

# High Fidelity

NOVEMBER • 60 CENTS THE MAGAZINE FOR MUSIC LISTENERS

STEINWAY & SONS' METROPOLITAN Wm. Knabe & Co.  
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Tone... Touch... Workmanship and Durability.  
 WILLIAM KNABE & CO., No. 112 Fifth Ave.,

## Adieu to the Old Met *by Francis Robinson*





# SUPERB FOR STEREO

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

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

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-monaaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

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The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. \$59.50 less cartridge and base. Hear it at your hi-fi dealer, or write for complete details: Glaser-Steers Corp., 155 Oraton St., Newark 4, N. J. In Canada: Alex L. Clark, Ltd., Toronto, Ontario. Export: M. Simons & Sons Co., Inc., New York City.

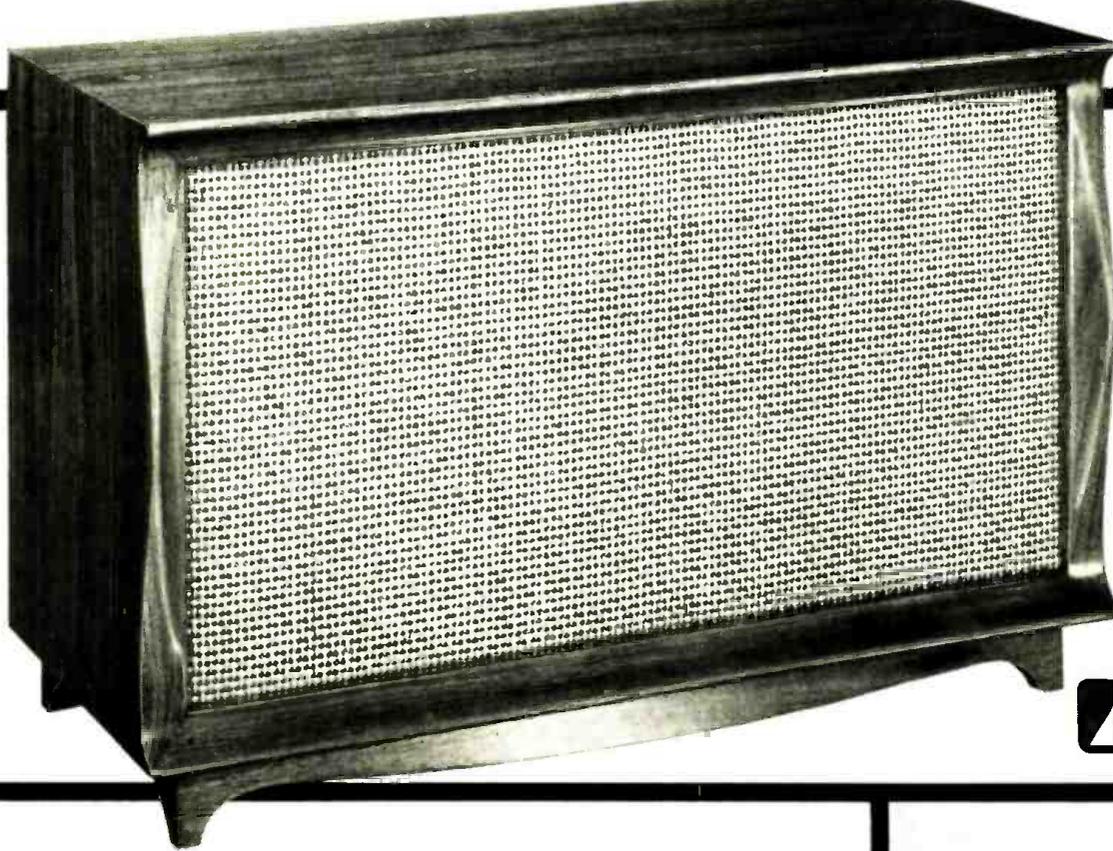
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# GLASER-STEERS GS-77

*the modern record changer*

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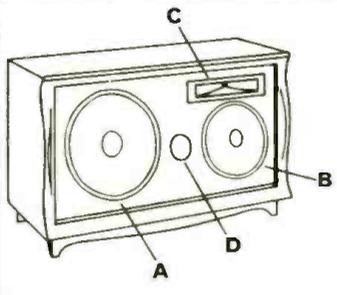
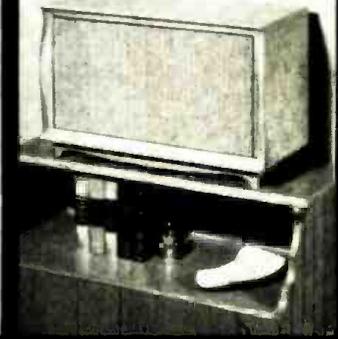


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\*\*13 $\frac{7}{8}$ " H., 25" W., 11 $\frac{3}{8}$ " D (not including base)  
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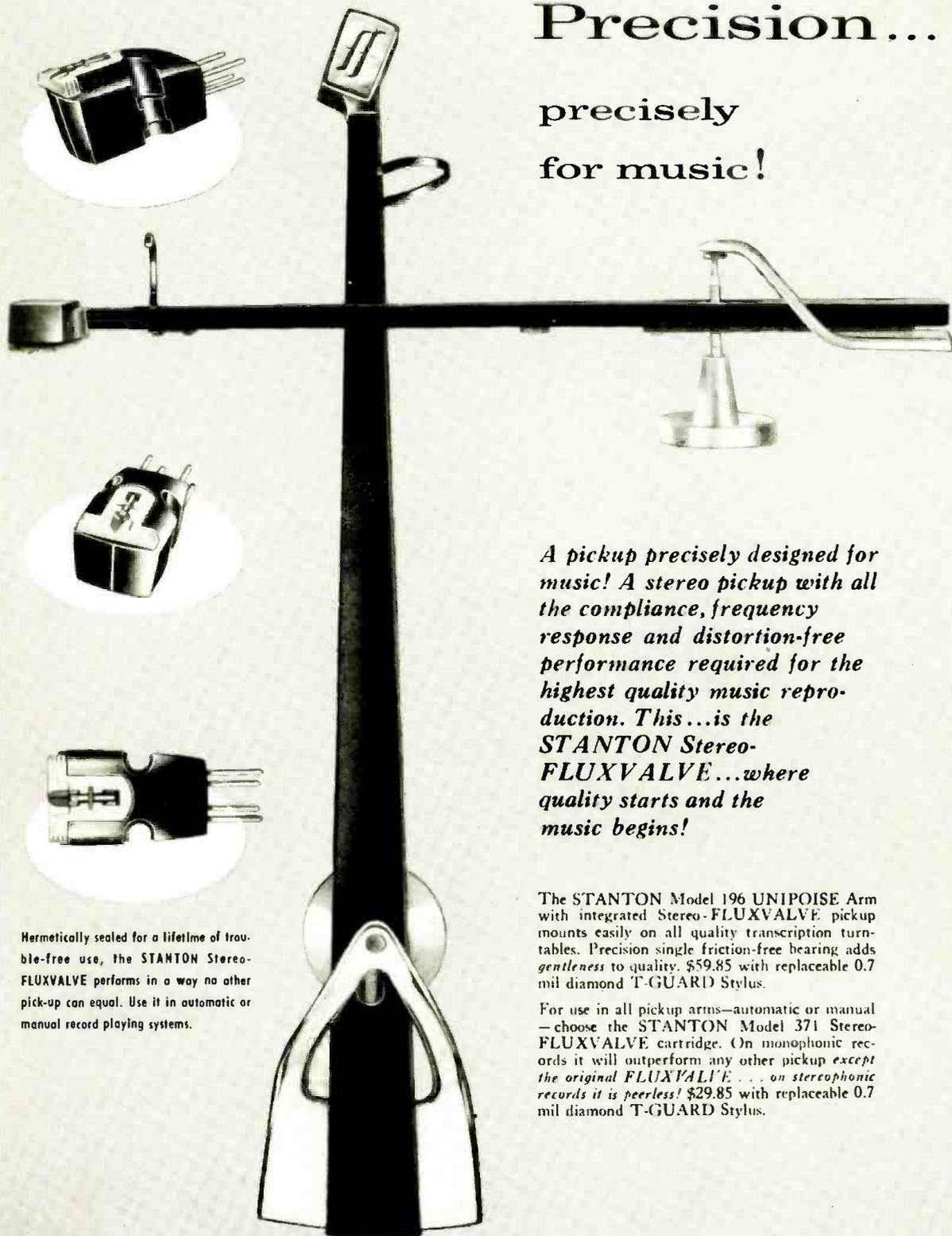
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precisely  
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Address Dept. B118 for a free copy of IT TAKES TWO TO STEREO by Walter O. Stanton.



The montage decorating the cover, which includes a fragment of the Met's first-night program, was assembled by Roy Lindstrom.

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NOVEMBER 1958

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FOR STEREO & MONAURAL REPRODUCTION



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NEW GE GC-7 STEREO CARTRIDGE WITH DIAMOND STYLUS

**COMPONENTS**

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- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
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A new, versatile stereo control center preamplifier-amplifier whose excellent performance and low cost make it easy to start enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or—by placing the Stereo-Monaural Switch in "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system monaurally; or—each individual amplifier output may be connected to a separate speaker system for 28-watts total monaural output with the amplifier used as either an electronic crossover, feeding

low frequencies to 1 speaker system and highs to the other, or to create a pseudo-stereophonic effect with monaural program material. Response is 20-20,000 cps; distortion is below 1 1/2% at 12 watts; hum is 75 db below full output, either channel; output taps are 8, 16, and 32 ohms (4, 8 or 16 ohms when strapped together); controls include 6-position selector switch (Aux, Ceramic or Crystal, Tuner, LP-RIAA, POP, Tape Head), Balance Channel A, Balance Channel B, Master Level, Treble A and Treble B (dual concentric), Bass A and Bass B (dual concentric), Channel Reverse Switch, Stereo-Monaural Switch, Tape Monitor Switch, Speaker Phasing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head, Tape Monitor Output. Tubes are 4-12AX7, 4-EL84; 2-EZ80 Rectifiers. Size is 4-11/16" h x 14-9/16" w x 9-1/4" d. Shpg. wt., 22 lbs.

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LAFAYETTE LT-99 Stereo Tuner ..... Net **72.50**

## AUTHORitatively Speaking

Francis Robinson, who on page 36 guides us through the history and geography of the Metropolitan Opera House, is the obvious cicerone for this task. He has been assistant manager of the Met since 1952, and is patently interested in its story and the story of opera in general, witness his editorship of the recent book *Caruso: His Life in Pictures*. Before coming to the Met he was one of the best-known and hardest-working press agents the American theater ever had. In one year—1948—he crossed the continent six times, stop by stop. Among plays he promoted have been *Abe Lincoln in Illinois*, *Knickerbocker Holiday*, *No Time for Comedy*, *Song of Norway*, and *There Shall Be No Night*.

Herbert Kupferberg is, of course, a regular contributor of ours, his contribution this month being the interview with Mario del Monaco that appears on page 40. He is records editor of the *New York Herald Tribune*.

William Flanagan, Jr. is a newcomer to our pages. He is a composer and what is known as a "guest reviewer" for the *Herald Tribune*. Which is to say, he reviews up to a half-dozen concerts a week for that paper, but is not a staff member. He studied composition at the Eastman School, at the Berkshire Music Center with Aaron Copland, and privately, for two years, with David Diamond. His works have been performed reasonably often, especially, he says, considering his predilection for the human voice. His latest: a cantata-like work, twenty-five minutes long, called *The Lady of Tearful Regret*. He thinks it will get performed, if anyone can locate a coloratura soprano who digs modern music. He inhabits a Greenwich Village apartment which contains a piano, a drawing board, a hi-fi set, a million records (quote), two cats called Camegonde and Vanessa, and a nifty new Olivetti typewriter, on which he wrote "The Riotous Garden of American Opera" (page 42).

John Culshaw, our mentor in the ways of making stereo opera records (see page 45), is English Decca's chief classical production man. He has been with the company since 1946, except for a brief stint with Capitol. Before coming to Decca, he was a navigator in the Royal Naval Air Service. He still does a good deal of flying, but now it is to Paris, Vienna, Rome, and Tel Aviv, to supervise recording sessions. Between trips, he lectures occasionally at Oxford and London Universities. He has published a critical biography of Rachmaninoff (Oxford University Press, New York).

Louis E. Garner, Jr., who tells how to convert to stereo on page 48, almost turned in his story unillustrated. A bulldozer working in a lot near his Maryland home bulldozed through an underground pipe, sending an unwelcome supply of fine Maryland topsoil into his photo developing trays. There are hazards in all professions, are there not?

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**E**ACH month, three or more 12-inch 33 $\frac{1}{2}$  R.P.M. RCA Victor Red Seal Records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent to the member. If the member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay only \$4.98, the nationally advertised price. (For every shipment a small charge for postage and handling is added.)



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**NOTED WITH INTEREST**

*Continued from page 6*

Line Center, Philadelphia, Pa.) has now been appointed exclusive United States agent for the Acoustical Manufacturing Co. Ltd.'s products. These include the well-known amplifier; also tuners and electrostatic speakers.

**The FM Front**

Best news to be heard in a long time for hundreds of thousands, if not millions, of FM listeners along the East Coast is that the WQXR network has been reactivated. As many readers will remember, once upon a time there was the Rural Radio Network. This put on a lot of good music, much of it coming from WQXR. Things shifted around and WQXR continued to be relayed by some stations. We here in Great Barrington had WQXR through WFLY in Troy, N. Y., almost steadily.

According to an announcement from WQXR, the Network started August 18, with eleven upstate New York stations included: WFLY, Troy; WKOP, Binghamton; WRRL, Buffalo; WRRR, Ithaca; WJTN, Jamestown; WRRR, Mohawk Valley; WHLD, Niagara Frontier; WHDL, Olean; WRRE, Rochester; WRRD, Syracuse; WRUN, Utica. May we extend our heartiest congratulations to the Network and wish it continued success in relaying the fine programs originated by WQXR.

**Greener Pastures Division**

We Americans, ever dazed by the excitement of advertising superlatives, sometimes look longingly upon the calm restraint exercised by our British brethren in the craft. That's what Dave Hafler (Dynaco) did when he read some advertising in a Covent Garden program not long ago. This is the Ferguson Company talking about its "Radiogram":

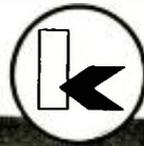
"Asked if its performance was hi-fi our chief engineer said, 'strictly speaking, no!' Strictly speaking, of course, he's right—but then he does speak very strictly. The fact is the Ferguson 'Fantasia II' sounds, and looks, a beauty."

In another line, fields look greener, too. Don Davis, formerly of the Golden Ear in Indiana and now embarked on a mission to carry high fidelity to the Brussels World's Fair, stopped in to talk plans. He was driving a very sleek Porsche which had all the Volkswagen owners on the HIGH FIDELITY staff drooling. Don had gone to Germany in the spring to pick up the Porsche

*Continued on next page*

incomparably *the Best* in build-your-own hi-fi  
**knight-kit STEREO**

AN ALLIED RADIO PRODUCT



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

**EASY TERMS AVAILABLE**



**knight-kit Stereo Deluxe Preamplifier Kit**

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

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

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

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%; response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step construction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 4 1/4 x 15 x 8". 17 1/2 lbs.

Model Y-776. Net, F.O.B. Chicago, only.....**\$62.50**

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

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

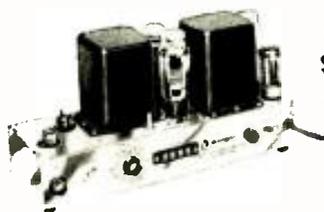


Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08% distortion at full 60 watts. Printed circuitry for easy assembly. Black and chrome styling; 9 x 14 x 8 1/4". 36 lbs.

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

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

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



Alone in its class for flawless output and highest stability. Harmonic Dist., 0.11%; IM, 0.17% at full 25 watts. Response: ± 0.5 db, 9 to 70,000 cps. Calibrated variable damping control. Balance control for precise adjustment of output tubes. Extreme stability even with speaker loads of high reactance. Black and chrome styling; 4 3/4 x 14 1/2 x 7 1/8". Printed circuit board. Easy to assemble. Shpg. wt., 25 lbs.

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

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

- Stereo Control Unit
- 12-Watt Amplifier
- 18-Watt Amplifier
- 30-Watt Amplifier
- FM-AM Tuner
- FM Tuner
- Hi-Fi Preamplifier
- 2-Way Speaker Systems
- 3-Way Speaker Systems

**FREE** 452-PAGE 1959

**ALLIED CATALOG**

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



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# EASIEST ON YOUR RECORDS ... EASIEST ON YOUR EARS



\$99.75 net

## New 4-speed Thorens TD-124, with 11½ lb. table, has lowest wow, flutter and rumble of any 12" turntable with equal or less inertia

The most advanced turntable design plus precision Swiss craftsmanship make the new Thorens TD-124 a turntable that will give you years of rumble-free, wow-free performance.

A year, two years, from now you'll find the TD-124 is giving you the same top quality performance as the day you bought it.

And you'll be getting longer life, lower surface noise, from your records, too. That's because of the easy, fast starts you get with the Thorens Roto-Drive clutch. It lets you set the stylus down gently on a stationary record, and then start the turntable.

Check the TD-124's outstanding features, and you'll see it's small wonder that the new TD-124 is the hottest hi-fi turntable on the market today. At your Thorens hi-fi dealer's now.

B.2

**OUTSTANDING FEATURES:** Four speeds, each with  $\pm 3\%$  speed adjustment. Built-in illuminated strobe disk for all speeds. Built-in level bubble and leveling screws. Precision 4-pole motor, extra-compliant belt-drive and idler system plus exclusive Thorens Roto-Drive principle, provide complete vibration isolation, absolutely constant speed. Provision for easily changing arms without

leaving unsightly permanent marks—just replace low-cost arm mounting board, available for 12" or 16" arms in various finishes. Easy to mount, the TD-124 requires only 2¾" clearance below mounting board. Furnished with attached line cord, shielded cable and solder plate. 50/60 cycles. 100/250 volt operation. Simple adjustment; no extra parts.



ONE YEAR GUARANTEE. Now all Thorens units are covered by a 1-year guarantee—4 times as long as the usual 90-day electronic equipment guarantees! Ask your hi-fi dealer about this.

# THORENS

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

## NOTED WITH INTEREST

*Continued from preceding page*

personally and had talked with many of the engineers there. Seems that while traveling Americans are busy admiring the achievements of German automotive engineering, all those engineers can talk about are the miracles of American high fidelity!

### New Developments

Don't be too much alarmed if you hear that loudspeaker magnets are now being made out of plaster! It isn't quite true—but Indiana Steel has developed a ceramic magnet which has considerable interest to loudspeaker manufacturers because it's lighter, less expensive, and more compact than current metals. Could mean an improvement in quality for a given cost to the consumer.

### Stereo Wire

We now have stereo wire. Seriously—this is a fine item and will be much needed by home constructors. Alpha Wire Company has announced a series of seven constructions of flexible, lightweight cables, having two, three, and four conductors, with and without shielding.

