaural Channel B) Tape Monitor: Power off (on volume control).

Connecting Cables: Four two-foot shielded cables are supplied for all necessary connections. Maximum recommended cable length 3 feet.

Custom Installation: The Stereo-Daptor is easily custom mounted, and no special mounting escutcheons are required.

Price: \$24.95* completely enclosed. Accessory cases extra

*slightly higher West of the Rockies

Send for complete information NOW!



H. H. Scott Inc. 111 Powdermill Road, Maynard, Mass.

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Rush me complete information on the New H. H. Scott Stereo-Daptor and your new catalog HF-6.

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TESTED IN THE HOME

Continued from page 94

(which retracts when the player is turned off) couples the motor to the inside rim of the 10-inch turntable. The table weighs about 3 lbs., and rotates on a single ball bearing at the bottom of the spindle well. A vernier speed control on the motor chassis adjusts a frictionless eddy current brake for smooth control of speed over a range of $\pm 10\%$ of all nominal speeds. The entire player assembly is mounted on a heavy pressed steel chassis.

The light plastic pickup arm is fitted with a plug-in cartridge shell (two shells are provided with the unit), and a thumb screw set into the underside of the arm gives a wide range of spring-counterbalanced stylus force adjustments.

In use, our sample Lafayette player proved to have very low rumble (comparable to that of some of the finest transcription tables) and equally low cyclic speed variation. Inductive hum radiation from the motor was low enough to permit hum-free operation with the most hum-sensitive cartridges, and the vernier speed control was smooth in operation, albeit somewhat critical because of the wide range of available speed adjustment.

One unit that I tested required precise setting of the speed selector switch to ensure positive turntable drive. A second unit was quite a bit more firm in its operation, and



Lafayette's Japanese-made manual player.

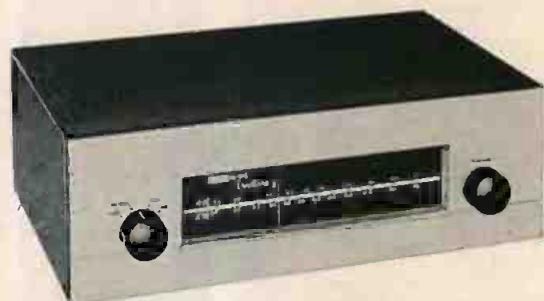
has performed consistently well during the past four months.

A word of caution: the under-chassis AC on-off switch and the AC terminal connectors are exposed and accessible to prying fingers. So make sure the player is housed in some sort of protective base, or keep small children away from it.—J.G.H.

Harman-Kardon Tuners

SPECIFICATIONS (furnished by manufacturer): **General:** FM—Armstrong circuit with Foster-Seeley discriminator. Standard 75- μ sec de-emphasis network. **Frequency response:** ± 0.5 db, 20 to 20,000 cps. **Distortion:** below 1% harmonic. **Frequency drift:** ± 5 kc, max. **AM—**Superheterodyne circuit with automatic volume control (AVC) and 10-kc whistle filter. **Frequency response:** $+0 -3$ db, 20 to 5,000 cps. **Distortion:** below 1% harmonic @ 80% modulation. **MODEL T-12 OVERTURE II FM-AM TUNER—Sensitivity:** FM, 3 μ v for 20 db quieting; AM loop sensitivity 80 μ v/meter, terminal sensitivity 20 μ v. **Hum:** 60 db below 100% modulation. **Controls:** combined AC power and function selector (OFF, FM-AFC, FM, AM); tuning. **Outputs:** two, at high impedance. **Output levels:** 2.5 v @ 100% modulation, 1 v @ 30% modulation. **Dimensions:** 12½ in. wide by 3¾ high by 9¾ deep,

over-all. **Price:** \$84.50. **MODEL FM-100 COUNTERPOINT II FM TUNER—Sensitivity:** 2 μ v for 20 db quieting. **Hum:** 60 db below 100% modulation. **Controls:** combined AC power and automatic noise gate (ANG) control; AFC control; tuning; rumble filter switch and output level control at rear of chassis. **Outputs:** two, one main output at low impedance, one high-impedance multiplex output. **Output levels:** 2.5 v @ 100% modulation, 1 v @ 30% modulation. **Balanced flywheel tuning, zero-center tuning meter. Dimensions:** 12½ in. wide by 2¾ high by 8¾ deep, over-all. **Price:** \$95. **MODEL T-120 RONDO FM-**



The budget-priced Overture II FM-AM tuner.

AM TUNER—Sensitivity: FM, 3 μ v for 20 db quieting; AM loop sensitivity 80 μ v/meter, terminal sensitivity 20 μ v. **Controls:** function selector (AC Off, FM-AFC, FM, FM Rumble filter, AM); tuning; output level control at rear of chassis. **Outputs:** two, at low impedance. **Output levels:** 2.5 v @ 100% modulation, 1 v @ 30% modulation; AM 1 v average. **Balanced flywheel tuning, built-in ferrite loopstick AM antenna. Dimensions:** 12½ in. wide by 2¾ high by 9½ deep, over-all. **Price:** \$95. **MODEL T-1040 THEME II FM-AM TUNER—Sensitivity:** FM, 1.5 μ v for 20 db quieting; AM loop sensitivity 30 μ v/meter, terminal sensitivity 5 μ v. **Controls:** function selector (AC Off, AM, FM-AFC, ANG, FM-AFC, FM); tuning; output level, AFC control, ANG control, meter adjustments, and output level control located under chassis; rumble filter switch at rear of chassis. **Outputs:** two, at low impedance. **Output levels:** 2.5 v @ 100% modulation, 1 v @ 30% modulation; AM 1 v average. **Balanced flywheel tuning; tuning meter reads zero-center for FM and carrier level for AM. Dimensions:** 13¾ in. wide by 3¾ high by 11¾ deep, over-all. **Price:** \$140. **MANUFACTURER:** Harman-Kardon, Inc., 520 Main St., Westbury, L. I., N. Y.

Anyone who still thinks that high-fidelity equipment can't be decorative as well as functional should take a long look at these handsome copper-and-black units from Harman-Kardon.

The Model T-12 "Overture II" tuner is part of what Harman-Kardon calls its "economy line"—moderate-priced components for the tight budget. The T-12 is an FM-AM tuner equipped only with basic controls needed for tuner operation (see Specifications) and providing two paralleled high-impedance outputs. The unit handled very well in all respects; the tuning dial is equipped with a balanced flywheel which enables the indicator to be coasted down the dial for easy tuning and adds a feeling of solidity to the tuning action. Tuning was easy and posi-



The Theme II high-sensitivity FM-AM tuner.

tive on both FM and AM, and sensitivity on both was high enough for urban or close suburban reception. FM sound was excellent—silky, transparent, and very clean. AM sound was cleanly listenable but muffled in comparison with FM. FM quieting was very good, AFC action moderate and appropriate for urban reception, and there



Above: Enlargement of so-called "borgain" stylus. (Unretouched photo)

Below: Enlargement of genuine G-E diamond stylus. (Unretouched photo)

The difference can ruin your records!



INSIST ON A GENUINE GENERAL ELECTRIC REPLACEMENT STYLUS AT A NEW LOW PRICE

A G-E replacement stylus is far more than just a needle. It is a precision-built, precision-engineered assembly . . . manufactured within microscopic tolerances . . . scientifically designed to "track" properly for hundreds of hours without audible distortion.

The diamond tips are painstakingly ground to a tiny, rounded point. Damping blocks are made from an exclusive, specially formulated compound which does not "fatigue" or deteriorate with age. Just as important, the positioning of these blocks has been precisely calculated to bring you the smoothest possible frequency response.

G-E replacement styli are designed and built by the same people who developed the famous General Electric variable reluctance cartridges. They are manufactured *only by G.E. for G-E cartridges*. Don't take a chance! Be sure of perfect performance from your General Electric cartridge. Insist on a factory-sealed box clearly marked with the G-E monogram. Sold by leading High Fidelity dealers everywhere. Mail the coupon for our free illustrated booklet.

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Please send me your free illustrated booklet on genuine G-E styli and cartridges.

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FM	88	90	92	94	96	98	100	102	104	106	108	MC
AM	550	600	700	800	1000	1200	1400	1600	KC			

RB115



NEW RB115 RECEIVER

See and hear Bogen's new RB115 and you know something *important* has happened in high fidelity. Not only striking high style—itsself an exciting departure in component design. But, above all, magnificent *sound* never before obtainable in a receiver of this size. On a single compact chassis, the RB115 combines radiation-proof superheterodyne tuner, 15-watt power amplifier and complete preamplifier. Note that rare combination of sensitivity and selectivity on both AM and FM! The RB115 provides inputs for tape recorder, phonograph and other sources . . . gives you flexible control of loudness, speaker selection, scratch and rumble. And the best news of all! Chassis price: \$149.50. Pearl Gray Enclosure: \$7.50.

SPECIFICATIONS

Response: 20 — 20,000 cps \pm 1 db. Frequency Range: FM: 88 — 108 mc; AM: 520 — 1640 kc. Power Output: 15 watts at less than 2% distortion. Sensitivity: FM: 7 μ v for 30 db quieting; AM: 5 μ v for 20 db s/n. Selectivity: FM: 180 kc, 6 db; AM: 8 kc, 6 db. Controls (9): Volume, Bass, Treble, Selector (with 3 equalization positions), Lo Filter, Hi Filter, Loudness Switch, Speaker Selector, Tuning.

Write for complete catalog and/or send 25c for 56-page booklet "Understanding High Fidelity," to Dept. H-4.

Bogen

was no apparent frequency drift during warm-up.

For FM-only reception over greater distances, Harman-Kardon offers the FM-100 "Counterpoint" tuner. Like the T-12, this is a basic tuner unit only, but its control facilities are quite a bit more flexible and its sensitivity is significantly higher. The right-hand control is for tuning. At the left of the front panel are two concentric controls, for AFC and ANG. The ANG (automatic noise gate),



The Rondo II FM-AM basic tuner.

control also functions as an AC switch, and its intermediate settings allow for any desired degree of interstation hiss suppression. At the right-hand end of the dial is a tuning-meter which reads dead center when a station is tuned on the nose, and a logging scale along the bottom of the dial aids station spotting in crowded areas of the dial. An output level-set control and rumble filter switch are located at the rear of the chassis, as are the two output connections (one at low impedance to the main amplifier and one at high impedance to a stereo multiplex demodulator unit).

The FM-100 handles well, its sensitivity is high enough for all but extreme fringe areas, and its selectivity is excellent. Quieting is very good, and the over-all sound is well balanced but crisper than normal. Tuning (aided by the zero-center meter) is positive and noncritical, and the unit is for all intents and purposes entirely free of warm-up drift.

The T-120 Rondo tuner is an FM-AM unit with slightly lower FM sensitivity than the FM-100 and, because of its AM provisions, slightly less control flexibility. It does not have the ANG control of the FM-100, and it has on-off AFC instead of a continuously variable control. Neither does it have a tuning meter, although the tuning on both FM and AM is so definite and uncritical that I did not miss the meter at all.

Apart from its slightly lower sensitivity, the Rondo's FM performance was practically identical to that of the Counterpoint. AM reception was excellent, although not very wide-range, and AM sensitivity was quite a bit higher than that of the average table-model radio.

The most ambitious, and certainly the most impressive,



The Counterpoint II tuner for FM only.

of these tuners is the T-1040 Theme, a de luxe FM-AM chassis with continuously variable and defeatable AFC and ANG, an output level-set control, and calibration adjustments for the tuning meter (which serves both the FM and AM channels). The Theme was found to be extremely sensitive on both FM and AM, and its stability and handling were also a bit superior to that of the less costly

models. FM sound was very wide-range, solid, and well defined, with a trace of the overcrisp quality noted in the FM-100 and T-120. AM was somewhat cleaner than that from the other units, though equally restricted in range.

These units just about span the field for price and effectiveness, but they all have in common an outstandingly attractive appearance.—J.G.H.

Alonge Tape Splicer

DESCRIPTION (furnished by manufacturer): a semiautomatic precision tape splicer. **Cutting angle:** adjustable for 90, 67½, or 45 degrees. **Dimensions:** 4½ in. long by 2½ wide by 3 high, with cutter arm closed; 6 high with cutter arm open. **Price:** \$29.95. **MANUFACTURER:** Alonge Products, Inc., 163 West 23rd St., New York 11, N. Y.

To a recordist who never edits his tapes, a tape splicer is simply a convenience for the mending of tapes accidentally broken or chewed up by the kitten. To the person who does a lot of editing, a good tape splicer can be a godsend, sparing him the frayed nerves and wasted time involved in trying to do a precise job without a precision instrument.

While the Alonge tape splicer is the most costly such



The Alonge semiautomatic tape splicer.

device we have tested, it also is one of the most ingeniously contrived and beautifully crafted. It consists of a small metal "table" with a raised ridge running longitudinally across it.

The center portion of the ridge is channeled precisely to the width of the tape, so that tape laid in the channels and across the cutting block is held in perfect alignment. Longitudinal immobility is assured by a pair of spring-loaded metal pressure pads. The hinged arm carries the tape cutter (a finely machined chisel edge that can be rotated to give a 45-, 67½-, or 90-degree cut) and the trimming blades, which slice off the excess splicing tape flush with the edge of the recording tape. Splicing tape is dispensed from a roll affixed to the side of the splicer's base plate.

The operating procedure is tedious to describe, but the splicer is simple and—after some practice—very speedy to operate. Splices of extreme precision require some care and practice, but it is possible to make technically perfect splices without undue difficulty.