### Hi-Fi Hearing

Anyone think that cars are high fidelity? Well, they aren't! Turn down the volume—be it live or reproduced music—and you hear the middles better than the lows. That's why we have various loudness controls and contour controls, etc. Permits you to turn down the volume while maintaining the illusion of high-level acoustic balance.

One of the favorite loudness control units is made by Centralab and called Compentrol. It can be added to your present system by any competent service man if you don't already have such a device in operation.

### Stereo Records

The battle still rages among manufacturers of stereophonic records, some saying that a stereo record can be played with monophonic equipment and others vigorously protesting that it can't.

London Records joins those who claim that a stereophonic record should not be played back on monophonic equipment. The reason is because of the different stylus radius required for the two systems. The standard stylus for a long-playing monophonic record

*Continued on page 12*

HIGH FIDELITY MAGAZINE

**STEREO  
STEREO  
AND  
MONAURAL**

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



World-famous  
EICO advantages  
guarantee your complete satisfaction:

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



Stereo Preamplifier HF85



FM Tuner HFT90



Stereo  
Amplifier-Preamp  
HF81



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



Bookshelf  
Speaker System  
HFS1



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



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

Monaural Preamplifiers:  
HF65, HF61  
(stack 2 for Stereo)



Over 1 MILLION EICO instruments in use throughout the world.

**NEW STEREOPHONIC EQUIPMENT**

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

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

**MONAURAL PREAMPLIFIERS (stack 2 for Stereo)**

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

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

**MONAURAL POWER AMPLIFIERS (use 2 for STEREO)**

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

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

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

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

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

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

**MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)**

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

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

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

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

**SPEAKER SYSTEMS (use 2 for STEREO)**

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

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

**FM TUNER**

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

**EICO, 33-00 Northern Blvd., L. I. C. 1, N. Y. HF-11**

SHOW ME HOW TO SAVE 50% on 60 models of top-quality equipment as checked below.  Hi-Fi  Test Instruments  Ham Gear. Send FREE literature & name of neighborhood EICO dealer.

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# INTEGRITY

evidenced by the finest  
woofers and tweeters available



The Speakers with  
the Red Cone

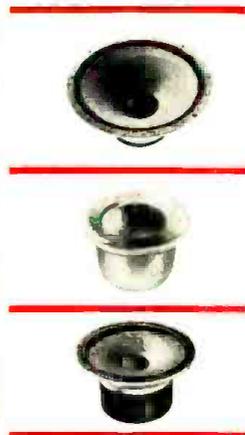
## Stromberg-Carlson RW-490 15" Soft Skiver Woofers

Performance exceeds those of any other woofer made. The cone, constructed of specially selected high mass materials, makes it optimum for maximum air movement. The spider and soft skiver edge, especially designed for this speaker, give maximum compliance and optimum damping. The high strength magnet, special pole piece design and 3" voice coil provide maximum control of the cone at all frequencies for outstanding transient response. Properly mounted in an "Acoustical Labyrinth"® quarter wave length duct enclosure by Stromberg-Carlson, it produces a flat response to 16 cps and below. Write us for detailed specifications. \$99.95 (Audiophile Net)

**RW-489 SOFT SKIVER WOOFER:** An unusually fine low frequency transducer, with cone of stiff, high-mass materials. Properly mounted in our "Acoustical Labyrinth"® quarter wave length duct enclosure, it produces a flat response to 18 cps, with minimum distortion and excellent transient response. \$49.95 (Audiophile Net)

**RT-477 INDUCTION TWEETER:** A patented, exclusive Stromberg-Carlson design, this tweeter employs an induction field to transmit signal strength to the cone. This removes the weight of the wires and much of the weight of the voice coil, resulting in an extremely light, easy-to-move cone element. The induction principle makes flat reproduction of the full frequency range possible for the first time. Dispersion angle: 140°. Flat in response up to and over 20,000 cycles. Power handling capacity: 50 watts. \$49.95 (Audiophile Net).

**RT-476 2 1/4" TWEETER:** A cone tweeter with fine performance characteristics. It has an effective frequency range up to 18,000 cps with minimum distortion. The cone design gives an unusually wide angle of dispersion and very distortion-free performance. \$9.95 (Audiophile Net).



"There is nothing finer than a Stromberg-Carlson"

### STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION

1419C N. Goodman Street • Rochester 3, N. Y.

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



## NOTED WITH INTEREST

Continued from page 10

has a tip radius of 1.0 mil. For a stereophonic record, the stylus tip is slightly smaller: 0.7 mil.

Therefore it is presumed that the larger stylus will wear unnecessarily, and perhaps to a serious extent damage, the grooves of a stereophonic record.

### Record versus Book Reviewing

Guess we never thought about it before . . . so found it interesting to read about Elmo Roper's talk at the American Booksellers Association, where he pointed out the difference between book reviewing and record reviewing. He said there were hundreds and hundreds of items of capsule criticism of records going the rounds: in new magazines devoted exclusively to recorded music, or in old magazines that have set up new departments. He contrasted this with the solitary one-book-per-day practice of our newspapers—and even that maintained by only a few big city papers. Roper said, "Might something be done to put book reviewing on the same hard, sharp plane that has grown up for records? It seems to me that book reviewing is being done the same old way it was fifty years ago, except that there is even less of it."

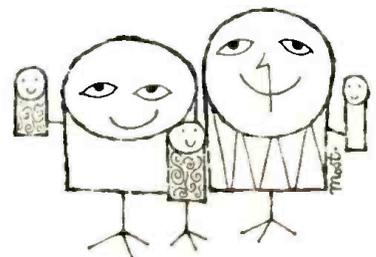
Anybody want to start a book review magazine?

### Custom Installations

We haven't had an item about a new custom installation engineer in a long while. George Pronty of Stowe, Vt. stopped in to see us last summer when he was passing through the neighborhood. It seems he had been fussing around with high fidelity as a hobby since 1947, then recently decided to make a business of it. Is covering quite a wide range of territory—nearly all of the New England States. Mr. Pronty says that framed certificates on the walls of his office testify to some eleven years in electronic engineering work, a degree from Rensselaer, and a professional engineering license from the State of Vermont.

Best of success to him!

CHARLES FOWLER



# Notes

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## Abroad

LONDON—The British public spent £24,000,000 (something over \$70,000,000) on records last year—a record figure indeed, if not to be compared with the \$350,000,000 spent in the United States. What is curious is that ten million of this amount went for old-style 78-rpm discs, only fourteen million for LPs and 45s. Now for the first time, however, the production of 78s is beginning to slacken. By June of this year LP had captured 23% of the market production, and the number of 45s being made had nearly doubled. When LP first arrived here, the industry had planned to turn over their factory space progressively to the manufacture of microgroove; instead, they found they had to make *more* 78s as well as the new-type discs. This year, it seems, they can start cutting into their 78 plant space.

This country remains the world's biggest exporter of records, with one of every three discs made here going abroad. Of the four-million pounds' worth exported in 1957, 46% went to Europe, and 24% to the U.S.A. and Canada. Africa came next, with 12%.

**Face Lifting.** Jackets are becoming increasingly important as a selling point, as witness EMI's newly modernized old store in London's Oxford Street. Once it presented to the world neatly stacked rows on dignified rows of discs encased in brown-paper envelopes—HMV, Columbia, and Parlophone only, of course. Now the place is a splash of bright sleeves. *All* makes are stocked. Recommendation lists in the "browser boxes" suggest Decca, RCA, or Philips versions with fine impartiality. Decca's monthly handout has turned into a big full-color news sheet with reproductions of all the current jackets. The advertisements for all labels now "plant" the sleeve designs for the latest releases.

*Continued on page 16*

NOVEMBER 1958

INTEGRITY IN MUSIC



## INTEGRITY

evidenced by a tuner incorporating the latest, most accepted concepts



### Stromberg-Carlson

SR-440

AM-FM Tuner

Designed for easy, accurate tuning and extended range performance. Extremely high sensitivity provides outstanding reception in fringe areas, or of distant stations. Wide peak-to-peak separation (550kc) and long, linear slope (350kc) of the balanced ratio FM Detector, and low noise golden grid cascode front end (*first used for FM tuners by Stromberg-Carlson*) are the reasons for the high signal, low noise, exceptionally stable output. In conjunction with this, the SR-440 features a hair trigger "Feedback Tuning Eye" that is better than a meter for sharp, accurate tuning. Improved temperature controlled circuits entirely eliminate drift. The special and exclusive dual antenna circuit provides optimum reception on both AM and FM from one FM dipole antenna. Also equipped with a ferrite loop for local AM and terminals for AM and FM antennas if desired. Front panel gain knob (with pull-out off-on switch) controls the 1 v. cathode follower output. Tuner also has a detector output (not controlled by gain) for tape monitoring and multiplex output. AFC in-out, Local-Distant switch for AM and FM, Broad-Sharp switch for AM and flywheel tuning complete the front controls. Meets FCC requirements for minimum radiation. White face plate, burnished brass escutcheon and knobs. Cover in morocco red extra. Write us for specifications. \$159.95 (Audiophile Net)

*"There is nothing finer than a Stromberg-Carlson"*

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





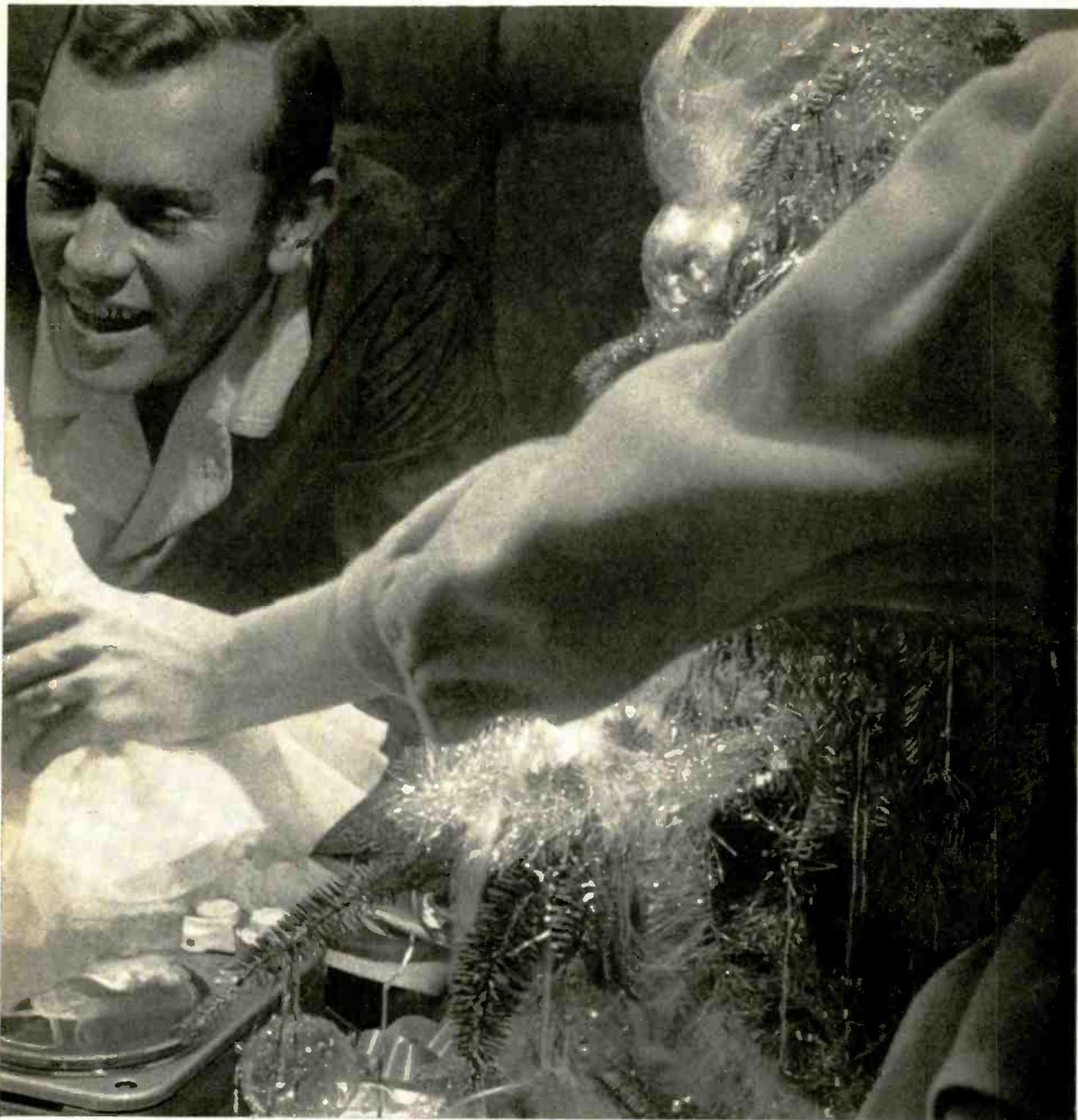
## Make Christmas fun last through

The wonderful sounds of Christmas merrymaking need never grow old when you record on tapes of Du Pont "Mylar" polyester film.

*Here's why:* Trouble-free tapes of "Mylar" cannot dry out or become brittle with age . . . offer an extra safety margin against stretching . . . are unaffected by changes in temperature and humidity. What's more, you get 50% or more extra playing time plus superior performance. When you buy tape for your own use or for gift giving this Christmas, be sure to ask your dealer for your favorite brand of tape made with "Mylar".

FOR THE BEST IN TAPE, LOOK FOR

HIGH FIDELITY MAGAZINE



## the years . . . on tapes of Mylar®

**LASTING STRENGTH.** Under normal operating conditions, tape of "Mylar" will not stretch or break. There's a 300% margin of safety against stretching offered in no other tape.

**LASTING RESISTANCE TO HEAT, HUMIDITY.** Tape of "Mylar" can not dry out or become brittle with age . . . withstands radical changes in heat and humidity. Tape of "Mylar" needs no special storage care.

**LASTING FIDELITY.** Even after years of playing, tape of "Mylar" has no flattened-out or condensed sounds . . . dimensional stability assures flawless fidelity.



REG. U. S. PAT. OFF.  
BETTER THINGS FOR BETTER LIVING  
THROUGH CHEMISTRY

DU PONT

**MYLAR®**

POLYESTER FILM

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

THE NAME "MYLAR" ON THE BOX

NOVEMBER 1958

# Websters are MADE FOR EACH OTHER



## FIDELITY-MATCHED STEREO COMPONENTS

With Webster you get all you expect from your stereo installation! Each Webster

Ekotape component is the perfect mate for the other. Each one is Fidelity-Matched to the Ekotape in-line heads.

A Webster advantage that gives you superb reproduction, professional results. Ekotape components

feature a minimum of controls, precise operation, compact design... compliment the finest custom installation. Finished attractively in gold and black.

**STEREO TAPE DECK** — One of the finest, most precise tape handling mechanisms in the industry. Gives you Webster's acclaimed "true-life" stereo reproduction. Easy to install and operate. Features in-line heads... one central control to eliminate tape loops. Off/on switch and speed control are combined to neutralize tape mechanism when in "off" position. With an Ekotape SS694A preamp, and power amplifiers, it is possible to record and play back stereo as well as monaural sound. One or both channels can be erased. Two models — 340 (as shown) just \$99.50. Deluxe (Model 342) with tape-out switch and program selection-finder, slightly higher.

**STEREO RECORD-PLAYBACK PREAMP** — Complete dual channel control center for stereo recording, erasing and playback. Volume control, record/playback switch and speed compensation switch for each channel; erase switch and on/off switch. Tone controls do not affect preamplifier during recording. Professional VU meter for each channel permits equalizing settings in both record and playback positions. Six inputs, 4 outputs. Signal to noise ratio: 45db. Frequency response: 30 to 15,000 cycles.



MODEL 55694A

**STEREO PLAYBACK PREAMP** — provides dual-channel volume and speed compensation controls... equalizes stereo playback when tape deck is installed in existing hi-fi sets. Signal to noise ratio: 45db. Frequency response: 30 to 15,000 cycles. Cinch-type input connector from tape deck head for each channel.



MODEL 55693A

ELECTRONICS DIVISION  
**WEBSTER**  **ELECTRIC**  
RACINE · WIS

See the Yellow Pages for your Ekotape dealer, the man from Webster. Ask him to show you these Webster stereo components... Fidelity-Matched for the best in stereo! Write direct for complete specifications and illustrated catalog.

## NOTES FROM ABROAD

Continued from page 13

**Price Skirmish.** The latest move in the "Club" war comes from Decca, with a series of cut-rate discs on the Ace of Clubs label. These are old recordings but good ones (e.g. Ansermet's *Boutique*, Krauss's *Till* and *Don Juan*, Katchen's Rachmaninoff Second Concerto), selling at about club prices (22s 6d) but through the ordinary stores and dealers. E. R. Lewis, Decca's chairman, refused to start a mail-order club along the lines of RCA's on the grounds that you couldn't rely on your dealer and undermine him at the same time; this way he both meets the clubs' low-price challenge and supports his retailers.

**Festival Notes. AIX-EN-PROVENCE:** Watch for the name Teresa Berganza. This twenty-three-year-old Spanish mezzo, as Rosina in *The Barber*, produced some of the most perfectly accomplished singing I have ever heard. Basic color dark and glowing. A little rapid vibrato, well controlled, adds liveliness to its lustrous burnish. Made for the Rossini mezzo roles, but no recording plans so far vouchsafed. **MUNICH:** The Residenz-theater, jewel of rococo opera houses until it was bombed in 1944, has risen phoenixlike. Its carved interior, removed before the destruction, is now reassembled in another hall of the Residenz. A strange and moving experience, to sit in the theater where *Idomeneo* was first performed and which one thought had been lost forever. **SALZBURG:** *Vanessa* was handled roughly by the European press, found to be thoroughly old-fashioned, by Strauss out of Puccini. **BAYREUTH:** For his productions Wieland Wagner culled new singers from all over—Regine Crespin, Rita Gorr, and Ernest Blanc from Paris, Jon Vickers from London, Jerome Hines from New York—and assembled his strongest casts to date. Most impressive of all, Vienna's Eberhard Wächter, as Kothner, Amfortas, and the Herald in *Lohengrin*. Gloriously strong, steady, beautiful tone; vigorous and effective delivery. **EDINBURGH:** Almost everything here seems to be a recording come "live"—Klemperer and the Philharmonia in Beethoven, the Juilliard Quartet's Bartók cycle, Ansermet conducting Stravinsky and Mogens Wøl-dike *The Creation*, Victoria de los Angeles in *La Vida breve*. But the audiences didn't come at all to Stravinsky, didn't flock to Bartók, and even stayed away from Klemperer when they saw Bruckner's Fourth on his program.

ANDREW PORTER

# McIntosh.. the Mark of Excellence



\$249.00  
Less Cabinet

*Excellence in Engineering, Excellence in Quality Control,*  
**GUARANTEES** *Excellence in Listening*

Progressive and meticulous research for over two years, unstinting adherence to a program of highest quality construction, and unrelenting testing is your guarantee that the superb McIntosh Tuner will meet and exceed the rigid standards of the engineering prototypes.

Among the many McIntosh developed innovations are mechanically captive IF transformers (alignment will not change due to shipping or rough handling), decent engineering does not require the use of special characteristic tubes, and tube replacements can be made without requiring alignment. This is your guarantee that the maximum listening enjoyment will continue in your home.

The McIntosh MR-55 has been designed for planned longevity.

Throughout the design of the MR-55, from its distinctive appearance to the 18 tube circuit, quality and performance has been the rule. Truly McIntosh has produced another —mark of excellence!

**Superiority you can hear!**

Exclusive McIntosh Ultra-Sonic muting enhances tuning ease and listening pleasure. All annoying noise between stations has been eliminated by this McIntosh feature. The revolutionary McIntosh designed A. F. C. (automatic frequency control) locks on the tuned station, eliminating all need for re-tuning even in severe fringe areas without degrading the high quality sound.

# the *Superior* MR-55

## AM SPECIFICATIONS

### Sensitivity:

1.5 microvolts

### Selectivity\*:

Narrow Position 4 K.C. Bandwidth,  
±10 K.C. from center down 53 D.B.  
Medium Position 13 K.C. Bandwidth,  
±10 K.C. from center down 20 D.B.  
Broad Position 20 K.C. Bandwidth

### A.V.C.:

Exceptionally strong; less than 4 D.B. audio output change with input changes from 10 microvolts to 100,000 microvolts.

### Distortion:

Less than 1% at 100% modulation.

### Hum:

50 D.B. below Full Signal guaranteed.

### Bandwidth:

I.F. @ 600 K.C. — 20 K.C. @ 1600 K.C. — 20 K.C.  
R.F. @ 600 K.C. — 21 K.C. @ 1600 K.C. — 23 K.C.

### Audio Bandwidth:

Broad Position ±3 D.B. — 20 to 10 K.C.  
Medium Position ±3 D.B. — 20 to 6.5 K.C.  
Narrow Position ±3 D.B. — 20 to 2.0 K.C.

### Sensitivity Selector:

Three Positions

### Front End:

21 K.C. Constant bandwidth, band pass input.

### Whistle Filter:

70 D.B. rejection at 10 K.C.

### Dimensions:

4 3/4" high x 14 3/4" wide by 12" deep.

\*Measurements include R.F. and I.F. circuits. Characteristics substantially unchanged over entire R.F. tuning range.

## FM SPECIFICATIONS

### Sensitivity:

3 Microvolts at 100% modulation (±75 K.C. Dev.) for a total of less than 3% total noise and distortion. (Based on I.H.F.M. (proposed) standards for measuring F.M. Tuners.)

### Capture Ratio:

1 to 0.8

### I.F. Amplifiers:

Four

### I.F. Bandwidth:

200 K.C.; Flat on top.

### I.F. Transformers:

Mechanically captive, assuring alignment in your home.

### Limiters:

Two; zero time constant gated-beam followed by a 0.5 micro-second pentode limiter.

### Limiter and Detector Bandwidth:

2 Megacycles

### Frequency Response:

±3DB; 20-20,000 cycles.

### Hum:

75 D.B. below full signal guaranteed; typical production — 80 D.B.

### A.F.C.:

Separate detector; strong, distortion free, completely variable.

### Drift:

±30 K.C. without A.F.C.; negligible with A.F.C.

### Antenna Input Impedance:

300 ohm balanced; 72 ohm unbalanced.

### Output:

2 Low impedance, cathode follower; plus MULTIPLEX.

### Radiation:

Substantially below F.C.C. requirements.

Compare the

Unparalleled MR-55

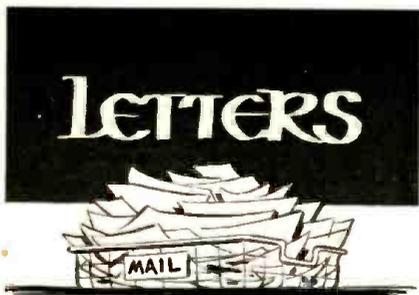
in your

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SHOWROOM

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### Mixed Drinks

SIR:

If nine or ten hundred more of your readers don't catch the snafu in the lead on page thirty-two of the August issue, they just aren't up on their drinking.

As for the lemon and salt bit, these accompaniments are reserved solely for tequila. With vodka, this is sheer horror. Better to use it for shampoo—or do you hate Commander Whitehead?

*Ben Rinaldo*  
Los Angeles, Calif.

*Mea culpa!* Your editor is strictly a Martini man.—Ed.

### Golden Age Singing

SIR:

Allow me to congratulate you and express my appreciation of Mr. Miller's series of reviews in *Reissues of Vocal Music* [June and July issues]. These installments contain, in my opinion, probably the best discography available of Golden Age singing. In those days, singing *was* singing and great sopranos did not classify their voices according to some particular style, which is the practice generally prevalent today. It was not uncommon during the Golden Era of Opera for a lyric or dramatic soprano to essay coloratura roles; she was also expected to be the complete mistress of *bel canto*, possess a legato of liquid smoothness, be able to execute bravura passages flawlessly, and have a range equal to the most grueling parts, often a good two and a half octaves!

Jenny Lind, although primarily remembered for her coloratura roles, sang the intensely dramatic title role in *Norma* and Nellie Melba once even attempted to sing Wagner! Claudia Muzio sang Amina in Bellini's *Sonnambula* as well as Sieglinde in *Die Walküre*—quite a gamut in any operatic star's repertoire. Geraldine Farrar mastered many diverse roles in several styles and languages including *Mini* in *La Bohème*, Elizabeth in *Tannhäuser*, and Juliet in Gounod's *Romeo*

*Continued on next page*



Photo from *Hi-Fi Music at Home* (Morch, 1958)

## LOUIS ARMSTRONG IN HIS DEN, EDITING TAPE

(Note his AR-2 loudspeaker at the left)

Where natural, musical quality is required, without pseudo-hi-fi exaggerations, AR-2 speaker systems are a logical choice. They are used in recording studios, in broadcast stations, and in the homes of leading figures of the musical world—including Louis Armstrong above, and John Hammond, director of the Newport Jazz Festival.

AR speaker systems, because of their patented acoustic suspension design, must use small cabinets. These small enclosures mean an advance rather than a compromise in quality, particularly of the bass range.

AR2's are \$89 to \$102, depending on cabinet finish (5% higher in the West and Deep South.) Literature is available for the asking.

# AR-2

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

# new AMPEX RECORDS STEREO

and plays both 2-track and 4-track tapes



### Record stereo off the air; copy stereo tapes and discs

Here's stereo recording of full professional quality. The Ampex Universal Series 950 recorder/reproducer enables you to build a stereo tape library of highest quality at lowest cost. Records monaurally, too, from radio, tv sound, phonograph records, and "live" from microphone. (Also available is the Ampex monaural recorder/stereophonic reproducer, model 910.)

### Benefit from traditionally fine Ampex engineering features

With the Universal's instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel.

### Enjoy years of flawless, trouble-free operation

The Universal's performance will be within specifications the day you install it and for years afterwards. Its three precision dual head stacks (one each for record, playback and erase) are built to tolerances as close as 10 millionths of an inch. Twin pre-amplifiers provide output to match either your own amplifier-speakers or Ampex units.

MAIL COUPON TODAY FOR COMPLETE SPECIFICATIONS AND DETAILS

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SIGNATURE OF PERFECTION IN SOUND

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Please mail me full information on the  
UNIVERSAL "A" (900 series):

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## LETTERS

Continued from preceding page

and Juliet. Lillie Lehmann, whom Mr. Miller calls "a vocal miracle," sang just about everything! These singers refused to accept vocal and stylistic limitations, and audiences who were fortunate enough to hear them at their prime were treated to some astonishing and accomplished singing.

Today, only one artist of note comes to mind who possesses the same vocal agility as these great names of the past. The range, flexibility, and temperament of Maria Meneghini Callas' voice have already made her something of a legend in the operatic aviary. She bears the same stamp of greatness that distinguished other American singers of the past—Lillian Nordica, Mary Garden, and Geraldine Farrar—namely the marvelous ability to create credible and highly diverse characterizations. . . . Her vocal agility is a source of wonder. Just to mention a few roles she has essayed clearly indicates she is worthy of carrying on the great tradition of her predecessors—she has sung Isolde, (her *Liebstock* was recorded for Cetra in the album "Maria Callas Sings," now out of print), Mimi, Cho Cho San, Amina, Violetta, Norma, Santuzza, Turandot, Medea, and the *Puritani* Elvira as well as Lucia. . . .

Walter Klus  
Philadelphia, Pa.

### Quality Pricing

Sir:  
For some time I have been deeply concerned by the failure of record companies to provide the purchaser with specific information regarding dates of recordings, pressings, etc. My thought (which I am convinced is a practical one) is simply this. Let the recording companies be honest with the public; print, on the jacket or record label, the recording date and date of record pressing. Then let them simply price their records according to their quality. The response of the public would be terrific, and there would never be any form of objection to paying top prices for quality records, and certainly not to lower prices for inferior records. . . .

Webster T. Maguire, M.D.  
Vancouver, B. C.  
Canada

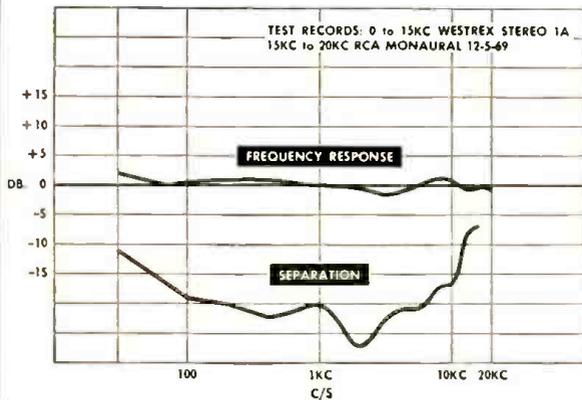
### Russian Bartered Bride

Sir:  
I found the article, "Once More with

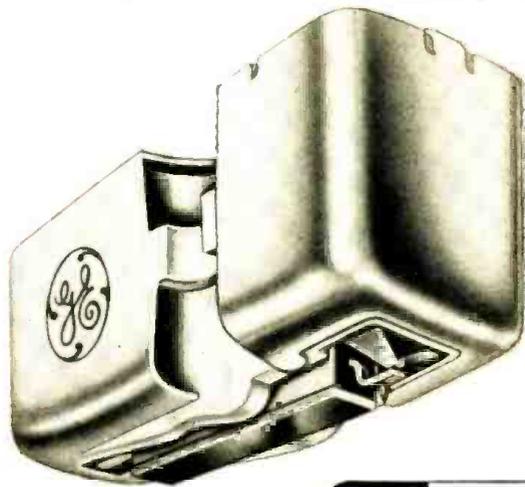
Continued on page 22

HIGH FIDELITY MAGAZINE

# New G-E "Golden Classic" stereo-magnetic cartridge



Smooth response on both stereo and monaural records.  
Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance  $4 \times 10^{-11}$  cm/dyne; vertical compliance  $2.5 \times 10^{-11}$  cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

## ...and new "Stereo Classic" tone arm



- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear **\$29.95**. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HF11, W. Genesee St., Auburn, New York.

GENERAL  ELECTRIC

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it's  
Fairchild,  
it's worth  
the  
difference

new  
**FAIRCHILD**  
stereo  
cartridge  
model  
232



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

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

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

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

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

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

**LETTERS**

*Continued from page 20*

Kiril Kondrashin," by Harold C. Schonberg in the September issue, to be of considerable interest. However, I was surprised to find the statement: "Kondrashin cites as another of his favorite recordings Smetana's *Bartered Bride*, sung in Russian and not yet available in this country."

I have a very pleasing concert version of the *Bartered Bride* by the soloists, chorus, and orchestra of the Bolshoi Theater, conducted by Kiril Kondrashin. This is a Musical Masterpiece Society recording distributed by the Opera Society, Inc. in the early part of 1957. I imagine that a considerable number of these records were distributed.

This recording may not currently be available, since the Opera Society (and also the Musical Masterpiece Society) apparently has gone out of business. I have heard nothing of the firm in over a year, and have been curious concerning its fate. If any of your readers have any information concerning the organization which did business under these two names, as well as several others, I am sure that its former members would be glad to share it.

John P. Dosier  
Asheville, N. C.

**Fifty Voices from Twenty-five**

SIR:  
We've found still another use for a tape recorder!

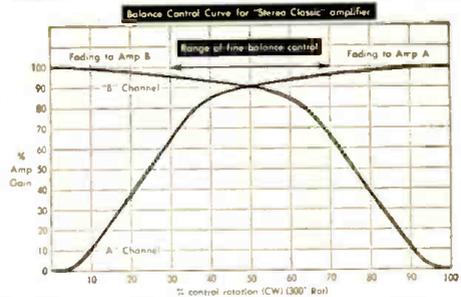
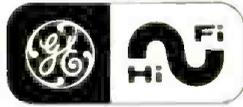
The Jersey City Choral Society's Spring Concert included a selection written in eight parts for a double chorus—*I Wrestle and Pray* by Bach.

When it became apparent that a relatively small group would be on hand to sing the night of the concert, I had an idea. We taped the first chorus part during one of the final rehearsals. The night of the performance, we played back the first chorus part from the tape, and we joined in singing the second chorus part. Using the tape recorder in this manner, we sang with ourselves, accomplishing a fifty-voice, rich eight-part choral sound with only twenty-five amateur voices!

The performance was balanced and beautifully synchronized, including a perfectly-timed cutoff at the final chord. . . . I believe the Jersey City Choral Society has achieved a world-wide musical first performance by singing with themselves in this manner. As a matter of fact, I'm willing to bet a roll of new tape on it!

Gordon Myers  
New York, N. Y.

# New G-E 40-watt "Stereo Classic" Amplifier



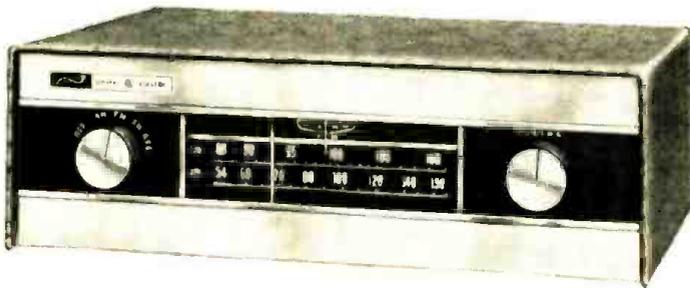
**Versatile, convenient switches and controls.** In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect *without* overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles *both* 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. **\$169.95\***.



**New 28-watt Stereo Amplifier** has similar features, except for speaker phasing switch. **\$129.95\***.

## ...and new FM-AM Tuner



**Top performance in a trim, modern cabinet.** Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. **\$129.95\***.

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

\*Manufacturer's suggested resale prices.

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See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF11, W. Genesee St., Auburn, N. Y.

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money-saving hi-fi comparable to the very finest advanced design, features, performance and styling outstanding for superb musical quality each unit guaranteed for one full year



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compare these "royalty of value" features:

only  
**\$129.50**  
easy terms:  
\$12.95 down

Full stereophonic and monophonic controls • 17 watts per stereo channel...34 watts monophonic • Separate bass and treble controls for each channel • 5 pairs of stereo inputs...input jack for accessory remote control • DC on all preamp heaters • Wide range balance control • 3-step loudness contour • Variable input loading control for any magnetic cartridge • May be used as 34 watt add-on with special preamp output • Mar-proof vinyl-clad metal case...solid aluminum anodized front panel.

### knight KN120 deluxe stereo FM-AM tuner

compare these "royalty of value" features:

only  
**\$129.50**  
easy terms:  
\$12.95 down

Separate FM and AM sections for simultaneous or separate operation • Dynamic Sideband Regulation for minimum distortion of FM • Dual limiters on FM • Tuned RF stage on FM and AM • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Dual "Microbeam" tuning indicators • Illuminated 9½" tuning scale; inertia tuning with advanced flywheel design • High-sensitivity AM ferrite antenna • Handsome solid aluminum front panel, gold anodized, with beige leathertone case.



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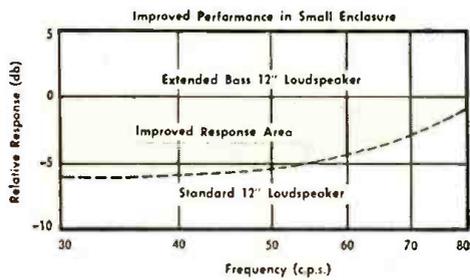
## Books in Review

*The Musical Life.* Like a prophet in his own country, the musical commentator one reads regularly over a period of many years is more likely to command respect than the special honor paid to less familiar seers. It's particularly exciting, then, when we see a familiar friend writing what he himself most deeply feels and believes rather than conscientiously purveying depersonalized information. Much as I have respected Irving Kolodin's old-pro reliability and inexhaustible practical knowledge, I have deeply regretted that his prolific activities have left him so few opportunities to speak leisurely and from the heart, or to exploit the rich vein of puckish humor which most readers can only have glimpsed. But at last, in the present volume (only partly confined to previously published *Sun* and *Saturday Review* pieces and these in greatly revised and more spirited form) I feel that Kolodin is completely himself—and himself at his best. For me at least, his present portraits of Stokowski, Beecham, Gershwin, Lambert, Rubinstein, and many other musicians are quite incomparable for both their insights and warmth; "My Version of 'The Day'" (of Toscanini's farewell broadcast) is an invaluable documentation that nips a whole harvest of apocrypha in the bud; and his opening chapter on the nature of "The Musical Life" itself is as fine a statement of the catholicism of the enlightened listener as I've ever seen (Knopf, \$4.50).

*Talking of Music and Listening to Music.* Probably only the professional or the most omnivorous concertgoer will relish everything in two of the latest collections of periodical music reporting—one drawn from some twenty-five years of Neville Cardus' *Manchester Guardian* columns, the other from Winthrop Sargeant's contributions (1949 and 1954-7) to the *New Yorker*—but each has at least documentary value. There are obvious contrasts, yet surprising philosophical kinships, between two such dissimilar veterans, but both the urbane Briton and the more polemical American are alike in their earnestness, consistency, and basic conservatism. And both make a great deal of sound musical sense even when one disagrees most violently with their personal opinions (Cardus: *Talking of Music*, Macmillan, \$3.50; Sargeant: *Listening to Music*, Dodd, Mead, \$4.00).