My respect for this device has increased with familiarity. It is not inexpensive, but it should pay for itself in time saved by the professional tape recordist or serious amateur.—J.G.H.



THOUSANDS OF E-V STEREO CARTRIDGES

are now in use, accepted as the standard of the industry.
Don't buy a new high-fidelity cartridge until
you've read this vital stereo report.

SPECIFICATIONS

RESPONSE: 20-16000 cps. \pm 2.5 db to RIAA
ELEMENTS: Ceramic
OUTPUT: (Westrex 1A) .5 volt rms.
COMPLIANCE: 2×10^{-9} CM/dyne
TRACKING FORCE: 6 grams
WEIGHT 2.4 grams
STYLUS: .7 mil
MOUNT: EIA (RETMA). Standard $\frac{1}{8}$ "
and $\frac{7}{16}$ " centers
CHANNEL ISOLATION: 20 db

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

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

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

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

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

Q Are stereo discs compatible with conventional cartridges?

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

Q What about modification problems?

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

Q What about record availability?

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

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

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

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

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

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

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

STEREO IS HERE STEREO

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



Electro-Voice®

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A Hi-Fi Primer

by J. Gordon Holt

We all have heard of woofers and tweeters, devices whose names are not only onomatopoeic but self-explanatory. Here we have a discussion of what keeps a woofer from tweeting and a tweeter from woofing—the dividing network.

AN INFORMANT of dubious veracity tells the macabre story of a high-pressure business executive who engaged a celebrated stomach specialist to operate on his ulcer. According to the report, the exec was awakened in the middle of the operation to hear the specialist inform him that he had a duodenal ulcer instead of a stomach ulcer and that, since duodena weren't in his field, would the patient care to have the name of an excellent duodenum specialist to perform the operation?

The popular image of the specialist as a man who is ignorant of forests because he knows trees so well may not be altogether unwarranted; and multifunctionality (also known as versatility or Jack-of-all-tradesism) often implies lack of specific skill. The same is true of loudspeakers.

A full-range loudspeaker is designed to handle the whole audible frequency spectrum with equal but moderate facility. It will take the entire output from an amplifier, but its versatility is its weakness. Its cone must be heavy and large for good bass reproduction, yet it cannot be too heavy nor too large; these qualities, which are so conducive to bountiful bass, are detrimental to high-frequency performance. A tweeter, on the other hand, is not required to reproduce bass, so it can be made to embody all of the attributes of the ideal tweeter and none of the attributes of a woofer. It may be fragile, because in plain fact there is no reason why it should be rugged. As a consequence of its authority in the treble range and its concomitant fragility, however, it will not only be insensitive to bass tones, it may be highly vulnerable to them and may be permanently damaged by exposure to them.

Obviously, if a tweeter is to be connected to an amplifier which is delivering the full range of audible frequencies, there must be some provision for keeping bass signals away from it. The device that does this is known as a dividing network, several of which are shown in Fig. 1.

The crossover or dividing network is connected be-

tween an amplifier and the specialized loudspeakers comprising a multivay system, and diverts to each speaker the tones that it is best suited to reproduce. This is diagrammed in Fig. 2, which shows how the musical range might be divided between the tweeter and woofer in a two-way system.

Fig. 2, however, raises a question that we haven't yet touched upon; besides protecting the tweeter from bass, the dividing network also keeps treble away from the woofer. Why so? Primarily because the average woofer is a very poor tweeter.

Careful design can minimize treble distortion and high-frequency response irregularities in a wide-range single-cone loudspeaker, and this is done whenever any speaker is designed to carry highs. But a woofer's business is bass and bass alone; a woofer's designer may simply and rightly assume that his woofer will not be used as a tweeter or as a wide-range speaker, so he may choose to ignore its treble peaks and distortion. As long as treble is kept away from that woofer, its idiosyncrasies in the upper range will have little effect upon its performance. But if it is used with a tweeter and network that simply keeps low frequencies from the tweeter, the tweeter will work properly but the woofer (getting the same high frequencies) will more than likely respond with shrillness and harshness, neatly sabotaging the tweeter's potentialities for smoothness and freedom from distortion.

A look at the inside of a typical dividing network will reveal what appears to be a complicated mess of coils and capacitors. The network isn't really as involved as it

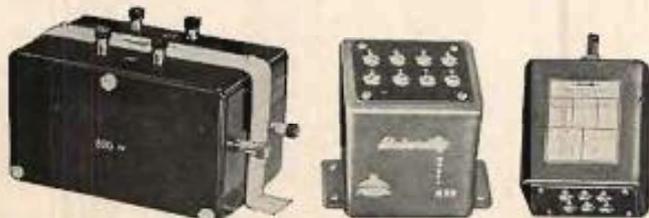


Fig. 1. Three typical speaker system dividing networks. On the left is a Stephens 800-cycle network; the others are universal networks made by University Loudspeakers.

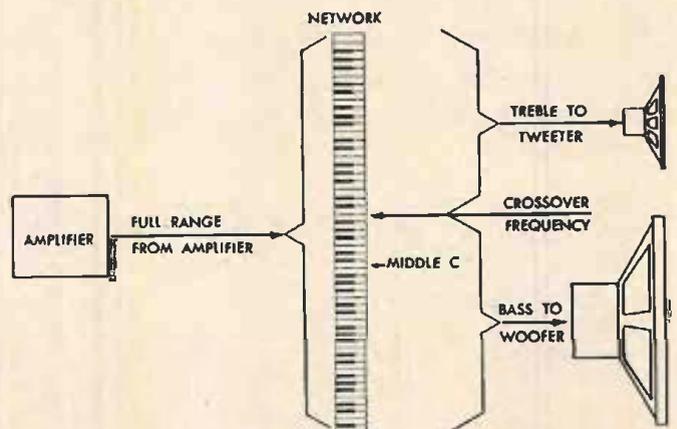


Fig. 2. A dividing network splits the full musical range coming from the amplifier into the narrower ranges that are required by specialized units of a multi-way speaker system.