Continued on page 28

HIGH FIDELITY MAGAZINE

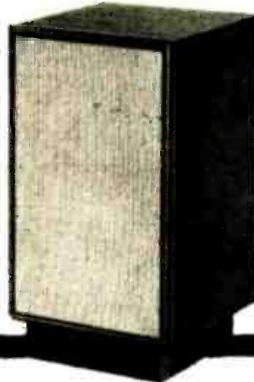


# New General Electric "Stereo Classic" Speaker Systems



Model LK-12 (Kit)

Model LH-12



Model LC-12



"Stereo Classic" speakers are offered in three different forms: • Model LK-12 woofer-tweeter kit with crossover network for those who prefer a biaxial installation using their own enclosure. **\$89.95\*** • Model LC-12 coaxial speaker with crossover network. Same basic woofer with tweeter mounted coaxially in front. **\$89.95\*** • Model LH-12 speaker system. Separate woofer, tweeter and crossover factory-installed in a 2 cu. ft. wood enclosure. Available in mahogany, blond oak, cherry and walnut veneers. **\$129.95\***

G.E.'s new 12" Extended Bass speaker systems produce four times as much undistorted power at low frequencies (+6db) as standard 12" speakers in the same enclosure. These systems require amplifiers of only moderate power, since their efficiency is two to four times higher than comparable speaker systems. The new direct radiator tweeter provides unusually smooth response and exceptional sound dispersion at higher frequencies, without unnatural tone coloration. For overall flat response, we invite you to compare these speakers with all others.

## ...and Bookshelf Speaker System



Only 9" high, 17 3/4" wide and 8 3/4" deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Also offered as kit without enclosure. From **\$49.95 to \$57.50\***



## "Stereo Classic" Equipment Cabinet

Long, low modern styling. Three spacious compartments for easy placement of tuner, amplifier and changer or turntable. Two large sections for records. Mahogany, blond oak, or cherry veneer finishes. 31" high, 39 3/4" wide, 17 3/4" deep. **\$109.95\***

See and hear all the new G-E "Stereo Classic" components at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF-118, W. Genesee St., Auburn, New York.

\*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC



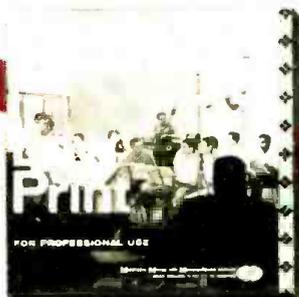
**All-purpose "SCOTCH" BRAND Magnetic Tape No. 111.** Flawless sound reproduction at low cost. Has acetate backing and exclusive built-in dry lubrication. Recommended for all general recording needs. The international standard of recording industry.



**Long-playing "SCOTCH" BRAND Extra Play Magnetic Tape No. 190.** 50% more tape on a standard-size reel. Gives you as much recording time as 1½ reels of standard tape—plus brilliant sound, from new high-potency oxide. You enjoy freedom from reel change.



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**Low Print "SCOTCH" BRAND Magnetic Tape 131.** Reduces print-through to a point below noise level on most professional machines . . . in fact, 8 db lower print level than conventional tapes. Has excellent recording characteristics.



**Tensitized 200 "SCOTCH" BRAND Magnetic Tape.** The original no-break, no-stretch tape that plays twice as long . . . double strength, and double length. You get as much recording time as with two reels of conventional tape.



**New Quick-Load Cartridge!** Fits new quick-load cartridge machines. Records both monaural and stereo sound. Eliminates threading, rewinding, spare reels. Convenient, pocket size is ideal for easy storage in home tape libraries.

## Send coupon for full details

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Fresh, bright, colorful new designs for instant identification of "SCOTCH" BRAND Magnetic Tapes! Look for your favorite in its brand new package!



**High-fidelity "SCOTCH" BRAND High Output Magnetic Tape No. 120.** With this tape you enjoy music with greater dynamic range, freedom from distortion on signal peaks and 133% more output for brilliant sound reproduction. A must for all high-fidelity fans.

**Super-strong "SCOTCH" BRAND Magnetic Tapes Nos. 102 (formerly 111 AM) and 122 (formerly 120 AM).** Coated on weather-balanced 1½ mil polyester backing, these are the toughest tapes made. Their superb recording characteristics are similar to Nos. 111 and 120. Ideal for long term storage of your valuable, irreplaceable recordings.



**New Plastic Storage Box!** Tight-sealed, moisture protected storage container of unbreakable plastic. Maintains ideal storage conditions for your valuable tape recordings. One of the most practical accessory items you can buy!



**"SCOTCH" BRAND Splicing Tape** has a special white thermosetting adhesive that is guaranteed not to ooze. Makes splices that actually strengthen with age. Available in handy blister-pac display card at your tape dealer's now.



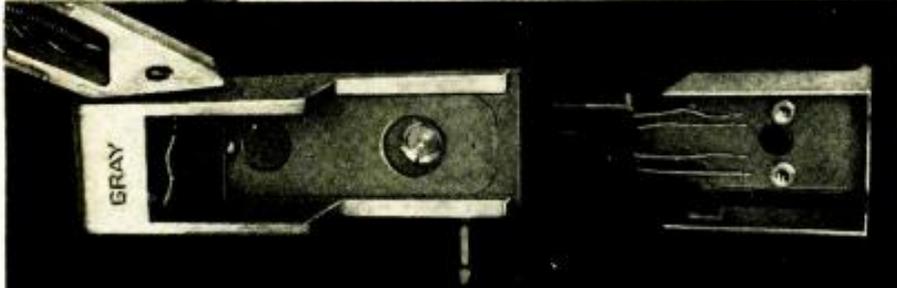
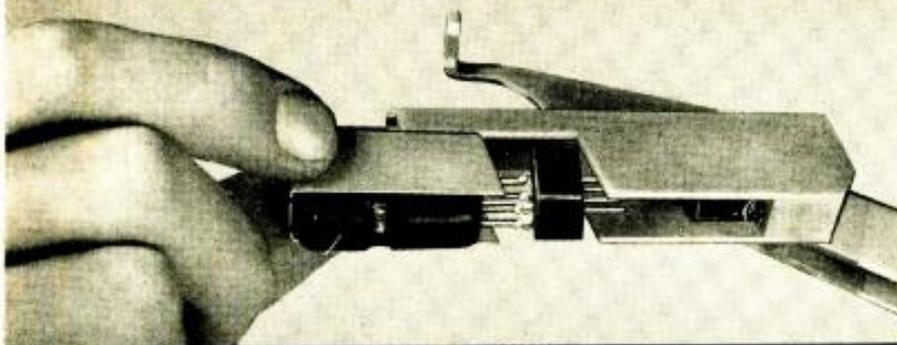
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**"SCOTCH" BRAND TAPE CENTER!**

You can't miss the inviting new "Plaid Pole" with its bright plaid design, convenient banks of "SCOTCH" BRAND Magnetic Tapes and, new Quick-Load Cartridges. Everything you need for high-quality tape recording is yours in the "Tape Center."

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 See page 130 for new GRAY record player.

**BOOKS IN REVIEW**

*Continued from page 24*

**And the Bridge is Love.** The title of Alma (Schindler) Mahler (Gropius) Werfel's "memories of a lifetime" is an explicit tip-off to the true-confessions nature of that remarkable lady's tale of her stormy life as companion (in or out of matrimony) to several outstanding celebrities in the whole field of the arts. Unhappily, she is too consistently concerned with her own emotional pulse rate to add to our understanding of the artists themselves, and most of the Mahlerian materials are simply reprinted from her earlier *Memories and Letters of Gustav Mahler*. Yet as a highly colored picture of *Künstlerleben* in Vienna, and later in New York and Hollywood, and for its diverting anecdotes of the off-stage lives of many famous Names, Mme. Werfel's ecstatic burblings (seemingly incurred by her official collaborator, E. B. Ashton) make fascinating reading. And the sixteen pages of photographs are incontrovertible evidence that the author was indeed cast by nature for the Helen-of-Troy role she has played with such immense relish (Harcourt, Brace, \$5.95).

**Personal Recollections of Arnold Dolmetsch.** In music's heaven there are many mansions—and it turns out that not the least inviting to visit, in a guided tour by the widow of the celebrity who once inhabited it, is a cottage workshop. Mabel Johnston Dolmetsch dwells little on her inner life, if indeed she had one apart from that as a musician, mother, and helpmate to the innocent fanatic who was her husband. Arnold Dolmetsch believed that nothing was more important than the discovery of old music, the reconstruction of its authentic instruments, and the sharing of these resurrected delights with sympathetic interpreters and listeners. His wife's recollections are almost incredibly unsophisticated for this day and age (and happily the publisher has made no misguided attempt to polish her simple but movingly sincere prose), but they are as charming and poignant—if sometimes as lightweight—as the recorder-cousort and viol treasures the Dolmetsch family labored so valiantly to rescue from a once disclaimed historical legacy. Here, too, is a family album of photographs which candidly reveal that however odd mavericks in the arts may seem to the world at large, they can radiate a truly enviable happiness (Macmillan, \$6.00).

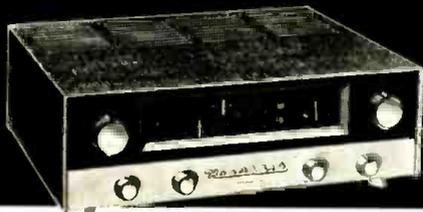
R. D. DARRELL

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### PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

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

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monoaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)  
**\$56<sup>95</sup>** Shpg. Wt. 15 lbs.

MODEL SP-1 (monoaural)  
**\$37<sup>95</sup>** Shpg. Wt. 13 lbs.

MODEL C-SP-1  
(converts SP-1 to SP-2)  
**\$21<sup>95</sup>** Shpg. Wt. 5 lbs.



### STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149<sup>95</sup>**

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39<sup>95</sup>** each

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces): 82 3/4" W. x 36 1/2" H. x 20" D.

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electronic instruments in kit form

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Benton Harbor, 8, Michigan

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### MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monoaural version and add stereo or second channel later if desired. The SP-1 monoaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monoaural and dual channel stereo. A 20' remote balance control is provided.

## HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64<sup>95</sup>

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33½ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33½, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



## HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99<sup>95</sup> Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

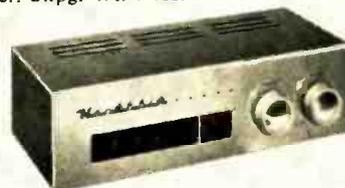
The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7½ and 3¼ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3¼ IPS ±2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.



## HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26<sup>95</sup>

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



## HIGH FIDELITY FM TUNER KIT

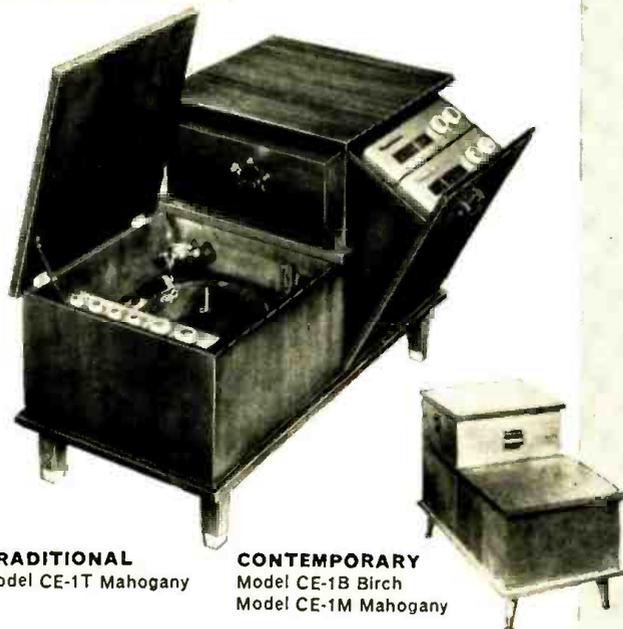
MODEL FM-3A \$26<sup>95</sup>

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 for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

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**"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT**

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

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect pre-amplifier for remote control operation. Shpg. Wt. 13 lbs.



**CHAIRSIDE ENCLOSURE KIT**

MODEL CE-1 \$43<sup>95</sup> each (Specify model and wood desired when ordering.)

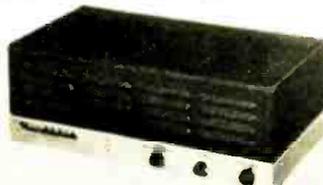
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35 1/2" D. Changer compartment measures 17 3/4" L. x 16" W. x 9 3/8" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



**"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT**

MODEL EA-2 \$28<sup>95</sup>

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



**"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT**

MODEL W7-M \$54<sup>95</sup>

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

**"MASTER CONTROL" PREAMPLIFIER KIT**

MODEL WA-P2 \$19<sup>75</sup>

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1 1/2 db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 1/2" L. x 3 3/8" H. x 5 1/2" D. Shpg. Wt. 7 lbs.

  
**HEATHKIT**



**"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT**  
**MODEL W6-M \$109<sup>95</sup>**

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is  $\pm 1$  db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

**"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT**

**MODEL W5-M \$59<sup>75</sup>**

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is  $\pm 1$  db from 5 to 160,000 CPS at 1 watt and within  $\pm 2$  db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



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*Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.*

**GENERAL-PURPOSE 20 WATT AMPLIFIER KIT**  
**MODEL A9-C \$35<sup>50</sup>**

The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within  $\pm 1$  db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

**ELECTRONIC CROSSOVER KIT**  
**MODEL XO-1 \$18<sup>95</sup>**

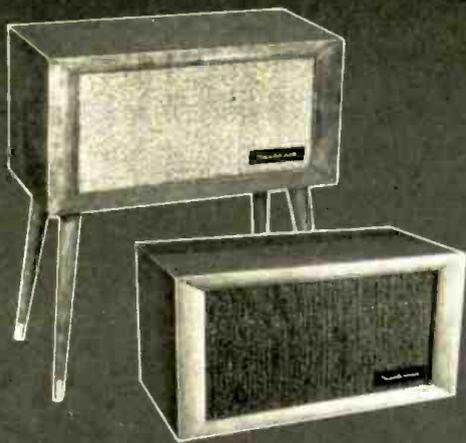
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.



**20 WATT HI-FI AMPLIFIER KIT**  
**MODEL W4-AM \$39<sup>75</sup>**

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within  $\pm 1$  db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.





**"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT**

MODEL SS-2 **\$39<sup>95</sup>**

Legs optional extra. **\$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



**"LEGATO" HI-FI SPEAKER SYSTEM KIT**

MODEL HH-1 **\$299<sup>95</sup>**

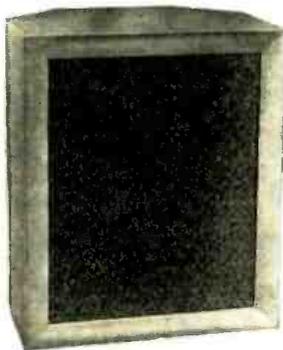
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

**"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT**

MODEL SS-1B **\$99<sup>95</sup>**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



**DIAMOND STYLUS HI-FI PICKUP CARTRIDGE**

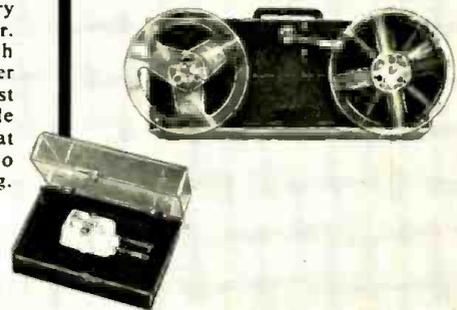
MODEL MF-1 **\$26<sup>95</sup>**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

**SPEEDWINDER KIT**

MODEL SW-1 **\$24<sup>95</sup>**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



**NEW! "DOWN-TO-EARTH" High-Fidelity Book**

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. 25c.

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QUANTITY	ITEM	MODEL NO.	PRICE

# British Industries Corporation Stereo Demonstrations at high fidelity shows throughout the country...

1. The records were played on a

# Garrard

WORLD'S FINEST RECORD CHANGER

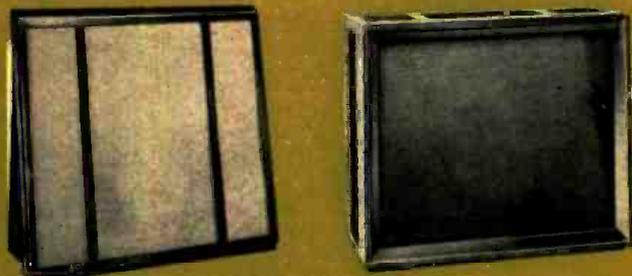


We used the Garrard Model RC88 because this changer reproduces stereo music precisely as recorded, without introducing any disturbing or distorting factors such as rumble or wow. In fact, the Garrard changer performs better than most so-called "professional" turntables, because this changer is actually a superb turntable combined with a scientifically engineered aluminum tone arm which tracks at the correct stylus pressure without undesirable resonances. You have the added convenience of not only being able to play records simply by hand, but also stacked, with the assurance that they are being handled automatically more gently than by any human hand. This is true on a Garrard changer and at a price much lower than you may have been led to expect. When considering the claims of changers "specifically designed for stereo", or turntables "to play stereo properly", it is well to remember that for years Garrard changers have had all the qualities necessary for this type of sensitive reproduction. Now more than ever before, it is essential to insist on a Garrard changer, and accept no substitute. If you want the finest Stereo or, of course, Monaural reproduction.

The Garrard line includes changers, manual players and transcription turntables; six models: \$32.50 to \$89.00.

2. The new **LEAK** stereo amplifier and preamplifier were used to control the sound. Leak professional quality amplifiers are unique because they keep distortion down to a trivial one-tenth of one percent (0.1%) at full rated power... the lowest figure ever achieved! This explains why the Leak stereo sound you heard was so natural, and why you could have enjoyed it for hours without fatigue. Low distortion is the key to quality stereo reproduction. Invest wisely. It is important to remember that the amplifier and preamplifier are the very heart of your stereo system.

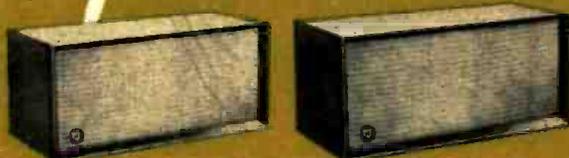
The Leak line includes two stereo amplifiers and a stereo preamplifier plus a complete group of monaural power amplifiers and preamplifiers.



3. You heard the **Wharfedale** SFB/3 sand-filled speaker systems... one "Custom" and one "Deluxe"... both models identical in speakers and sound but in different enclosures. This is an entirely new development in three-speaker systems by England's G. A. Briggs. You may have noticed how the absence of resonance and the clean, spacious sound, heightened the stereo effect.

The Wharfedale line includes full range, bass and treble speakers; two and three-way speaker systems and speaker enclosures.

4. A pair of  super-8's were the alternate speaker system. You may have wondered how such splendid sound could come from so small a speaker enclosure. The answer lies in patented R-J design principles, which mean that no other small enclosure can match the R-J in performance. Stereo does create some new problems in room arrangement which are easily solved with versatile R-J enclosures.



The R-J line includes 5 enclosures... shelf and floor models.



We have prepared a series of Comparator Guides covering the various BIC product lines. If you have not already obtained them at the show, we will be happy to send them to you. Please write, specifying the BIC products which interest you, Dept. GS-28  
**BRITISH INDUSTRIES CORPORATION, Port Washington, N. Y.**

## Arias for All?

THE UNITED STATES is today the world's most musical nation, or so we are told by travelers from abroad. We have more and better instrumentalists and orchestras than any other country.