University P·S·E

PROGRESSIVE · SPEAKER · EXPANSION

THE ONLY GENUINE PLAN FOR BUILDING A SPEAKER SYSTEM
EASY ON YOUR BUDGET • NEVER OBSOLETE

 <p>Why is P·S·E never obsolete?</p>	 <p>How can I improve my present system —or add stereo?</p>
<p>A: Every University speaker component has built-in versatility and flexibility, such as dual impedance and adjustable response woofers . . . speakers that may be used for mid-range and/or treble response . . . adjustable networks. Even our enclosures and kits were designed with P·S·E in mind. All these features guard against obsolescence. And when you start or expand your system with University P·S·E, your original speaker(s) will always be an integral part at every stage...never discarded.</p>	<p>A: Very easy with P·S·E. Whatever your present equipment, the variety and flexibility of University's speakers assure compatible integration, while the unique versatility of University crossover networks and filters makes possible almost any number of crossover frequencies and impedances to <i>custom-improve</i> the system you now have. Thus P·S·E is also the smart way to add stereo. If you are starting from scratch, you can budget your stereo speaker system from beginning to end.</p>
 <p>How is P·S·E easy on my budget?</p>	 <p>Why is P·S·E the only <u>genuine</u> plan?</p>
<p>A: With P·S·E you can start as modestly as you like—with one extended range speaker, for example—and save part of your speaker budget until you've had more listening experience in your own home. Then, as your tastes develop and your budget allows, you can build up in successive, relatively inexpensive steps to a great variety of magnificent speaker systems. You are thus able to devote most of your initial budget to the selection of quality amplifying and program source equipment which cannot be economically altered or substituted later on.</p>	<p>A: Because <i>all</i> University speaker components are <i>especially matched</i> and designed with <i>exclusive</i> built-in features that provide the versatility essential to such a plan. Because University makes the <i>world's widest range</i> of quality speaker components—woofers, mid-range, extended range, 2- and 3-way Diffaxials, tweeters, networks—that give you an almost <i>unlimited selection</i> of superb speaker systems to start or develop until you gratify your ultimate aspirations!</p>

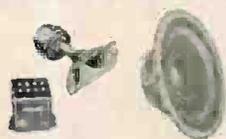
HOW P·S·E WORKS . . . a typical example



Get this P·S·E booklet at your high fidelity dealer. It lists all the more popular systems you can build the P·S·E way, plus complete specifications on all University speakers, networks, enclosures and enclosure kits. Or write Desk P-4, University Loudspeakers, Inc., 80 South Kensico Ave., White Plains, N. Y.



STEP 1 Start with the University Diffusicone-8 and realize immediate listening satisfaction.



STEP 2 Improve the high frequency reproduction to beyond audibility by adding the Model HF-206 Hypersonic Tweeter and N-2B L/C crossover network.



STEP 3 Reinforce bass response with the Model C-12W Adjustable Response 12" woofer and N-2A L/C network. The Diffusicone-8 now functions as a mid-range speaker. The result . . . the deluxe multi-speaker system you want tomorrow but started today . . . the P·S·E way!

LISTEN

University sounds better



looks, however; it is merely a combination of simple elements comprising what are known as high-pass and low-pass filters.

An electrical filter suppresses certain frequencies while leaving others unaffected. Thus, a low-pass filter passes bass tones and eliminates treble tones, while a high-pass filter has precisely the opposite effect: it passes highs and suppresses bass. Fig. 3a is a graphical representation of what happens when we reproduce the musical range through a low-pass filter. The whole bass range is unaffected by the filter, but at a certain middle frequency (termed the transition frequency) the filter comes into action; and as the signal frequency increases beyond that point, the signal is progressively attenuated by the filter until it is almost completely eliminated. A high-pass filter (Fig. 3b) passes all treble tones until their pitch gets down to the transition frequency, and then attenuates progressively all lower frequencies, fading them out at a constant rate.

The transition frequency is determined by the values of the coils and capacitors in the filter. If we design a high-pass filter and a low-pass filter having the same transition frequency, we can connect them together to make a dividing network. The common transition frequency of the filters is the crossover frequency of the network. We can use this network to feed a tweeter and a woofer with their proper ranges of frequencies, as shown in Fig. 4a.

High-pass and low-pass filters can be combined in all sorts of arrangements to give practically any desired frequency divisions. For instance, if we plan on using a three-way speaker system, we must assign to the middle-range speaker a narrow band of frequencies from which both the bass and treble extremes have been removed. We can do this by combining a low-pass filter and a high-pass filter which, working together, will restrict the audio range to the desired narrow bandwidth (Fig. 4b). Then we add the usual low-pass filter to the woofer, with its transition frequency set at the lower limit of the middle-range speaker's operating range, and add the high-pass filter to the tweeter, with its transition set for the middle-range speaker's upper limit.

It must be remembered that the action of a dividing network is not like that of some ingenious crossover switch, that passes all tones below a certain point to one loudspeaker and then, at the transition frequency (or crossover frequency) switches them to the other speaker. There is, rather, a gradual and uniform attenuation of signal to the woofer above the crossover frequency, and a simultaneous attenuation of output to the tweeter below the crossover frequency. Below crossover, as Fig. 5 shows, nearly all energy goes to the woofer and diminishing amounts are fed to the tweeter. Above the crossover, virtually all energy goes to the tweeter and diminishing amounts go to the woofer.

The rate at which this progressive suppression of tones takes place beyond the crossover frequency is known as the slope of the dividing network, and is expressed as so many decibels (units of change of intensity) for each octave of change in frequency. Thus, a 6-db/octave crossover slope is one which quarters the power* going to one speaker each time the frequency changes by one octave. A 12-db/octave crossover (Fig. 6) has a slope twice as steep as a 6-db/octave network and while both 6 db- and 12-db/octave types are widely used in high-fidelity speaker systems, each has its own particular suitability for use with certain speakers.

Among the many conflicting requirements for a multi-way loudspeaker system are blending and power-handling ability. Blending—the

Continued on page 108

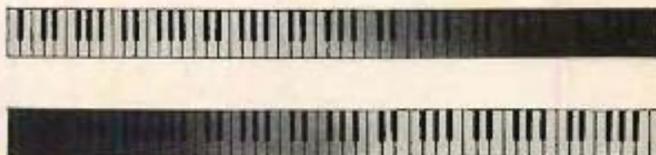


Fig. 3a. A low-pass filter suppresses treble and passes bass tones. Fig. 3b. A high-pass filter passes treble but removes bass tones. A combination of these will give selective coverage of the full audible range.

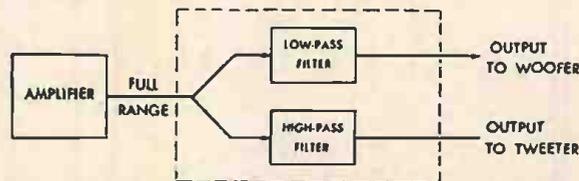


Fig. 4a. A high-pass and a low-pass filter are combined to form a dividing network for a two-way speaker system.

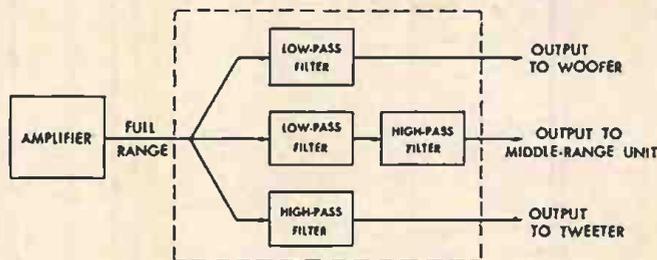


Fig. 4b. In a three-way system, high- and low-pass filters are used together to feed the middle-range speaker unit.

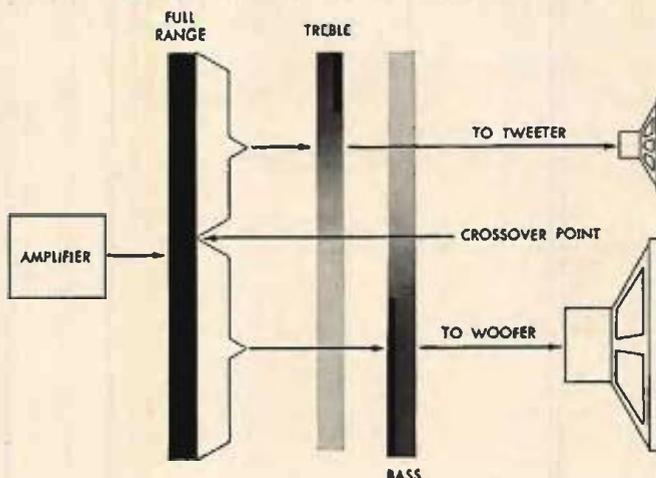


Fig. 5 The output from a dividing network represents a progressive diminution of energy to the woofer above the crossover point and to the tweeter below the crossover.

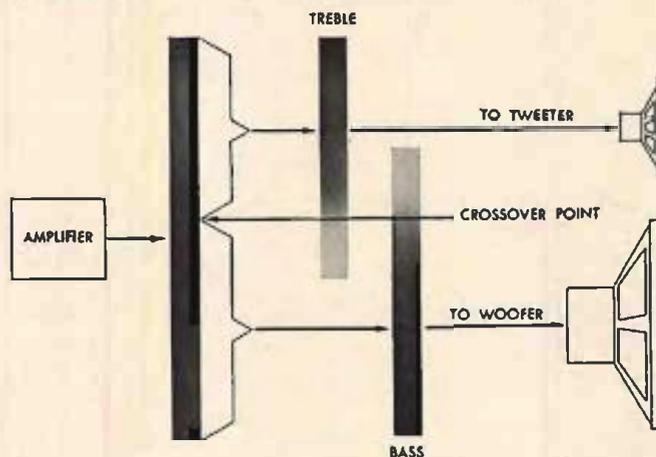


Fig. 6. A 12 db/octave network gives twice as rapid a slope beyond crossover as does the 6 db/octave one of Fig. 5.

*A volume change of 6 decibels represents a ratio of 4:1 between the original intensity and the new intensity.

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Electron Tube Operation

SIR:

Can you give me a simplified explanation of how an amplifying tube amplifies?

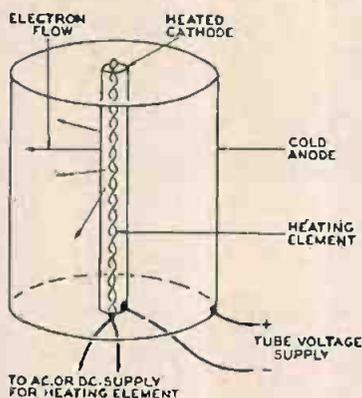
I don't want to learn how to design amplifiers and such, but I think it would help me to visualize this stuff a little better if I knew what was going on inside those little glass bottles.

Wallace F. Delancey
New York, N. Y.

This is a tall order, but we'll do our best.

To begin with, it must be understood that in a direct-current circuit, electrons flow from what is arbitrarily called the negative contact to the positive contact. In an alternating current circuit, the contact polarity is changing periodically, so that electrons flow in one direction at one moment, and in the other direction at the next moment.

The simplest form of electron tube consists of a heated element surrounded by a cylindrical nonheated surface, with both of these (the cathode and plate) enclosed in an airtight container from which most of the air has been removed. Because the heating of the inner element agitates its molecules, they will lose their electrons to the surrounding vacuum if given a chance to do so. This we can facilitate by applying DC voltage to the cathode and the plate, with the cathode connected to the negative contact and the plate connected to



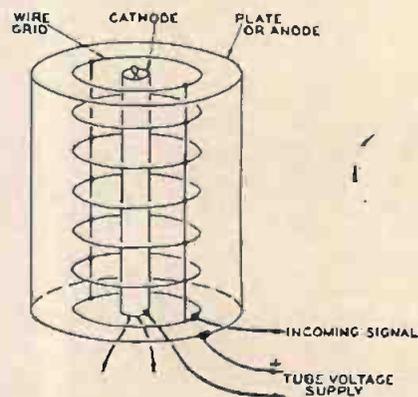
The simplest tube has two elements.

the positive contact. Since electrons will normally flow from negative to positive, the plate will attract electrons that are freed from the heated cathode, while other negative elec-

trons will appear at the cathode (from the DC source) to take the place of the ones that jumped to the plate.

If we were to reverse the polarity of the connections to the tube, applying negative potential to the plate and positive potential to the cathode, no current would flow through the tube, because the current would try to travel from plate to cathode, but the plate (not being heated) would not give up its electrons.

Thus, if we apply an alternating current to the tube, current will flow when the cathode is negative and the



A three-element amplifying tube.

plate positive, but will cease to flow when the cathode is positive and the plate negative. The only current flow through the tube will be from cathode to plate, in one direction. This is the principle of the rectifier tube, which is used to convert the AC house current into the DC that is needed for the amplifying tubes in a high-fidelity system.

An amplifier tube is essentially the same as a rectifier in that it contains a heated element surrounded by an unheated collecting surface. In addition to these, however, there is a third element which consists of a grid of finely spaced wires, located in such a position that all electrons jumping from the cathode to the plate must pass between the wires of the grid.

The cathode and the grid are connected to the negative and positive contacts of a DC voltage supply, so current flows through the tube. If the wire grid is connected to the positive plate, it will simply attract some of the electrons that would otherwise have gone to the plate. If the grid is

Continued on page 104

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* one of a series

AUDIO FORUM

Continued from page 102

connected to the cathode, it will neither attract nor repel the electrons coming from the cathode, but if it is made more negative than the cathode, it will repel many of the electrons thrown at it, and will send them back to the cathode. A very slight negative charge on the grid will turn back a very large number of electrons coming from the cathode, and will thus cause a very large change in the current flowing through the tube.

If we add an electrical resistance in series with the tube circuit, a voltage will appear across the resistor whenever current flows through the tube, and this voltage will vary as the current varies. Thus we can apply a small voltage variation to the tube's grid, and use this to produce a large voltage change across the resistor. In other words, the tube may be made to amplify any voltage fed into it.

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Continued from page 39

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on from time to time to accompany. Encouraged by them, he opened a studio where he began to do private coaching; he also began to work professionally as an accompanist. Gradually his activities reached such proportions that he was able to give up his exhausting commuting to Philadelphia and to settle down, insofar as a musician can ever be considered "settled," in New York, the city he now thinks of as home.