There is one area, however, wherein we lag. To wit, opera. We have much less opera than, for instance, the West Germans. Young American opera singers have to go abroad for jobs. This is an oddity for which there is no simple single explanation. (Forget about "government support." Government support is just a convenient way in which *we* pay for certain things when we want them enough.) Surely, though, some of the opera shortage owes to the fact that among the legion of American music lovers there is apparently a formidable contingent which is resistant to opera, out of either indifference or prejudice.

Indifference we can do nothing about. Prejudice we can at least talk about, remembering that prejudice betokens potential interest. A lot of reasons have been adduced for antioperatic sentiment.

One is that opera here has been, for several generations, snob entertainment. I don't put much stock in that (except for one point, to be dealt with next). As a general thing, glamour and elegance, tiaras and tailcoats, attract the public to events, they do not repel it. Moreover, one sees few tiaras and tailcoats now, even at the Met. Further, even the most puritanical of serious music lovers realizes that opera is expensive and that box rents are a necessity.

A more substantial hedge now confronts us, in our ramble through the brambles. Incomprehensibility. This is obstructive. We are only lately become an urban people, acquainted at all with serious music. At very first meeting, Schubert's *Unfinished* or Tchaikovsky's Fifth makes sense. *Rosenkavalier* doesn't, and for a very good reason. It's in German. The novice listener may well conclude, and quite pardonably, that *Rosenkavalier* isn't meant for him. He's being excluded on educational grounds. He has his pride, and he withdraws. What he doesn't know, of course, is that Germans and Italians can't understand operas sung in German and Italian any better than he can, or he might feel a little better about it. Which brings us to another hedge.

Enjoying opera is work. The only way to get the utmost out of an opera is to know the libretto pretty well by heart before you hear the performance. Listening by

phonograph is, of course, a little easier than listening in the opera house. No one dims the lights, and there is nothing to watch, so you may read the libretto as you listen. This is likely to be a hectic procedure, however, and it is extremely unsociable. As I said above, it is best to know the opera before you listen.

Another prejudice likely to beset the earnest listener who has probed his way to the Brahms Fourth and the *Waldstein* Sonata is to the effect that opera consists largely of vocal athletics or, as Mr. Andy Griffith put it in a deathless lecture on *Carmen*, "high class hollerin'." In some degree, it does. But why be stuffy about it? There is a legitimate thrill in watching Ted Williams belt a homer into the bleachers at Fenway Park, and so there is in hearing Renata Tebaldi loft an incredible pearly high C. You can't have philosophical significance all the time.

You can have it, or something akin, much of the time, though. And there is nothing essentially preposterous about having it sung. There is a point at which art is entitled to go beyond realism. Verdi's *Violetta* comes downstage to wing her woes at us in song. Does not Shakespeare's *Hamlet* do very much the same thing, except that he uses spoken verse? Is the one any less realistic than the other? Yet often the man who likes Beethoven will lay proud claim to a feeling also for *Hamlet*, while denying even an audition to *Traviata*. (If this seems an inequitable comparison, substitute *Otello* for *Traviata*.)

Some opera plots are nonsensical. These can be avoided by neophytes, until they are seasoned enough to seek out scenes and arias where the composer overrode the script. I doubt if even Mozart could make sense of *The Magic Flute* when it was done, but each section makes almost incomparable musical sense by itself. At the opposite end of the axis is *Figaro*, which makes perfect, joyous, and cynical sense from first note to last. Even among the works of one composer, the dubious listener must stop and shop. The endeavor is very much worthwhile, however.

The pickings are going to be even better in recorded opera as stereo invades us. The combination — which is opera — of storytelling, play acting, and music will batten upon living-room 3-D. And, eventually, we may see a growth of opera houses across the nation. At least, it is worth hoping for.

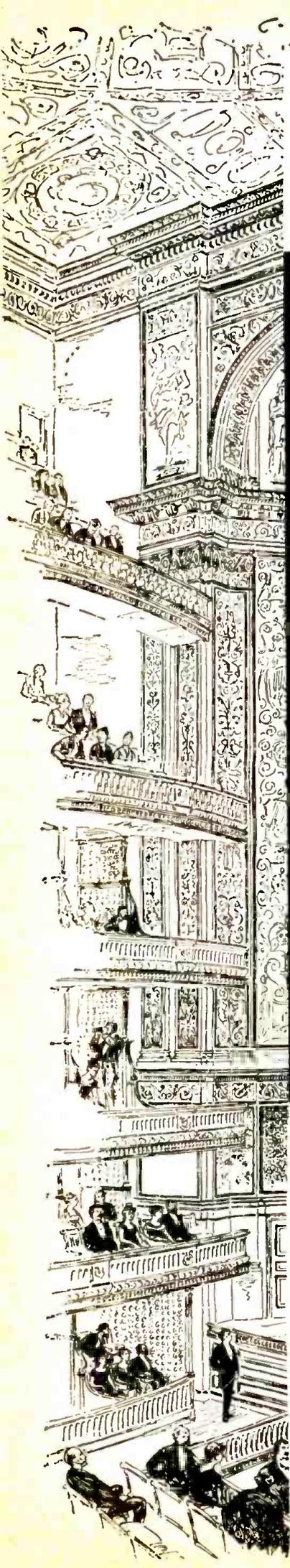
J. M. C.

**AS THE EDITORS SEE IT**



by Francis Robinson

Memories can inhere in stone and steel, and a little grime does not always forend love. This year the Metropolitan Opera House is three-quarters of a century old. Such an anniversary by itself would be a champagne occasion, but for this one there will be more than bubbles to mist the eyes. The days of the old house are numbered. New York's great opera company will move in the early 1960's to brave new quarters at Lincoln Center, west of Central Park. But many a dream will stay and die with the storied building south of Times Square. For a last tour of the house—especially for opera lovers who seldom or never have been inside the Met—we prevailed upon Francis Robinson, the assistant manager, to serve as conductor. ★★★★★★★★★★★★



A D I E U

A LITTLE over a year ago this correspondent was making the rounds of the New York newspapers with a release on Rudolf Bing's new contract, an instrument designed by the Metropolitan directorate to insure his continuation as general manager until the opera should complete the journey to the Promised Land of Lincoln Center.

The story was judged rightly to be of sufficient importance for reference from music editor to city desk. There your courier was turned over to a comely young woman whose bylines grace the main news section as well as the Sunday amusement pages. Before she put pencil to paper, she asked:

"Do you think my son will ever see the old house?"

"How old is he?"

"One year."

"He may see it, but how much he will remember . . . who knows?"

This tiny incident illustrates the place which "the great yellow brewery" and "the Old Lady of Thirty-ninth Street," as the Metropolitan has sometimes and not always respectfully been called, holds in the affections of the public. This is as it should be. In his preface to the Verdi letters (incidentally, perhaps the best short history of opera ever written) Franz Werfel reminds us:

"At the heart of the cities stand the great opera houses. This is true not only of Milan and Naples, but equally, and more significantly, of Paris and Vienna. The Metropolitan Opera is not exactly the geographical center of Manhattan; still, every New York child knows the social glamour that has always surrounded it. The historical fact that places of public amusement where Thespians, the dagger already in their hearts, sing glorious melodies for minutes on end before dying a stage death, can occupy the places of honor along with cathedrals, parliaments, and royal palaces in the great cities (instead of being banished like the circus or vaudeville to the amusement center) is one we have long since learned to take for granted."

Application of the foregoing to the present Metropolitan Opera House has to be more figurative than literal. Even the most loyal standee never is going to compare the façade of the Metropolitan with Notre Dame's.

Nevertheless, the old house, choked though she be today by the garment district, has her special charms. And now that she has reached the mellow age of seventy-five years, it is appropriate to contemplate them afresh; that is what this piece is about.

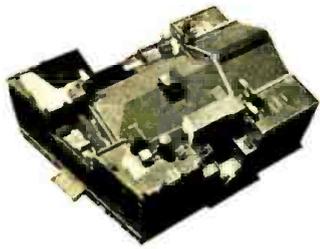
"Before long there is going to be nothing old left," a New Yorker opined recently. The facts bear out this conclusion. With the diamond jubilee of the Diamond Horseshoe coming up, the Metropolitan's press department went to a leading women's magazine which this year also is celebrating its seventy-fifth birthday. The reaction was a strange one. "We are hardly going to notice it," was the gist of the reply. "We think of ourselves as forward-looking." So, we hope, does the Metropolitan; but need this rule out an occasional affectionate and pardonably prideful glance at the past? Stringfellow Barr, onetime moving spirit of St. John's College at Annapolis, has said, "The trouble with the present generation is it hasn't read the minutes of the last meeting."

Outside, the Opera House rises pretty much today as it did when it first threw open its doors, October 22, 1883. The shops on the Broadway front, to be sure, have a modern look and the sober trust company which occupied the southeast corner long since has given way to a fabric concern. It was always a hope of Edward Johnson, the former general manager, to have a swank bar and small *café* there, leading by a handsome stairway to Sherry's directly above.

In Mr. Gatti's second season, 1909-10, a big rehearsal room was erected on the roof, above Fortieth Street and Seventh Avenue. There is a wonderful caricature by Caruso of a rehearsal in this room, Puccini's *Girl of the Golden West*, with the bored composer in attendance. This space is now used by the ballet, which stores its costumes behind the practice bars and dressing rooms. High up one wall the brick arches of the exterior of the house still can be traced. So useful did this addition prove that a corresponding room was built on the other side of the backstage eleven years later. A metal catwalk high above the stage connects the two.

On the street level the Thirty-ninth Street door near the back of the building is, and always has been, the entrance to the executive offices. Some of the artists

TO THE OLD MET



## THE MET

also use it as the stage door. The barred windows at the corner have marked the office of the general manager since time immemorial. It is probably the noisiest corner in Manhattan. If you want to know what hell can be like, try to transact business there during an election campaign, with a sound truck blaring away outside. If Mr. Bing can stand that, he can take anything. Television reception is impossible, because of the tall buildings which flank both exposed sides.

There is an outside door to this office, which, so far as is known, neither Mr. Bing nor any of his predecessors ever has used. The temptations to press it into service as an avenue of escape, however, must have been many and great. Mr. Gatti used to take cover for hours, peering sheepishly around corners, when someone he did not wish to meet was lurking at the reception desk (strange for a man who could be blunt as only a great gentleman can be). The names of some of the prima donnas who have swept from that office, like Tosca, in a flood of tears, would surprise you.

When the Metropolitan Real Estate Company threw in the towel in 1940 and the newly organized Metropolitan Opera Association had to buy the house, the office corresponding to the general manager's on the north side fell to a little counter restaurant. The tiny space between it and the Fortieth Street stage door is a fruit stand, a bond of kinship between the Metropolitan and the Royal Opera House, Covent Garden, which this year, still sitting proudly in the middle of London's fruit and vegetable market, is celebrating its centenary. For the royal gala at Covent Garden, incidentally, someone with a sense of humor incorporated generous helpings of produce from the neighboring stalls into the decorations. A luxuriant bunch of red radishes adorned the front of the box where the Queen sat with Prince Philip.

The prospectus for the Metropolitan's inaugural season, 1883-84, claimed the architects had "availed themselves of every scientific improvement in the construction of the latest opera houses in Europe, having personally examined one and all before preparing their own designs."

Whoever contributed those lines was stretching the facts a bit—quite a bit. By the testimony of his own family, J. (for Josiah) Cleaveland Cady, whose firm was the winner over three others invited to enter the competition, "had never been to Europe, never seen one of the world's great opera houses, never attended a performance in his life." A Sunday School teacher, his major

accomplishments seem to have been churches, hospitals, and college buildings, although he was responsible also for the main building of the Museum of Natural History. And he did have in his organization a most remarkable young man.

Louis de Coppet Bergh, by contrast with his employer, did come of a musical family. His father was organist of the Little Church Around the Corner, and he sent his son at the age of nine to study at the Royal Polytechnicum in Stuttgart. At the age of seventeen De Coppet, as the family called him, had a degree in civil engineering and was well versed in architecture. He was twenty-four when Cady summoned him to his mansion on the Hudson, for a week's seclusion in which he was to pore over pictures of the world's great opera houses and then get going on some plans of his own.

When the award went to Cady, Bergh took this for an omen as good as any to get married, which he did forthwith and promptly disappeared to Lake Mohonk to honeymoon. It cost Cady three telegrams to get him back to the drawing board. Bergh's name did not emerge in connection with the Metropolitan until the building's completion, when finally he was taken into the firm. At the grand opening night, Cady took kudos from a conspicuous box, while the young Berghs sat unnoticed in a remote corner of the house. What must their thoughts have been that epochal evening?

Before the house was finished, their infant son died. The young architect made one of the cherubs on the pilasters in the likeness of his own child. Would we knew which one! Surely it can be identified and saved before the house comes down. Sorrow as well as joy is woven into the fabric of the old place.

When Mr. Gatti, that most silent of men, entered the auditorium for the first time, he was moved to exclaim, "It is indeed a noble house. We have no such structure in Italy." When one remembers La Scala and San Carlo, this is high praise. But once backstage, Mr. Gatti's experienced eye saw the need for many improvements. Most of them never came about.

The original capacity of the Metropolitan was 3,045. Today it is 3,614. When the house was opened there were three tiers of boxes, with a row of baignoire boxes (so called because they resembled bath tubs) on the main floor. Now there is one. A breakdown of the seating looks something like this:

	1883		1958
Parquet	600	Orchestra	1,177
12 Baignoire boxes	72	35 Parterre boxes	280
37 Parterre boxes	216	Grand tier	164
37 First tier boxes	222	Guild and club boxes	124
36 Second tier boxes	222	Dress circle	516
Balcony	735	Balcony	647
Gallery	978	Family circle	706
Total	3,045		3,614

Today's red plush and gold interior must give something of the same effect that prevailed seventy-five years ago; but if one is to judge from pictures, the present lines are more inviting. The original proscenium had square corners, unrelieved, like a severe picture frame. The one which replaced it after the disastrous fire of 1892 was almost as stiff. No one could possibly call the massive present arch graceful: its height and weight have killed off many a singer. But it does have a sweep, a majesty, that is breathtaking. Since the beholder isn't singing, from his point of view this is fine.

The first curtain was blue. It was followed by crimson, which in turn gave way to gold damask in 1905. The red velvet was given to the Atlanta Auditorium where the company played a week every spring. The present curtain, hung in 1940, is an exact copy of the earlier gold one. It has come to be almost the symbol of the Metropolitan. One of the few details so far revealed by the architects about the interior of the new house is that the curtain will be gold. For many opera lovers, without the gold curtain the Metropolitan would not be the Metropolitan.

Five years ago the sections on either side of the auditorium known as the orchestra circle, from which customers had to watch performances side-saddle, were replaced with chairs facing the stage. This added 115 seats to the capacity of the lower floor and increased potential box office receipts by more than \$100,000 a year. The operation meant a new concrete base to the floor, curved bowl-like from side to side; but the old boards were saved and laid again. Being dry and therefore not subject to shrinking, the danger of a squeaking floor during "*Celeste Aida*" was eliminated.

The 1953 remodeling also gave the present generation its first look at an amazing detail which earlier it had only heard about, a great egg-shaped sound chamber of masonry under the orchestra pit which through all the years had been making its big contribution to the Metropolitan's celebrated acoustics. Only one other theater in America is known to have such a reverberating shell, the Academy of Music in Philadelphia.

A book could be written on the Metropolitan as a building marvel. In some places the walls are four feet thick. "It is like going through steel," says Frank Warren, chief of construction, whose father was at the Met before him. And Mr. Gatti must have been reminded of the Sforza Castle in Milan, or the Este fortress in the middle of his native Ferrara. Consider the construction of the stage, built of brick, 125 feet high and 106 feet wide, roofed with a clear span. Originally it was supported by an iron truss, set on rollers to allow for expansion and contraction.

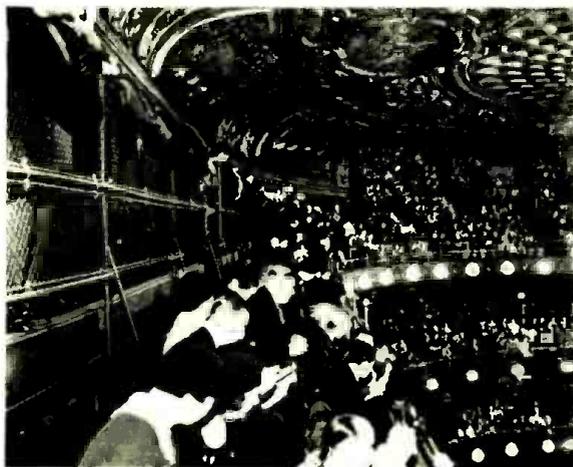
Once a well-known Broadway theater was ready to open, when it was discovered they had forgotten to build a box office. One can almost believe this of the Metropolitan. The cubbyholes back of the original windows can only have been afterthoughts, hardly large enough to

handle the single sale, let alone a big subscription. The wickets on the south side of the lobby, in use for years, are obvious makeshifts, as are their companions across the foyer, opened only last season. Both areas have false tops, above which you can see the original ceiling decorations.

Until Sherry's took over, not so many years ago, there was no running water in the kitchen. One wonders how this defection escaped the Sanitation Commission. Another flagrant disregard of the law was prevalent during the years 1919 to 1933. Some American artists took a dim view of the Volstead Act. The European artists took no view of it at all; it just never existed. Liquor was not actually sold in the opera house, but the concessionaire (again pre-Sherry) was personal purveyor of wine and spirits to thirsty songbirds. The big trucks used to line up on Thirty-ninth Street straight from Sheepshead Bay. It was a scene for Scott Fitzgerald. Where the D.A.'s office was looking, it is best perhaps not to inquire. (Long before Prohibition was even a wild dream, the management had banned the serving of champagne in the anterooms of the boxes. The popping of corks and munching of macaroons must have been somewhat trying on the poor artists—not to mention those naïve customers who curiously had come to listen to the music.)

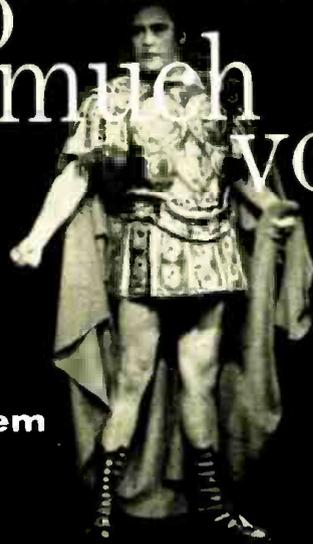
Opening nights during Mr. Bing's incumbency, with subscribers getting strict priority, have been in the main free of the monkeyshines which reached record lows in 1939, when a well-known first-nighter stood on his head for reporters, and eight years later, when a certain patroness of the arts perched an aged gam on the table in Sherry's and demanded, "What's Marlene got that I haven't got?" The latter incident brought a rebuke from the late chairman of the board, pointing out that some "news photographs" had been reproduced "in some cities abroad, including Moscow."

Leaving Sherry's, and bearing left past the magnificent bronze of Scotti as Scarpia, you come to the doorway of the Metropolitan Opera Club, perhaps the most exclusive club in New York. Three evenings a week and at Saturday matinees its hundred *Continued on page 138*



*The screen behind the Family Circle is for staudlees' safety.*

# too almost much voice



The peculiar problem

of Mario Del Monaco

by Herbert Kupferberg

AT THE FINAL Metropolitan Opera matinee last season, a group of standees whiled away the between-acts interval by debating the virtues of various Met tenors. After a number of names had been raised and wrangled over, a thin young man in a sports shirt said decisively: "That's all very true, but Del Monaco you can hear."