Anybody else would have considered himself a success—at the age of eighteen, keeping well afloat on the surface of New York musical life. But after a few months, Schippers was impatient again. It was time for the next stroke of luck. It came, as if on schedule. One of his pupils was going to some auditions—he had heard that Gian-Carlo Menotti was listening to singers for his new opera *The Consul*—and he asked Schippers, as a special favor, to come and play for him. Schippers went. He never saw Menotti, who was sitting in the orchestra of the theater; the piano had been placed in the wings. Schippers played *Vision fugitive* for his friend; from his place out front, Menotti said "Thank you very much," and the audition was over.

But in addition to singers, Menotti was also looking for a good accompanist and coach to prepare the cast. Something in Schippers' playing struck him. He had someone find out the invisible pianist's name. A few days later he called Schippers up and offered him the job.

When the telephone call from Menotti came, Schippers had just finished closing his suitcases; he was leaving that morning for a tour of South America, as accompanist to Eileen Farrell. At Menotti's offer, the young pianist gulped and explained that he was engaged for some weeks ahead.

"Plenty of time," Menotti said lightly. "Rehearsals won't begin until after you get back. I haven't finished the second act yet."

Schippers didn't have the courage to admit he had still further engagements after his return; he just gulped again and said "Thanks." The result was that during the first week or so of preparing *The Consul* Schippers often was spending his afternoons on trains, his evenings playing, and his nights on other trains hustling him back to New York for sessions with the cast. Fortunately, like Menotti, he has an

Continued on next page

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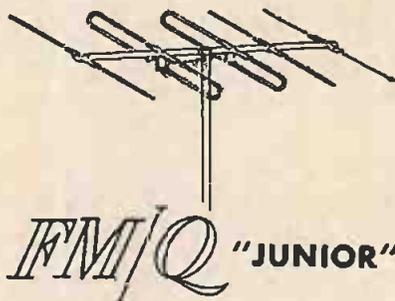
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KALAMAZOO

Continued from preceding page

enormous supply of reserve energy and a love of work.

The fourth and final Break is famous, an almost typical story in the successful careers of many artists in the theater. Opening night, the regular conductor suddenly falls ill, everyone is in despair, someone mentions a name—"Try Schippers." The others agree, after all he knows the score. And before the next morning a new star is shining in the theatrical firmament. Schippers' star began blazing in Philadelphia, the scene of his trying times as a youth. When Menotti and Chandler Cowles, the opera's producer, told him that Lehman Engle was too ill to conduct, Schippers first let out an agonized, terrified NO, then at once insisted that he was ill, too. He was. A psychosomatic fever and cough began to torment him at once; he felt weak, dizzy. Finally Cowles and Menotti forced him into evening clothes; and though their hotel was just opposite the theater where *The Consul* was blazing in bright lights, they called a taxi and assisted the limp neophyte conductor into the cab, then through the stage door into the pit.

"Somehow I got through the first act—I don't think I was really conscious," Schippers recalls. "Then when that seemed to have gone all right, I began to feel better, and by the end of the evening, I was beginning to think that maybe I could conduct, after all."

The next morning, of course there were raves. And after this real launching, Schippers no longer needed lucky breaks. His ability, his seriousness, and the constant need everywhere for good new conductors have carried him the rest of the way to a firm position in the top ranks of his profession. From New York he went to Europe and conducted in Paris and London. He was hailed in both capitals as a discovery. Menotti asked him to conduct the world *premières* of *Amahl and the Night Visitors* and *The Saint of Bleecker Street*. At the same time he became resident conductor at the New York City Opera for several seasons, during which he conducted the revival of Ravel's *Heure espagnole* and the first performance of Aaron Copland's *The Tender Land*.

In 1955 Schippers conducted at La Scala, and at the end of the same year, he made his debut at the Metropolitan with the resoundingly successful revival of Donizetti's *Don Pasquale*. His performances with the Philharmonia Orchestra in London

and the Philharmonic in New York followed. (On his most recent appearance with that orchestra the *New York Times* praised the "taste of the phrasing, the feeling for color, the power to make the orchestra sing and the control that can generate excitement without losing its grasp.")

In 1957, as Menotti was planning his Spoleto "Festival of Two Worlds," it was only natural that he should turn to Schippers to be its Musical Director, since the Festival is intended primarily to launch young artists from America and Europe. Schippers, to whom early success has given an assurance that precludes envy, accepted and has already recommended several other young conductors to Menotti. In the course of the past winter Schippers spent a considerable portion of his precious free time looking at scores by as yet unlaunched composers, who send works to him by the dozens.

Not content with being a successful conductor and the Musical Director of an important new international festival, Schippers decided last summer to return to the piano as a soloist. In addition to everything else, he has been restudying his favorite piano concertos, and plans, perhaps next season, to make a kind of second debut as a concert pianist.

Meanwhile, for the past several years he has also been making records. His first recordings were, naturally enough, versions of his Menotti successes: *Amahl* and *The Saint of Bleecker Street*, which he made with the original casts, for RCA Victor. Since then he has made, for Angel, a record of eighteenth-century Italian music, including works by Vivaldi, Durante, and Salieri, with Naples' famous "Orchestra A. Scarlatti." And also for Angel he recorded another Menotti work, the charming little madrigal opera *The Unicorn, the Gorgon, and the Manticore*. During his last trip to Europe, he recorded with the Philharmonia Tchaikovsky's Fourth Symphony, an aria album with his old friend Eileen Farrell, and the Fifth Symphony of Prokofiev. The last of these three already has been released; the other two are imminent.

Schippers' long legs have carried him a long way from Kalamazoo, and if he has anything to say about it, they will carry him still farther. But this is not a case for asking "What makes Tommy run?" Actually he is not running; Thomas Schippers is walking—at a brisk, steady pace and with a clear destination well in view.



POPULAR MUSIC

Continued from page 37

field but moving strongly in among the pops. Urban record buyers, already fond of rock-and-roll in its Negro guise, found a similar excitement in Presley—but with a new sound: the backwoods flavor of Sam Phillips' guitar pickers.

Steve Sholes, RCA Victor's country-and-western repertoire chief, knew Presley's contract was for sale. Sam Phillips had another blues-shouting country artist who was proving a money maker in the pop field—Carl Perkins—and the sale of Presley could very well furnish the capital to establish the Sun label firmly. At the annual country disc-jockey convention in Nashville several years ago, people discussed the pros and cons.

"Anyone who buys him will get stuck," a visiting Tin Pan Alleyite stated. "Phillips records him in a closet. . . . Nobody will ever get that sound again."

Sholes did not hesitate. He was—in the language of the trade—on-stage. He concluded the purchase, and for \$40,000 Presley became Victor's property. Some masters made by Sun were included.

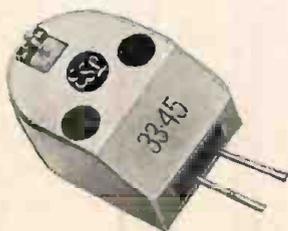
The disc business—and Tin Pan Alley—have never been quite the same since. Presley has had countless imitators. His sound and style—so-called rockabilly, compounded from rock-and-roll and hillbilly—have virtually changed the sound of the singles record business. Since 1955, when RCA Victor bought him, Presley has made *sixteen records which sold one million or more.*

So it is that two currents of American music, Negro and hillbilly, each related to the other, have joined the mainstream of American pop music. What of the future?

That these two folk elements will entirely recede is unlikely. They are too firmly embedded in American society for this to happen. On the other hand, some recession is likely to occur, paving the way for the return of the so-called quality song, the ballad. Ballads, in fact, have lately been making something of a comeback in the best-selling lists. The truth is, of course, they never entirely disappeared. Songs like *Moulin Rouge*, *April in Portugal*, waltzes such as *Around the World* always have captured the public's fancy and will continue to do so. But a return of the music business of ten and more years ago is no longer in the cards.

Ten years ago, a half dozen record companies controlled the record busi-

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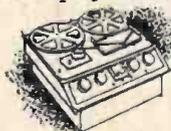
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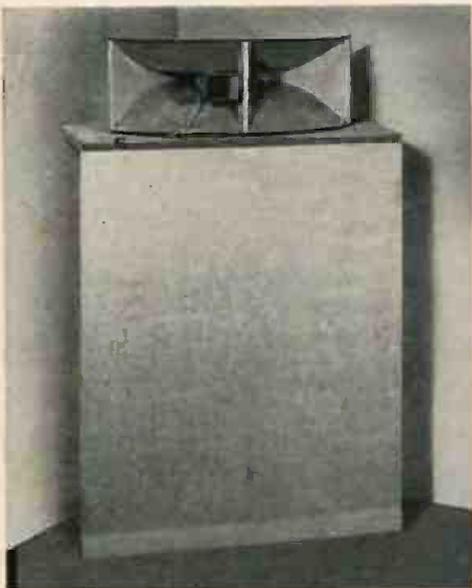


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POPULAR MUSIC

Continued from preceding page

ness. Today, literally hundreds of recording men all over the country have developed the knack of finding songs and artists and coupling them to produce big-selling records.

I recall that my mother, when I was a child, took a dim view of the Charleston, of *Yes, We Have No Bananas*, and of other presumably curious musical phenomena of the times. And we all have read that, earlier still, the waltz was considered the Devil's device. Time softens these views, and it can be expected that our current musical fare will at some future date stir less controversy. It is true that the rock-and-roll controversy has been bitter—perhaps more so than earlier ones. A reason for this is that in addition to arousing the normal antagonism of older people oriented nostalgically to tunes of an earlier day, the new music has created havoc within the music industry. Publishers and writers who once controlled the output of pop song material have lost much of their hold. Those Broadway publishers who now most successfully compete do so by ranging far and wide for material, by going to hinterlands to buy tunes.

Irony.

The integrated musical scene is not without its touch of sadness and irony. As Negro and country cultures contribute to the main current of pop music, they are themselves in danger of losing their essential folk quality.

Randy Wood, president of Dot Records, several years ago voiced such a concern. He knew the country field well, having started his operation in Gallatin, Tennessee. He foresaw the day when television and improved means of travel would bring urban musical tastes to the rural audience. To a considerable degree, this has already occurred. Recordings with the true hill sound, songs close in flavor to the old English ballad, are growing rarer. The number of buyers of such material has diminished, and the times are not favorable to its continued development.

More and more, the so-called traditional country singer has become a victim of the rockabilly—the archetype of which is Presley. For several years, country disc jockeys and performers fought the rockabilly trend; but it finally overpowered them. Today, most of the better-known country stars—Carl Smith and Marty Robbins on Columbia, Webb Pierce on Decca, Hank Snow and Eddy Arnold on Victor, make recordings with “pop-styled” arrangements. Instead of the sour-sounding fiddles and guitars,

there are lush violin arrangements by such schooled musicians as Hugo Winterhalter and Ray Conniff. Pop-styled vocal choruses are also common in records by present-day country artists, a situation conducive to both despair and hope: the former because it reflects the waning influence of the true country style of performance, and the latter because it anticipates tapping the lucrative pop market.

In the rhythm-and-blues, or Negro field, similar forces are operative and similar fears are expressed: Not long ago Nesuhi Ertegun, one of the executives of Atlantic Records, apprehensively expressed the hope that today's rock-and-roll would not bring about the disappearance of the basic Negro musical heritage. Traditionally, the Negro artist, like the country artist, has been his own songwriter; he has been close to the folk process. Will he stay so?

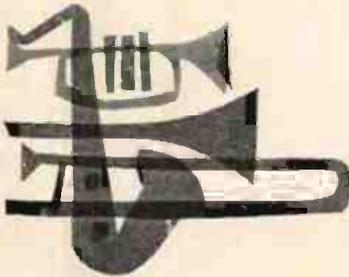
Some of the hybrid material today is of small consequence culturally or artistically. On the other hand, some of it represents a rich contribution to the musical scene—a contribution which can be fully assessed only with the passing of time.

HI FI PRIMER

Continued from page 101

audible merging of a number of separate speakers into a homogeneous whole—is generally improved by using the more gradual 6-db/octave crossover slope between speakers. But remember that a tweeter's power-handling ability diminishes rapidly at lower frequencies; the lower the frequency to which it is subjected, the less power the system as a whole will be able to handle. Certain types of tweeters are more susceptible to overload than others, so these should be used with a 12-db/octave network which will sharply limit their input below the crossover point.

There are other considerations, too, such as in-phase-out-of-phase conditions and frequency response shaping, but we'll consider these aspects of dividing networks at a later date. In general, it is best to follow the recommendation of the speaker manufacturer when selecting a dividing network for use with his products. If the entire system is composed of speakers made by a single company, use the network that the manufacturer recommends specifically for those speakers. If speakers of different makes are being used together, the appropriate divider arrangement will be suggested by the speakers themselves. If any of the speakers in the system is horn-



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loaded, then a 12-db/octave network (with crossover frequencies recommended by the speaker manufacturers) should be used between that speaker and the one directly above or below it in range. If the entire system is comprised of direct radiators (cones or electrostatic units), then 6-db/octave dividing networks are usually indicated.

Nearly all electrostatic tweeters on the market are supplied with their own built-in high-pass filter networks. Unless otherwise specified in the instructions, these tweeters should be used without any external dividing network at all or, in some cases, with only a simple low-pass filter for the woofer.

A few woofers, too, are specially designed with a built-in aconstical roll-off, which mechanically limits their high-end response in much the same way as does an electrical filter. Like their tweeting counterparts, these require no external dividing network except, perhaps, the high-pass arrangement needed for their associated tweeter.