Mario del Monaco was then concluding his sixth year at the Met by singing the tenor lead in Saint-Saëns's *Samson et Dalila*. He has just started his seventh Met season with an opening-night performance in *Tosca*, opposite Renata Tebaldi, and with a second-week appearance in a new production of Leoncavallo's *Pagliacci*.

Since his first appearance at the Metropolitan, Del Monaco has been one of the "big" tenors in the business—big in voice, big in temperament, big in the excitement he stirs up. He has had his detractors as well as his admirers; he has been criticized both on the score of his acting and his musical insight. But his audibility is denied by no one.

Del Monaco himself is the first to admit that he likes to be heard. "I feel more natural when I sing loudly," he says. "I think I was born a dramatic tenor. My father, he tell me when I am thirteen years old that I am dramatic tenor. I was so thin, I didn't believe it. 'You remind me of Zenatello,' my father say. He was laughing; everybody was laughing. Thirteen-year-old boy like Zenatello! But the voice, it was large like now."

Del Monaco talks with the same eagerness and energy as he sings. His English is heavily accented and explodes into Italian occasionally, but he makes himself understood in conversation almost as directly as he does across the footlights.

He holds the distinction of being one of the few singers to have made a Metropolitan debut at a one-shot "guest appearance." He came to the United States for the first time in 1950 to sing not in New York but San Francisco. There journeyed Rudolf Bing, who was about to open his first season as general manager of the Metropolitan Opera. This expedition was possibly the most fruitful scouting trip to San Francisco since Paul Krichell found Joe DiMaggio there, for Bing "discovered" not only Del Monaco but Renata Tebaldi as well. Although Tebaldi didn't make her Met debut for another five years (singing opposite Del Monaco in *Otello*, incidentally), Bing practically brought his new tenor back on the same plane. Since Del Monaco had European engagements that prevented him from joining the Met on the spot, Bing had him make a single appearance, on November 27, 1950, in Puccini's *Munon Lescaut*. When the 1951-52 season began, Del Monaco was not only on the roster, he was getting opening night under way with "*Celeste Aida*."

Looking back on those early American appearances, Del Monaco concedes they may not have been all they should have. He recited their shortcomings most willingly as he sat in his suite at a New York apartment hotel and talked about himself and his singing. With

him was his wife Fedora, who shares his travels while their two young sons attend school in Switzerland.

"I came here from singing in South America and Italy," explained Del Monaco. "In South America and Italy, the people like very warm temperament. So I do the parts with good action—you know what I mean? For this taste, this American taste, it is too much. I thought at first the critics don't like me here. But now I come to see the critics right. I realize it, that I moved too much my arms, made too much action. I like roles where there is action; I don't like standing still. But here it is enough to give some movement of eyes, of head, some small movement."

More interested in Del Monaco's vocal than histrionic talents during his first appearance at the Met was Remy Farkas of London Records, who had been invited to hear the new tenor by a friend, Luigi Lucioni the artist. Farkas liked what he heard, especially since British Decca, London's parent company, was just then about to record an *Aida* with Tebaldi. Farkas found that Del Monaco had been recording in Europe for HMV but had had nothing released in America. He signed him up, and soon Del Monaco was making the first of his many recorded appearances with Tebaldi. Del Monaco's contract with London, incidentally, has been torn up and improved several times.

"He was very cheap in 1950," says Farkas. "He's very expensive in 1958."

Del Monaco comes to opera naturally. His mother sang as an amateur and gave him his first vocal instruction; his father was an avid operagoer and, during a sojourn in America from 1908 to 1911, became an admirer of the powerful-voiced Giovanni Zenatello, then a reigning deity at the Manhattan Opera House. Del Monaco was born in Florence and studied painting and sculpture as well as music. He is a graduate of the Pesaro Art School. "When I go to school," he recalled, "my father tell me, 'If you have nice voice, you can sing. But you cannot go to school just to learn to sing.'"

Just how long ago all of this happened is not recorded, for Del Monaco, however lightly he wears his years, prefers not to count them. When you ask him how old he is, he counters with the suggestion that you guess, and when you guess that he is just under forty, he hastens to agree with you.

"The public don't want to know how many year a tenor have, but how many he show," is the way he expressed it. "All the time, a tenor must be young. The baritone, the bass, can play the part of old man, but the tenor is different. When he play Cavaradossi or Des Grieux, is not good if public say 'this tenor is old.'"

Actually, Del Monaco's problems in impersonating romantic heroes are minimal, for his own appearance is youthful and his dark eyes, curly black hair, and regular features combine to form what lady interviewers have described as a "classical Italian face." He is of average height and, for his trade, of trim figure. All things

considered, the formation of a Mario del Monaco fan club among standees at the Met shortly after his arrival there came as no great surprise.

Despite his father's adjurations, Del Monaco began his operatic life as a lyric rather than a dramatic tenor. His amateur debut at thirteen—the performance that evoked the parental comparison to Zenatello—was in an early cantata of Massenet entitled *Narcisse*. His first stage role, in 1940 at the Teatro Puccini in Milan, was as Pinkerton in *Madama Butterfly*; his La Scala debut, three years later, was as Rodolfo in *La Bohème*.

"At the beginning I sang light roles," said Del Monaco, "but now mostly dramatic. I prefer dramatic because in dramatic roles I find the color of my voice is much better. In lyric roles, my voice come out hard, *aspro*, like lemon. But now, after five years of dramatic roles, I find again there is something in lyric roles. In *Gioconda* now there are some bars of 'Cielo e mar' that I find easy for my voice."

Whether the bulk of Del Monaco's audiences appreciate these earnest endeavors to rein in the horses is at least open to question. On his last South American tour Del Monaco found himself scheduled by the Teatro Municipale in Rio de Janeiro to sing the Prologue to *Pagliacci*—music written for baritone, though Caruso is said to have essayed it and Del Monaco himself has recorded it as a filler in his album of the Leoncavallo opera.

"Never have I asked to sing Prologo," said Del Monaco with some indignation when the question was raised. "In South America is not like here. Here they want the, how you say, the artistry, the music. There they want the top of the voice. In Rio the baritone, they tell me, doesn't give the top when he come to '*alla pari di voi*.' So they put my name on advertisement, that Del Monaco sing Prologo. But I never ask. There are plenty of good baritones in Italy—write that down. You know, in Italy I have never heard term 'bass-baritone.' I hear it only when I come here. So here, maybe I am tenor-baritone!"

Most singers will tell you that they sing differently when they record from when they sing on the stage. When the question was put to Del Monaco, he answered with great firmness.

"No sir, I sing the same."

After reflecting a moment, he added that since a recording was "for life," a singer naturally approaches it with somewhat more care than a stage performance. But Del Monaco said he disliked singing repeats during a recording session—"In a repeat, the spirit is not the same. Maybe I have made altogether one or two in a dozen operas I have recorded."

Del Monaco conceded that he misses the presence of an audience when he records; microphones don't appreciate acting and they call for neither make-up nor costumes, both of which are fields in which Del Monaco says he likes to exercise his Pesaro art training. *Continued on page 145*

by William Flanagan, Jr.

## The Riotous Garden of American Opera

The author is a critic — mostly for the *New York Herald Tribune* — and a composer who has written, among other things, an opera.

THE AMERICAN COMPOSER, to what must surely be his bug-eyed wonderment, has within the past year struck his strongest blow for public recognition since the orchestral heyday of the Thirties and Forties, when the reputations of men like Roy Harris and Aaron Copland were being built by others like Serge Koussevitzky and Leopold Stokowski. He has, moreover, struck this blow in the arena of the opera house, a place where his talents have been most commonly observed with deep suspicion, where audiences are rigidly conservative in their musical tastes, and where novelty of any sort is generally regarded — both by management and public — with an aversion bordering on the supernatural.

The Metropolitan Opera Company's production last season of Samuel Barber's opera *Vanessa*, and its attendant success with public and press, struck most spectators as the symbolic high-point of a new tolerance for American-composed opera. But to others the New York City Opera Company's history-making spring season of 1958 — it was devoted exclusively to American works — was the actual point of breakthrough: its full-scale repertory gave us a real glimpse of what kind of thinking American composers, the country wide, have been giving to opera.

Still, the fervor and fuss that attended Barber's storming of the fortress on Thirty-ninth Street was awe-inspiring. Who, for a fact, could name a recent event involving American music that aroused more enthusiasm and anticipation? For my own part, I had awakened the

morning of the premiere with one of those fluish things, and though my doctor had ordered, "No *Vanessa* for you tonight," I swallowed pills, went anyway, and admired the pomp through a lightheaded glow induced by fever and antibiotics. Judith Anderson arrived in ermine, Elsa Maxwell beamed from a box, and Katharine Cornell jostled me in the Sherry Lounge. Artur Schnabel and Leonard Bernstein were there, too; so was Aaron Copland, smiling rather strangely, I thought. Just about everyone from everywhere was there. And — it struck me — all of this was for Barber, who was, just like me, a composer. It was any composer's dream of earthly bliss — make no mistake about it!

Of course, we've always had American operas, had them, moreover, practically as long as there have been American composers. And the pre-Bing Metropolitan used to show them, too. In 1933, for a case, Howard Hanson's *Merry Mount* and Louis Gruenberg's *The Emperor Jones* were both in repertory. Each enjoyed a kind of sudden success, but neither survived. *Merry Mount* suffered from a libretto that sounded like an awful translation of something, and from an orchestral consideration that was so supersymphonic and perorative that the presence of solo singers must have seemed rather beside the point. Deems Taylor's penchant for the music dramas of Richard Wagner resulted in operatic tone poems like *Peter Ibbetson* and *The King's Henchman*; the Metropolitan management did its duty by them but they



had only fleeting success. Bernard Rogers' *The Warrior*, the last American opera to see Metropolitan realization before the eleven-year hiatus that preceded *Vanessa*, was an astonishing disaster eaten alive by the critics and greeted by a public at first silent, then merely absent.

Yet these operas, for all the talent poured into them, were but isolated examples. In fact, a spurting, widespread interest in the medium began, with coincidence both odd and apt, just about the time that *The Warrior's* failure seemed, as it were, to close the doors of the Met to the American composer. In the late Forties, it became delightfully and rather alarmingly clear that dozens of composers in the town of New York and elsewhere—at all ages and levels of success—were of a sudden dying to make an opera. I recall terrified writers being cornered and ruthlessly badgered for librettos, whether they knew anything about this particular art or not; I recall composers, who previously wouldn't have been caught dead at an opera much the other side of Alban Berg's *Lulu*, suddenly dissecting a piece like *Rigoletto* for techniques and elements they might use themselves. But even in view of the sheer numbers of composers who were opera-minded, one fact was yet more striking: neither in terms of the *kind* of opera theater it represented, nor as a prospect for the production of the works most typically being composed, was the Metropolitan looked upon as a source of either inspiration or comfort.

The inspirations were, for one thing, less likely to be *Merry Mount* or *Peter Ibbetson* than the intimate, more "contemporary" achievements of such men as Marc Blitzstein or Virgil Thomson. And who could doubt that Gian-Carlo Menotti's success with *The Medium* and *The Telephone*, and thereafter with *The Consul* and *The Saint of Bleeker Street*, did more than its share in awakening American composers from their torpor? Menotti is not, never has been, a "composer's composer." But he is one of practically none in the United States who has come by international fame on the basis of opera alone; what is more, he turned the trick in the commercial jungle of network-television and the Broadway theater. And there was plenty that even the more "advanced" composers—who turned up their noses at Menotti's cunning musical eclecticism—could, and did, learn from him. His successes were born of the unlikely merger of old-fashioned operatic hokum, slick Broadway-paced performance, and the lifelike staging technique of the realistic, post-Ibsen theater; and as such they were the basis for something much more original in opera than the

"tone" of the music would by itself have suggested.

The operas composed in this era—Lukas Foss's *The Jumping Frog of Calaveras County*, William Schuman's *Casey at the Bat*, for instance—were also part of a trend that saw even established American composers consciously scaling the size of their works not to the vast Metropolitan stage, but to the facilities of college workshops, television studios, or conservatory opera departments, and to such operatic equivalents of the off-Broadway theater as the Punch, After Dinner, and Lemonade opera companies. A great majority of the works presented by the New York City Opera Company last spring could have found reasonable comfort in such limited surroundings.

I don't think I would get much of an argument from anyone if I were to suggest that Barber's *Vanessa* is far and away the most highly praised new American opera in at least a couple of decades. The *New Yorker's* Winthrop Sargeant has all but officially declared it a masterpiece, and other critics have concurred. On the other hand, I don't anticipate realistic protest if I suggest that *Vanessa* has virtually nothing to do with the kind of grass roots evolution I have described, an evolution mainly characterized by our composers' search for a lyric-theatrical expression that, if not specifically American, is at least a recognizable product of this generation. Were it not a fact that *Vanessa* was designed and in part composed before it was brought to Rudolf Bing's attention, one might have supposed it was written with the Metropolitan specifically in mind.

Nothing one sees on the stage could be anything but a comfort to an audience suspicious of contemporary opera: ladies who, seen through the half-closed eyes of a momentary reverie, might be either Tosca or Violetta; gentlemen whose prototypes are readily found in any one of several nineteenth-century French or Italian operas. Among the listed characters we find a Major-domo named Nicholas; a Footman; an Old Doctor; and, for good measure, an Old Baroness. Cecil Beaton's handsome décor, which includes "Vanessa's richly appointed drawing room" and "an entrance hall to the castle" is, similarly, no affront to those who insist that their operas be "romantic," nor are his gasp getting, feminine costume fantasies. And Gian-Carlo Menotti's libretto is a labyrinth of such nineteenth-century devices as mistaken identity and renunciation. There is even an assignation over a lavish dinner table that reminds one for all the world of the second act of *Tosca*.



Barber's music, quite as it should, underlines the mode and manner of this period piece with alert musical emphasis. The only jarring note is that he should have elected to write in this fashion at this late date. For Samuel Barber, surely one of our finest composers, has indicated over the last fifteen years or so no small indecision as to exactly what kind of composer he wants to be. *Vanessa* would have been an appropriate project for his catalogue several years back, when he was composing, with enormous suavity, in an overtly post-Romantic idiom. But the years since have found him sharpening this stylistic bias with experimental forays into Late-Stravinsky Land (*The Capricorn Concerto*); homespun Americana (*Knoxville: Summer 1915*); and serial technique touching lightly on the methods of the twelve-tone school (*Prayers of Kierkegaard*).

The score for *Vanessa* is not without evidence of commerce with modernism and it contains, as a result, isolated passages that would clearly have been impossible without these adventurous dabblings. But its basic orientation is nineteenth-century romantic, it simulates the same gesture; and in spite of a score that remains beautiful on rehearing, a wealth of genuinely distinguished musical detail, and some of the most handsome vocal writing ever accomplished by an American, *Vanessa* has little more to do with our own time and place in history than does *Der Rosenkavalier*.

Let me hasten to add that I do not suggest that in order to be American an opera's locale must be Tenth Avenue, the prairies, or Our Town; nor need it deal with psychoanalysis or atomic energy to be of the twentieth century. Contemporaneity is, rather, the result of a frame of mind, an attitude—and both Virgil Thomson and Marc Blitzstein are men whose work mirrors it.

Thomson has given us two operas: *Four Saints in Three Acts* and *The Mother of Us All*. The former is set in sixteenth-century Spain in the time of the saints; the latter, a life of Susan B. Anthony, in nineteenth-century America. But in Spain or the United States, now or then, both librettos are by Gertrude Stein, whom no one is going to confuse with Illica or Giacosa. And Thomson invented for these works a style so selectively commonplace and simple in its materials that, on first encounter, it sounds vaguely foolish, and after further hearing, both original and eccentric. Give the music a little *more* time, though, and it glows with a sweetness of sentiment that quite exceeds its celebrated wit.

Composers are not bound to "prove" anything with their music, and I have no idea if it was Thomson's notion to do so with his two operas; but, willy-nilly, he has done it. Put simply, he demonstrates that the music of an opera of itself may account for its dramatic contrast, variety, and continuity. The Stein sentences are set for the beauty of their word sound, rather than for precise and literal meanings. And since the "plot" of neither opera has a conventional story line, Thomson creates his own dramatic contrast by allowing the listener

to respond to the emotional coloration inherent in certain musical attitudes—like hymnic or dance forms, folk or popular songs. Both *Four Saints* and *The Mother of Us All* are wonderfully funny, touching, moving stage pieces even without usual plot or cerebral meaning. As such, there are no operas in the history of music quite like them. No one else could have written them and, except for the inherent suggestion that all good music is not heavyweight, they point no way to other composers. They lead nowhere but to themselves, and this is the essence of their beauty and their originality.

Marc Blitzstein, whose *Regina* was in the City Opera Company's repertory last spring and is due for release on records, is a man with a premise about opera that, contrariwise, *does* point a direction to other composers. Kurt Weill's early stage works, like *The Threepenny Opera*, are the inspiration for Blitzstein's *modus operandi*, and he makes no secret either of this fact or of his hero worship for Weill. Blitzstein's early successes, *No For an Answer* and *The Cradle Will Rock*, dating from the Thirties, in themselves assert their composer's theories about the lyric stage, theories from which he has not deviated to this day. Both of these works, like their Weill prototypes, are a versatile blend of social commentary, popular-styled melody, and the rhythmic and harmonic sophistications that characterize the "serious" music of our century. In such union does Blitzstein illustrate his notion of what the twentieth-century lyric theater is all about. And since he writes his own librettos, he is thereby better able than most opera composers to accomplish exactly what he wants.

His most ambitious work to date is, I suspect, *Regina*—an opera of blood-curdling power that, for all its faults, is as rich in purely musical value as any composed in the decade since it was first performed on Broadway. Its career has been touch and go since that production—a failure—partly because people keep comparing it, often adversely, with the source of its libretto, Lillian Hellman's famous play *The Little Foxes*. Probably this criticism is irrelevant, but it affects audiences. Still, *Regina* turned up in a City Opera revival a few years back and was present in the recent all-American season. For all the controversy, it seems to be holding its own.

Blitzstein's musical influence on his younger contemporary, Leonard Bernstein, has been observed by more than one musician; but although the latter has one opera to his credit, *Trouble in Tahiti*, it is my opinion that his contributions to the lyric stage are most impressive in musical comedy. Bernstein's work here is, I think, more than deserving of discussion in a piece on American opera. Practically everyone has, of course, come to look upon the Broadway musical stage with hugely less condescension since George Gershwin's *Porgy and Bess* turned out to be not a hit at all, but a classic. Bernstein, in *On the Town*, *Candide*, and *West Side Story*, and perhaps less so in *Wonderful Town*, has widened the rhythmic and harmonic syntax of

*Continued on page 140*



## Songsters in Motion

The promise and problems of stereo opera



by John Culshaw

*The author, who is recording director for the Decca Record Company, Ltd.—London Records, to us in America—probably has had more experience with stereophonic opera recording than anyone else anywhere. Accordingly, we asked him to write for us an account of its complexities. As you see, he did.*

THERE ARE TWO WAYS of getting "action" into stereo opera productions: you can keep your singers standing still and have them seem to move about by mixer control, or you can leave the mixer alone and make the singers actually move around. To my mind, the first system is no more than a useful adjunct to the second. "Artificial" movement in stereo opera, though occasionally it may yield spectacular momentary effects, is acceptable only if you define action in its most limited sense. Stereo opera is, or should be, capable of suggesting much more than the simple physical effect of a singer's

changing position from right to center, or right to left: It should give the singer freedom to move in such degree that, as on the operatic stage, the movement itself may well, to some extent, determine the inflection of whatever musical phrase is being sung. In other words, the singers have to act, and in acting, they move. This seems to me to be the only way to produce stereo opera, and whatever I have to say is based upon experience with such a system. It remains for the public to decide whether the degree of dramatic realism attainable through purely aural means is worthwhile.

Until the advent of stereo the requirements of recorded opera were fairly simple. The sheer impact of voices placed close to the microphones compensated for the absence of any sustained action perspective. More than a few microphone-assisted singers built up hopelessly unjustified reputations through their monophonic recordings, and eventually came to face the sad facts of operatic life when vanity and good sales figures persuaded them to appear in the flesh at one or another of the great opera houses. Even worse, truly great voices

suffered from the grave limitations which monophonic recording imposed upon them. Vocal collectors, it is true, did not seem to mind. So long as the top Cs and Fs were (more or less) in position, they apparently did not care one jot what else was happening. The disparity between performances on stage and on records was more than the difference between real and reproduced sound, for, in recording, the singers worked in an environment that gave them little or no encouragement to think of opera as drama. How can you throw yourself into a part at eleven in the morning in the bright lights of a studio, faced with nothing much more comforting than the cold stare of a microphone? There are a few examples where opera came to life despite all this: Welitch's old final scene from *Salome* is one. But most of the time the antidramatic atmosphere and the inaccurate balance made many operatic records no more than a sort of acceptable hybrid.

The history of monophonic recording reveals very few examples of accurate balance (and balance is the first principle of recording). London's *Butterfly* and HMV's *Tristan*, both made in 1951, have something like correct balance, monophonically speaking. London's 1951 *Parsifal*, recorded off the stage at Bayreuth but mixed with independent vocal and orchestral control, also shows how even a static work can come to life when the artists have more to think about than the number of feet between themselves and the nearest microphone, while Angel's *Falstaff* and London's *Walküre* Act III both, in their very different ways, show the laudable effect of stereo techniques upon monophonic procedures. But no monophonic recording can give a true perspective: even distant effects like Don José's entrance in Act II of *Carmen* have to be much exaggerated to make any sort of impression, while nothing whatever can be done to convey the dramatic import of complex perspectives like those in *Meistersinger* Act II.

I am aware, of course, of the direct power of purely vocal acting. Whether on records or in the theater, it is invariably the mark of the greatest artists; and inasmuch as it is a question of phrasing, intonation, intensity or stress, it can be captured just as well monophonically as stereophonically. Yet I am convinced that the existing difference between an operatic performance on records and the same performance in the theater is, musically speaking, all but eliminated by the arrival of stereo. Stereo, by granting the artist freedom to move and thus to act, stands a chance of realizing the dream of many opera enthusiasts: a wholly accurate reproduction of the voice in balance plus the effect of that voice in action. All that one misses is the visual element, and that is perhaps a mixed disadvantage.

It is, of course, fallacious to argue that in the opera house one doesn't get much sense of movement. The fact may be that in a seat back of the eighth row a blind man might not know whether Leonora was right of center, half right, or extreme right (or all of these in

the course of one aria); the ears are not so selective as the eyes, but the job of the stereo opera producer is to realize the essential movement of the drama in aural terms: in other words, far from attempting to duplicate the sound one hears in an opera house, he is trying to use his own medium to compensate for the fact that all his listeners are necessarily blind. Whereas on the stage the sight of a waved hand may convey more than three pages of explanatory notes in the program, his problem is to convey the import of that waved hand through some perceptible and audible movement. Isolde's excitement can no longer be confined to the castle terrace, nor conveyed by however frantic a beckoning; she must move towards her lover, and she may perceive him several moments earlier than would be necessary in a stage production. She must go from here to there—otherwise the action is ambiguous, in a stereo medium. When the firing squad eventually gets Cavaradossi, Tosca must move towards the realization of her betrayal—though this instantly invites the criticism that the producer is merely replacing one sort of artificiality by another. Move she may on a recording session; but there is the tenor standing large as life before her. Movement alone and for its own sake is a questionable asset: it is of use only insofar as it helps to create the right environment for great singing; and in the ultimate dramatic situation, it may eventually become necessary for all participants to enact their parts exactly as in a stage production.

Among the first to realize the importance of action through aural means have been the major operatic artists. The "stars," as usual, present little problem. In any operatic cast there will be two or three principals who know that frontstage or backstage positioning makes little difference except in terms of vocal output or breath control, and who are therefore willing to "act out" their parts more or less as they would in a theater. They have nothing to fear, for inevitably the voice production problems are less than in the kindest theater: inevitably the singers will be nearer to the nearest microphone than they would be to the third row in the opera house. The recording director's problem is to get his voices correctly placed before they tire—he cannot afford to experiment at the cost of precious top notes, and yet he cannot always be sure of position effect and balance without full-voice trials. (Top Cs, as Zinka Milanov once remarked, do not grow on trees.) A number of top-line artists become almost too enthusiastic when they first discover the possibilities of stereo recording. I remember, with a mixture of amusement and admiration, Leonard Warren's wildly ecstatic off-stage leap at the end of *Gioconda* and Flagstad's sincere inquiry "Am I not too near?" after the most enthralling "Siegmund! Sieh' auf mich!" ("Siegmund, look at me!").

With the big voices there are no problems of production and few of temperament; but with the smaller artists, the would-be Florestans and the pseudo-Violettas, one is deep in trouble. *Continued on page 136*



# Adding Channel Two

by Louis E. Garner, Jr.

**S**PATIAL PERSPECTIVE describes, perhaps better than any other term, the quality added to reproduced sound by a good stereo system. When listening to the sound reproduced through such an installation, one need but close his eyes and the sense of "being there" takes over. The percussion instruments, strings, wood winds, and other components of an orchestra no longer are crowded into a small box, but, instead, assume distinct and easy identity.

There are, basically, two acceptable techniques for incorporating spatial perspective in reproduced sound. Although based on different theoretical approaches, both use approximately the same type of physical (electronic and mechanical) equipment and have essentially the same goal: to provide the listener with sounds of increased realism and depth.

In the *binaural* ("two-eared") system, the listener, in essence, is provided with electronic "extensions" for his ears, much as if he were fitted with a pair of hearing aids, connected by cables to a pair of closely spaced microphones at a remote location. In a *stereophonic* ("solid-sound") system, the microphone pickups are adjusted for reproduction by a pair of separated loudspeakers rather than by headphones.

If we ignore technical differences in the equipment used in these two systems, it is easier to compare their operating characteristics. In a sense, a binaural system transports a listener to the auditorium or studio. But a stereophonic (or, simply, *stereo*) system, by contrast, transports the original audio source (orchestra, opera company, or what have you) to the listener's room.

A binaural system has two serious disadvantages. First, listeners must wear headphones; second, their position relative to the orchestra is fixed by the position of the closely spaced pickup microphones. Thus, if a listener turns his head to the right or left his headphones move a corresponding amount, and the apparent position of the entire orchestra seems to shift from one location to another. This can be a rather startling experience. Contrariwise, even though a stereo system of only two channels is further from theoretical perfection than a binaural system, the reproduced program source remains fixed with respect to the listener as he turns his

head from side to side, or even shifts his chair. Therefore the stereophonic technique, rather than the binaural, has been adopted as standard.

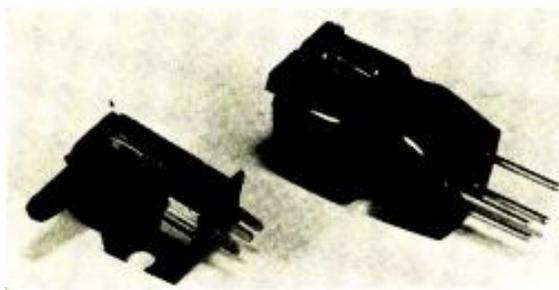
**SINCE** a stereo system requires two audio channels, it might appear at first glance that such an installation would cost exactly twice as much as a conventional single-channel (monophonic) system. Fortunately, that isn't true. Several of the more expensive components of a typical audio installation will serve both channels. The turntable and pickup arm (or record changer), if of good quality, need not be duplicated. Here, a conversion to stereo may be made simply by changing the phono cartridge and the wiring within the arm. The radio tuner, if a late-model combination AM and FM unit (or a pair of individual tuners) may, in many cases, serve for the reception of stereo as well as conventional radio broadcasts. Finally, a good-quality tape deck often can be converted to handle multitrack stereophonic tapes.

For any audio system there are only two basic sources of program material: radio broadcasts and recordings. Recordings, of course, are available either as pressed discs or as reels of magnetic tape.

Of the two recording techniques, tape is by far the simpler for multichannel work. All that is necessary is to record the individual channels in two (or more) adjacent and parallel tracks across the tape, with pickup heads to match the individual tracks. With modern techniques and equipment, two, four, or even more channels can be recorded on standard quarter-inch tape.

Older tape recorders were adapted to stereo simply by adding a second pickup head to pick up both tracks simultaneously. The two channels making up the stereo program material were recorded in parallel tracks along the tape, with corresponding parts of the material staggered to correspond to the physical displacement of the two heads.

Later, however, a number of manufacturers introduced single pickup heads having dual elements stacked one above the other. Tapes recorded for use with these stacked heads cannot be used on machines designed for staggered-track tapes. In tape catalogues stereo tapes are listed in both "staggered" and "stacked" versions.



*Three-pin stereo cartridge, left; four-pin unit, right.*

Now there is a lot of discussion about four-track (two-pair) tape. When used with an appropriate pickup head, twice the program material can be recorded on a single reel of tape. At least one manufacturer is introducing a series of tape machines that employ four-track tape magazines (rather than reels) and that operate at half the normal speed (that is, at  $3\frac{3}{4}$  inches per second instead of  $7\frac{1}{2}$  ips) to provide four times the recording time available on a conventional two-track reel operating at standard speed.

Since it is such a relatively simple matter to record multiple-channel material on magnetic tape, recorded stereo tapes have been available commercially for many years. However, it was the adoption of a practical stereo disc-recording technique that has produced the current popular interest in stereophonic sound. The most important factor delaying the introduction of stereo discs was the need for *compatibility*. While it is not essential that a conventional record player (without modification) be able to handle stereo recordings, it *was* essential, for public acceptance of stereo, that a stereo player be able to play conventional LPs, if expensive record libraries were not to be made obsolete.

Practical disc stereo recordings became a reality with the development of a system in which both channels

could be recorded in a single groove, and which made use of a single-stylus cartridge that could also be used as a satisfactory pickup for existing single-channel records.

Radio broadcasts constitute a second source of stereo program material. Since two independent channels are required, stereo broadcasts made in the past required the facilities of two broadcast stations. Perhaps the most common technique has been the use of an FM broadcast station for one channel and an AM station for the second channel. The signals picked up by the two stereo microphones are fed separately to the FM and AM transmitters, which, in the home, are tuned in by separate FM and AM receivers (or FM and AM tuners). The two channels need not necessarily be AM and FM stations. Two FM stations, two AM stations, an FM station and the audio channel of a TV station, or any similar combination can be used.

Separate facilities for broadcasting what amounts to (practically speaking) a single program are extremely wasteful of the already overcrowded radio spectrum. From the individual station's viewpoint, they are uneconomical. As a result, several studies have been made toward more efficient stereo broadcasting methods. One technique (FM multiplex) which shows considerable promise was adopted originally for the use of FM stations broadcasting commercial (background) music to restaurants, night clubs, and other subscribers. Although only a single FM transmitter is used, this technique permits the simultaneous broadcast of two, three, or even more independent programs.

In practice, the output signal of one microphone is transmitted by the FM station in a conventional manner. The output of the second microphone is used to modulate a high-frequency subcarrier (which distinguishes it from the radio-frequency station carrier signal, over which *all* program material is transmitted). The subcarrier, in turn, is superimposed on the main FM carrier. The resulting composite signal is broadcast and picked up by a single FM tuner (or receiver), with the subcarrier separated and detected by a special multiplex adapter that delivers the audio signal of the second channel.

Since all stereo broadcasts are still officially experimental, it is difficult to say, at this time, which technique eventually will become the industry standard—or even whether stereo broadcasts ever will attain the status of present-day monophonic radio. But because multiplex FM represents a much more efficient method of broadcasting stereo material, there is every likelihood that future stereo broadcasts will be made using this technique. Should you have occasion to purchase a new FM tuner, then, make sure that the unit is designed for ready adaptation to multiplex FM; many late-model tuners are fitted with a special multiplex adapter output jack.

LET'S SAY that you have a quite satisfactory single-channel audio system. You've heard stereo, at an audio show, at the home of a friend, or at a local equipment



*A stereo adapter. This one has stereo/monophonic, channel reverse, balance, and dual volume controls.*

distributor's showroom. Perhaps you've never heard a stereophonic system in operation but have reached a firm decision on the basis of what you've read. You've decided that stereo is for you.

What do you do next?

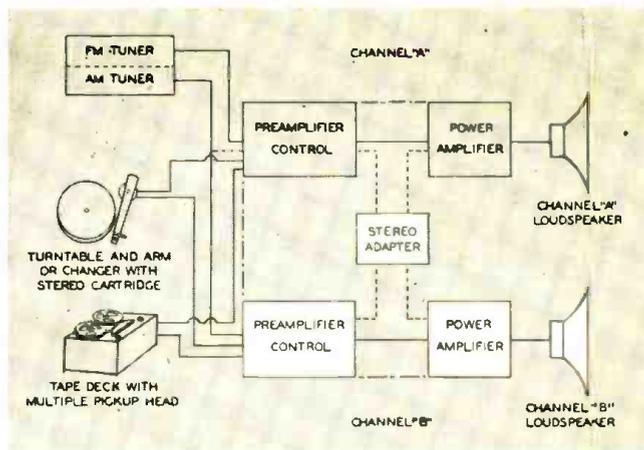
The components making up a *complete* stereo installation are illustrated in block-diagram form. This diagram can serve as your guide in converting to stereo. The shaded items are used in a typical single-channel installation. One additional item that may be needed in future installations is not shown: the FM multiplex adapter; this unit would be connected between the FM tuner and the preamp to which the AM tuner is now connected.

From the diagram it is obvious that the most important difference between a conventional and a stereo installation is the use of a second audio channel and loudspeaker-enclosure system. Thus, the record player (except for the type of cartridge used), radio tuners, and tape deck (except for the pickup heads employed) are common to both monophonic and stereophonic systems. The stereo adapter shown in the diagram, although most desirable for convenience in a converted system, is not absolutely essential.

The two channels of a stereo installation should be similar, if not identical. A good general rule to follow when converting an existing single-channel system to stereo—and this applies to *every* component of the system from pickup cartridge to loudspeaker and enclosure—is to obtain equipment of a quality at least equal to that of your present installation. As in a single-channel system, the quality of sound is directly proportional to the quality of the components making up the system. Best results are obtained when the components of the two channels are of matched high quality.

This does not mean, of course, that it is impossible to reproduce stereo program material with dissimilar audio channels. In fact, a system made up of one high-quality and one moderate-quality audio channel may give superior performance to a system made up of two moderate-quality channels, even if the latter are matched in every detail. However, if one channel of a stereo system is to be of lower quality than the other, the sacrifice in system response should be made at the low-frequency end of the audio range. Low frequencies contribute less to the directional qualities of sound than do the middle-range and higher frequencies.

On the other hand, if you now own an audio system of moderate quality and plan on upgrading the installa-



Major components added to system for stereo appear in white.

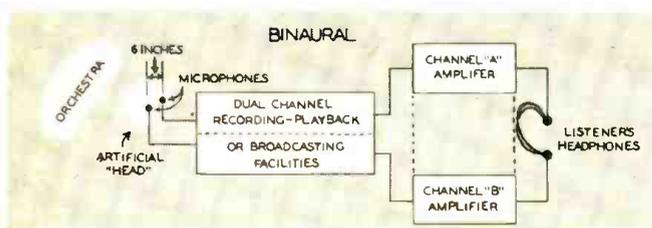
tion at some future date, a good place to start is with its conversion to stereo. You can purchase a higher-quality preamp, power amplifier, and loudspeaker system for the second channel, later replacing your original components with others of the same high quality. You'll end up with a fine stereo system.

Generally speaking, less audio power is needed for *each* channel of a stereo installation than would be required in a similar single-channel system. If you're accustomed to using a 30-watt power amplifier, a pair of 15-watt units, in a stereo system, will give comparable results. Remember that the *total* power available from the complete system is still 30 watts. However, if you can afford high-power amplifiers operating at relatively low power levels, with plenty of reserve power for peaks, it is well to have them.

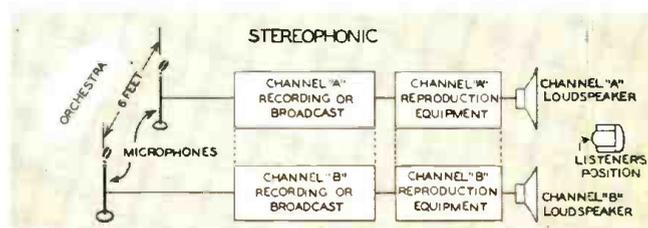
One component peculiar to stereo installations is the stereo adapter. This instrument generally is located between the output of the preamplifiers and the input of the power amplifiers. If integrated amplifiers are used (those in which the preamp and power amplifier are assembled on a single chassis), the stereo adapter is connected between the unit's Tape Output and Tape Monitor jacks, depending on the design of the individual amplifier.

A stereo adapter is designed to simplify stereo system interconnections and control. First, it permits the relative output levels of the two amplifiers to be balanced properly. Second, it provides a single control of over-all system volume. Third, the unit permits interchanging the connections to the stereo amplifiers and loudspeakers. This switching provision is de-

*Continued on page 146*



Mikes in binaural system are closely spaced for headphones.



Stereo system reproduces wide sound field with loudspeakers.



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

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by Roland Gelatt

# Music Makers

EVER SINCE stereo discs first appeared on the far-off horizon, the mechanics of reviewing them has posed something of a problem. For the last few months, SDs have been treated in the pages of *HIGH FIDELITY* as a breed apart. It made good sense to isolate and highlight the new records in a separate "Stereo" section as long as they were unusual and, so to speak, problematical. But the time has now come, we feel, to consider the stereo disc not as a novel phenomenon but simply as a conveyance of music. In line with this decision, our entire staff of reviewers has been equipped to play SDs. Henceforth, the Messrs. Alfelder, Broder, Frankenstein, *et al.* will deal with two-channel records in the normal course of reviewing.