Installing a suitable dividing network for use with a system of matched speaker components involves little more than following the manufacturer's instructions. Where specific instructions are not provided, a few rules of thumb will help to determine the crossover requirements. First, woofers may be crossed over at a point lower than, but never higher than, their specified high-frequency limit. The specified lower limit of a middle-range speaker or tweeter is just that—a limit. Never operate them below that frequency, but if the speaker carrying the next lowest range will permit a higher crossover, it is permissible to use a higher one. If two speakers have a widely overlapping range of specified limits (an ideal situation, as a matter of fact), the crossover point should be at the middle of this overlapping range.

There are certain instances in which it is actually advantageous to select "incorrect" crossovers for speakers, as when a certain woofer and tweeter are both somewhat deficient in response at the crossover frequency. If the tweeter will safely work to below the woofer's upper limit, overlapping their ranges—taking the woofer up to, say, 1,500 cycles and the tweeter down to 800 cycles—can improve the system's over-all response in the 900-to-1,300-cycle range. This kind of doctoring takes more than a little skill, however, and is best left to specialists.



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DUSTLESS DISC

Continued from page 47

The bristles are trimmed to have conical tips of less than 90° angle, and the pads are treated with a special antistatic agent. Several types are available, the most successful of which seems to be a mixture of one of the antistatics with a fatty alcohol, such as octodecyl alcohol, which also acts as a lubricant. The liquid is contained in saturated pads in a special bottle into which a plush cylinder can be inserted and withdrawn. A single withdrawal is sufficient for the plush cylinder to be charged with sufficient liquid for application to the pads and bristles and thence to the disc. Only a thin coating is required: too much would itself tend to form a paste to which dust could inhere, thereby forming an abrasive.

About six turns of the record are sufficient to clean both sides and make them completely inert to static. The test of this is shown in the last of the photographs. Under the bottom jaw of the Parastat a bunch of fine silk threads is hung. This acts as a simple but efficient electrostatic. When an untreated disc is held within a few inches, the threads fly out towards it. The number of moving threads and the violence of the motion is, of course, a measure of the static charge. It is not uncommon to have a brand new record, direct from the record factory, yield an effect just as spectacular as that illustrated. After treatment there is no attraction between disc and silk, even at a distance of less than a half inch. It is significant that this holds good not only for newly treated discs, but also for those that I treated over six months ago.

But this machine does *not* permanently remove dust. It only prevents the electrical attraction. Dust will still fall on the disc and become embedded in the groove in the ordinary cussedness of things. A brush must still be used to remove it as the record is played, before it is allowed to do its dirty work on the stylus and, through the impact on the stylus, on the record itself.

What the Watts device does do is to make the brush vastly more effective. It lubricates the groove as well; let us see how this comes about.

Examination under the microscope reveals that the shoulders between each groove and the original flat record surface are slightly roughened, for the recording cutter leaves a little jagged edge on the lacquer disc and this edge is carried through more or less intact to every pressing. During

the treatment with the Parastat this imperfection is filled in with anti-static *cum* lubricant. Since it is never touched by the stylus, which rides lower down in the groove, it remains in position as a permanent discharging projection for any static created by the stylus at its points of contact. The discharging effect is not quite instantaneous, as one might expect and can easily verify on checking with the silk tassel electroscope; but the delay is not more than a second or two.

The Parastat's liquid agent is deposited lower down in the groove as well, but there it has only a temporary effect. While it does last, however, it acts as a lubricant and improves the stylus tracing quite appreciably.

How effective the treatment can be is demonstrated by the experience of one British stylus supplier. For careful use by ordinary methods, with a first-class pickup, he rates the safe life of a 1-mil diamond stylus at about 1,000 hours. After that the stylus should be microscopically examined every 100 hours or so. When brush and a destaticizing liquid are used, the safe life goes up to about 2,000 hours. When the record has also been made inert to static (by the Parastat or by some kindred method), very little wear has so far been observed after 3,000 hours of use.

It seems likely that these problems of dust and stylus wear will become more acute when stereo discs are available. Not only are the styli smaller but the groove shape is more complex, with troughs and saddles added to the usual lateral excursions. I have some fantastic pictures of stereo groove contours. Still, with due attention to fundamentals (under which head I also include high lateral and vertical compliances at the stylus, as well as the precautions discussed above) I see no reason why record and stylus wear should be troublesome. There need be no war of stylus and groove, if grit comes not between them.

PLAYER PIANO

Continued from page 44

Hungarian Dances in the indisputable fact that he was a great conductor.

But there also were many estimable qualities. First of all there is the advantage that the instrument being played is right *there*, and not coming at you via wires and loudspeakers. And also, aside from the trivia of a bygone day, there was plenty of good music in Herr Welte's closet. Eugene

d'Albert's playing of Schubert's *F* minor Impromptu, Op. 142, No. 4, came startlingly to life, its filagree work transparent and rippling, its *sforzati* good and gusty, its scales swift and even. Lamond, taking a treacherously slow tempo, brought an enormous, high-tragic dignity to the Chopin Funeral March. Among the composers, Debussy and Strauss stood out. Adherents of the too-too school of impressionistic pianism would be startled by the masculinity and the forthright, almost metronomic lack of rubato with which *La Soirée dans Grenade* and three of the *Préludes* (*Danseuses de Delphe*, *La Cathédrale engloutie*, *La Danse de Puck*) were set forth. It also was amazing how effective Richard Strauss made Salome's *Dance of the Seven Veils*, of all things, sound on a piano. (German Telefunken, Herr Welte told me, is releasing a series of five albums, each consisting of five LP discs, recorded from his archives. According to his contract, they will not be released generally in the United States. Whether they would be available there on special order, he could not say.)

When I rose to leave the Weltes that evening, Herr Welte motioned for me to sit down again, and his wife interpreted his accompanying utterance: "He says he hasn't told you about his 'light-tone organ' yet." Herr Welte talked with animation. His conception—roughly coeval with the Hammond Clock people's initial pitch to the Muses—was, in brief, of an organ that instead of banks of pipes would have for every stop an apparatus operating on the principle by which a sound track is recorded on and reproduced from film. Welte's hope was that this would bring the exact tones of the world's oldest and finest organs within the reach of modest pocketbooks: he thought one could draw up specifications for an organ with its various stops taken from various organs in various countries of the old and new worlds. Instead of a pipe for each tone (some of them thirty-two or even sixty-four feet long), there was to be only a loop of sound track, on a transparent glass or plastic disc or cylinder, passing over a photoelectric cell, with the recorded tone emitted through loudspeakers.

I said good night to the Weltes, thanked them, and came away, deeply grateful for the privilege the old gentleman had granted me. And the more I thought about his *Lichtton-Orgel*, the more sense it made. Herr Welte did not live to see his last brain-child materialize but it is not inconceivable that the world has not yet heard the last of it.

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The Musical Funnybone by RONALD EYER

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