Single and double "bullers" in *HIGH FIDELITY*'s record-review listings will enable readers to tell at a glance whether a review concerns the LP or SD version of a given performance, or whether it is a tandem review of both versions. Whenever possible, we shall appraise the merits of LP and SD in the same review. Most companies intend to issue mono and stereo versions of their new recordings simultaneously. As this intention turns into reality there will be an increasing number of tandem LP-SD reviews in these pages. There are already a few in this issue.

Aside from the admission of stereo discs, we contemplate no significant changes in the "Records in Review" section nor in the basic philosophy that has guided its editorial direction during the past several years. Perhaps it might be apropos, inasmuch as we are talking shop anyway, to state briefly what that philosophy is.

The editors of *HIGH FIDELITY* persist in the old-fashioned and we believe not entirely misguided conviction that readers can read. Further, we assume that

readers — *our* readers, at any rate — prefer to draw their own conclusions about what they read. And we operate, finally, on the principle that readers take a certain relish in encountering prose that is customarily literate, occasionally witty, and never — we trust — condescending.

We do not decide for the reader which records will interest him and which will not; our policy is to review every reputable recording of classical music that is submitted to us for appraisal. We do not pick out the "best" recordings of the month; it seems to us, first, that the reviews each month speak for themselves and, second, that what is one man's meat may be another man's poison. We do not provide ratings which attempt to give the gist of a review in convenient, predigested capsule form; our view of the one-word summary (or its variant, the three-star symbol) is that it signally fails to capture the shades of opinion in a review and that it rather pointedly insults the reader's intelligence.

Our recipe for running a record-review section is simply this: to engage a staff of musically expert, readably fluent critics and turn them loose on the month's new records. It may be an old-fashioned approach, but it suits us, and we suspect from what they tell us that it suits our readers as well.

TO MOVE, OR NOT to move: that appears to be the question in stereo opera recording. At Decca-London the tide runs strongly in favor of motion, as John Culshaw makes clear on page 45 of this issue; and at RCA Victor too the cause of "stereo action" opera recording seems to be in the ascendant. A few weeks ago, RCA assembled a cast of Metropolitan Opera stars in Manhattan Center and recorded there *The Barber of Seville* with full stereo trimmings.

Manhattan Center is the New York equivalent of London's Kingsway Hall, a big barn of dismal appearance and first-rate sonic properties. At the far end of the hall there is a stage, but seldom if ever has it been used for opera recordings (there have been several made at Manhattan Center, among them the *Carmen* conducted by Reiner and the *Bohème* by Beecham). The usual practice in the past was to group singers together somewhere near the center of the hall—usually behind and to the left of the conductor. This positioning probably made excellent acoustic sense, but it proved to be a decidedly nondramatic and artificial way of mounting an opera performance. If Beecham's *Bohème* sounds at times more like a cantata than an opera, the setup at Manhattan Center was largely to blame.

For *Il Barbiere* RCA put the singers where they rightfully belong—on stage. Moreover, they were allowed to do on stage what comes naturally to good opera singers. They did not just sing. They acted their parts. And they moved. It is extraordinary how swiftly musical spontaneity rises when songsters are in motion.

To permit this freedom and still maintain acceptable monophonic and stereo balance was the responsibility of RCA's engineers. They solved the problem by spreading six microphones across the width of the stage, three for the stereo pickup and three for the monophonic. Each of the stereo mikes fed into a separate channel of a three-track tape recorder, Microphone 1 into Channel 1, Microphone 2 into Channel 2, and so forth. The monophonic mikes were placed adjacent to the stereo mikes, and each of these fed into the one channel of a single-track tape recorder. Thus, when Roberta Peters moved from one side of

*Continued on page 53*

# HARMAN- KARDON MAKES STEREO SENSIBLE



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**THE TRIO**, Model A-224 \$99.95  
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the stage to the other, her motion was clearly apparent in the stereo control room presided over by RCA's Dick Mohr but quite imperceptible in the monophonic control room presided over by Jack Pfeiffer.

Erich Leinsdorf, who conducted, had no hesitation in endorsing the "stereo action" techniques. "We are going farther and farther away from the laboratory," he said, "and are moving that much closer to the re-creation of opera house performance." Merely the fact that singers could move freely on stage was, the conductor felt, a tremendous gain. And there were innumerable small details which, he added, could be more effectively realized in stereo than ever before. "Consider, for instance, the aside, which plays such an important part in *The Barber*. One character is supposed to take the audience into his confidence while the other character is presumably out of earshot. With the old system of recording, the aside made little dramatic sense, since there was no way of separating the singers. Now we put them on opposite sides of the stage, and an aside really comes out as an aside."

Leinsdorf didn't minimize the extra hurdles that have to be cleared when making a stereo opera recording with stage action. He mentioned, as John Culshaw does in his article, the careful planning of each scene that must be done before recording begins. But the difficulties, he emphasized, do not belong exclusively to the conductor and the recording director. The singers have their burden of troubles too. Leinsdorf defined an important distinction between movement on the opera stage and movement on the stereo-recording stage. In the opera house a singer generally moves when he has nothing to sing. For a stereo recording, however, he must move *while* he is singing; otherwise the "blind" listener at home would be unable to follow his peregrinations. It takes a bit of doing, we were assured, to sing Rossini roulades and in the same breath, literally, move about on stage.

*The Barber* is RCA Victor's second full-length opera to be recorded in collaboration with the Metropolitan Opera Association (*Fanessa* was the first). Roberta Peters plays Rosina, Robert Merrill is the Figaro, and Cesare Valletti the Almaviva. It will be the first complete performance of the opera to be put on records. Every "traditional cut" has been restored, about twenty-two minutes of additional music. Leinsdorf is delighted with the restorations, not only because they contain some very beautiful music,



Leinsdorf leads a stereo Barber.

but also because they give some continuity to the denouement. "At last," he says, "the finale of the *Barber* begins to make sense."

DAVID OPPENHEIM, chief classical a & r man at Columbia Records, put forth some refreshing views in the *New York Times* a few weeks ago concerning the so-called "balanced record library." Mr. Oppenheim counseled his readers to forget about it. "The problem," he suggested, "is not how to build a balanced library but how to build one which is properly unbalanced for each of us."

He then proposed a point of departure for the neophyte record collector. "Simply start with your musical prejudice of the moment," he wrote, "and pamper it. Treat it as a friend. It is all you really need to begin a badly balanced record library. And nothing you own (balanced or unbalanced) is going to give you quite as much pleasure."

It gave this reader a good deal of pleasure to find such sensible advice in the public prints. The idea that we must all relish the musical masterpieces of every age and every style is nonsensical. And yet time and again we encounter "basic library" lists compiled precisely on that absurd assumption. Well-meaning experts prepare these lists and well-meaning listeners presumably follow their advice. But it is all extremely silly, and David Oppenheim's witty article threw some needed cold water on the whole notion.

I wonder whether he would agree with me that his plea for more prejudiced listeners might be extended further into a plea for more prejudiced musicians.

The "basic library" concept has so thoroughly permeated the ranks of conductors and recitalists these days that we encounter fewer and fewer musicians who dare to pamper a prejudice. But how much poorer we should all be were it not for Landowska's prejudice for Bach, Schnabel's for Beethoven, or Beecham's for Delius. The eclectic musician who performs everything from Bach to Boulez too often performs none of it particularly well.

A RECORDING SESSION figured prominently in the newspaper accounts of Ralph Vaughan Williams' death. It was reported that the composer had been scheduled to attend a recording of his new Ninth Symphony by Sir Adrian Boult and the London Philharmonic on the morning of August 26. When the instrumentalists arrived at Walthamstow Assembly Hall that morning, Sir Adrian broke the sad news that Vaughan Williams had died suddenly at 4:00 a.m. The recording session went on, nevertheless.

I had assumed at the time of reading this newspaper story that the Vaughan Williams Ninth had been recorded for Decca-London, since Sir Adrian and the London Philharmonic had previously recorded the other eight symphonies for that company. But I was mistaken. The Ninth was recorded for a new American label, Everest Records, which makes its debut this month.

Everest is an outgrowth of a large electronic company, the Belock Instrument Corporation of College Point, N. Y. Belock has been engaged heretofore chiefly in government work (missiles and that sort of thing) and Everest Records is its first venture into the consumer market. Sir Adrian and the London Philharmonic have recorded Mahler's First and Hindemith's E flat Symphony for Everest in addition to the Vaughan Williams Ninth. Other classical items in the new company's initial release are Prokofiev's *Chout* (Walter Susskind conducting the London Symphony Orchestra) and the ballet suite *Corroboroe* by the Australian composer John Antill (Sir Eugene Goossens conducting the LSO). Coming up later is a series of recordings by Leopold Stokowski and a New York "pick-up" orchestra; their repertoire includes Tchaikovsky's *Francesca da Rimini*, Prokofiev's *Cinderella*, and the Shostakovich Fifth. Pop records will come from Everest too, and everything will be issued in monophonic and stereo versions.

Scorpio **N**ovember

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COLLECTION INCLUDES THESE SONG CYCLES: SONGS AND DANCES OF DEATH, SUNLESS, THE NURSERY. (AND, OF COURSE, "THE FLEA.")

With Orchestre National de la Radiodiffusion Française, conducted by George Tzipine. Pianist: Alexandre Labinsky.

Magnificent book with lyrics in the original Russian, translations in English, French, Italian. Notes on songs by Christoff. Biographical detail, illustrated with photographs and contemporary paintings. 4 records **Angel Album 3575 D/L**

Orchestral

**VON KARAJAN conducts BRUCKNER SYMPHONY NO. 8**

Newest symphony recording from the conductor whose prodigious feats have earned him the title "Generalmusikdirektor of the continent of Europe." "He belongs in the topmost level of the world's conductors" (*Time*). Here he conducts the titanic, massive C Minor Symphony of Bruckner in its original version. Berlin Philharmonic. 2 records **Angel Album 3576 B**

**KLETZKI conducts BRAHMS SYMPHONY NO. 1**

Paul Kletzki's first American release since his appointment as Conductor of the Dallas Symphony, following his U.S. debut this year. Initially introduced to American audiences through Angel recordings, his concert interpretations of Brahms have been called "spacious—in the broad German tradition" (*Howard Taubman*). Royal Philharmonic. **Angel 35619**

**SCHIPPERS conducts TCHAIKOVSKY SYMPHONY NO. 4**

Born in Kalamazoo, known throughout the world as "the outstanding young American conductor" (*Music & Musicians*), Thomas Schippers, at 28, has conducted the N.Y. Philharmonic, the Philharmonia and at La Scala and Metropolitan Opera. This is his second symphony album recorded with the Philharmonia. (His first: Prokofiev Symphony No. 5, on Angel 35527.) **Angel 35443**

**WILLIAM WALTON conducts his own music**

Facade Suites 1 & 2 • Portsmouth Point Overture  
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"Sir William's reading of his own score can hardly be niggled at" (*High Fidelity*). Here is Walton's mordant wit and elegant individuality in delicious high-spirited performances by the Philharmonia Orchestra. Includes the marches commissioned for the coronation of King George VI (*Crown Imperial*) and his daughter Elizabeth II (*Orb Sceptre*) **Angel 35639**

Cello

**FOURNIER: THE CELLIST'S HOUR**

Wherever he plays (in this recording, too) Pierre Fournier earns anew his title as "prince and poet of the cello" (*Figaro, Paris*). "I do not know anyone who gives more profoundly the feeling of having been present at the music-making" (*Virgil Thomson*). This recital of beloved music for quiet fire-side enjoyment includes pieces by Bach, Chopin, Haydn, Schumann, Fauré, Weber, Mendelssohn, Rimsky-Korsakov, Saint-Saëns, Granados, Kreisler. With Gerald Moore, Pianist. **Angel 35599**

**STARKER plays KODÁLY and DOHNÁNYI  
CELLO VIRTUOSO WORKS**

The Kodály Sonata for Solo Cello is a fantastic exploitation of the cello's possibilities, written by a composer who played—and understood—the instrument. Janos Starker first played it, at 14, before Kodály in Budapest—and later for his own debut. "Called one of the greatest since he was 11" (*Time*), Starker's virtuosity is "first rank" (*London Times*). The broadly lyrical **Dohnányi Cello Concerto, Op. 12**, is recorded with the Philharmonia, Walter Süsskind, Conductor. **Angel 35627**

Gala Ballet

**THE SLEEPING BEAUTY (Complete)**

The Royal Ballet, Covent Garden, revived the full-length performance of Tchaikovsky's *Sleeping Beauty* in 1939...made its debut with it in America to historic acclaim! This is the score which Tchaikovsky said "will be one of my best works." In its enchanting silver-and-white recorded performance by the Philharmonia Orchestra, *balletomanes* will surely agree with the composer. Conducted by George Weldon, Principal Conductor of the Royal Ballet, Covent Garden.

(book of the ballet, illustrated with photographs of the Royal Ballet production) 2 records **Angel Album 3579 B**

**Other complete Gala Angel Ballets:**

De Falla's *Three-Cornered Hat* (Angel 35553) Eduardo Toldra, conducting, Orchestre National de la Radiodiffusion Française, Consuelo Rubio, soprano soloist.

*Giselle* (Angel Album 3583 B) Yuri Fayer, conducting Royal Opera Orchestra.

Band

**SCOTS GUARDS play GILBERT and SULLIVAN**

Selections from *Iolanthe* • *The Mikado*

*The Pirates of Penzance*

The Hielan' Laddies return again...skirlin' and twirlin' their way through the delightful operetta melodies of that bandmaster's son, Sir Arthur Sullivan. You've never heard "A POLICEMAN'S LIE..." (*Penzance*) until you've heard its rousing sound as played by the Regimental Band of the historic Scots Guards. "These are Scots what hae what it takes" (*N.Y. Herald Tribune*). The Guards are making their third tour of the U.S. this year!

**Angel 35625**

Angel Debut!

**AASE NORDMO LOEVBORG sings GRIEG and STRAUSS**

Young Norwegian soprano, often likened to Flagstad, whose 1957 London debut had critics commenting on the "glorious and quite individual beauty of her voice...natural womanly expressiveness" (*London Times*). Her first Angel recording includes 9 songs by Edvard Grieg, sung in Norwegian, with Robert Levin, pianist, and 8 songs by Richard Strauss, sung in German, with Gerald Moore, pianist. **Angel 35590**



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ANGEL RECORDS, NEW YORK CITY

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## CLASSICAL

**BACH:** *Passacaglia and Fugue, in C minor, S. 582; Toccata and Fugue, in D minor, S. 565; Prelude and Fugue, in A, S. 536*

André Marchal, organ.  
• WESTMINSTER XVN 18720. LP. \$4.98.

The performances all are first-class. Marchal's interpretation of the Passacaglia is on the monumental side—beginning slowly and very gradually building up. His A major Prelude and Fugue is tenderly and poetically colored. And no one plays the D minor Toccata and Fugue poorly on records. The only reservation I have concerns the sound of the organ, that of St. Eustache in Paris, where Marchal is organist. To me it sounds rather rasping in the Passacaglia and the Toccata. N.B.

**BACH:** *Toccatas and Fugues: in C, S. 564; in D minor, S. 565; in F, S. 540; Fantasia and Fugue, in G minor, S. 542*

Fernando Germani, organ.  
• EMI-CAPITOL C 7111. LP. \$4.98.

Germani plays here on the organ of St. Laurens Church in Alkmaar, Holland, built in the seventeenth century and re-

stored a few years ago—a splendid instrument. If his performance of the C major Toccata and the G minor Fantasy is a little too regular, he finds a convincing tempo for the flowing F major Toccata; and if the pedal is too lightly registered for the G minor Fugue, he chooses a very effective registration for the Adagio of S. 564. In general, the Toccatas and Fantasies are not as imaginative as they might be but the Fugues are satisfying. Excellent recording. N.B.

**BARBER:** *Vanessa*

Eleanor Steber (s), Vanessa; Rosalind Elias (ms), Erika; Regina Resnik (ms), the Baroness; Nicolai Gedda (t), Anatol; Robert Nagy (t), a Footman; George Cehanovsky (b), the Major-domo; Giorgio Tozzi (bs), the Doctor. Metropolitan Opera Chorus and Orchestra, Dimitri Mitropoulos, cond.  
• RCA VICTOR LM 6138. Three LP. \$14.94.

I taped *Vanessa* when it was broadcast from the Metropolitan on February 1 of this year, and I've listened to that tape often enough to have acquired an intimacy with the work. Therefore I shall be less reticent about making pronouncements than I would be if it all were strange and new. *Vanessa* seems to me a failure—a heartbreaking failure. I add "heartbreaking" because Samuel Barber is a composer of genius, because he brings to the score an integrity that glows in every page, and because so many of us

have been yearning for a great American music drama. That it should be "American" (by which I mean nothing more than "by an American composer") is, I grant, a desideratum puerile and chauvinistic; but it is none the less intense for that. One of the many troubles with Gian-Carlo Menotti's libretto is that it has not only no American nationality but no nationality at all. It attempts to substitute atmosphere for country, and succeeds merely in constructing an artificial and contradictory stage décor. Barber, struggling to compose music for a story which is constantly switching from Chekhovian wispiness to blatant Gothicism or old-fashioned melodramatic "realism," ends by incorporating several equally contradictory styles in his score, including a purely American one that has no echo at all in Menotti's libretto. Significantly, the "American" music is some of the best that *Vanessa* contains (especially the jolly ballad "Under the Willow Tree" and the band music that opens Act III).

The libretto accounts for a good deal of what is wrong with this work, from the double standpoint of literary and dramatic craftsmanship. All of Menotti's texts have the habit of falling into the most pedestrian prose, but here we are constantly encountering impossibly unmusical phrases as well as such hoary stage language as: "And now, will he do the honorable thing?" and "That night when first we met." The plot is briefly this: Baroness Vanessa von . . . (we

never find out "von" what) is awaiting a reunion with her old-time flame, Anatol, in her country mansion in a "northern country." Since parting with him years before, she has become an eccentric recluse, living with her mother, who for reasons not eminently clear refuses to speak to her, and her niece, Anatol arrives, but he is Anatol junior, come to announce his father's death and to take over where senior left off. Vanessa's niece, Erika, is seduced by him on the night of his arrival; and when he and Vanessa announce their engagement several months later, Erika runs out into the cold night in order that his child "shall not be born." She does indeed have a miscarriage and is left a lonely recluse, just as her aunt formerly was, while Vanessa and Anatol go off to Paris for their honeymoon. The implication is that the marriage will be a failure and that all the characters are fated to lead frustrated, unhappy lives. There is also a musically important but dramatically irrelevant part for an old family doctor, whom Menotti seems to have invented solely because he needed a baritone.

With such materials no composer could do very much. Barber, who is essaying his first opera with *Vanessa*, did his best. And his best is largely to be found in what is going on in the orchestra. Some of the vocal set-pieces are certainly impressive; the ensemble writing in the much praised quintet is too thick and shapeless for my taste, but the arias "Must the Winter Come?" and "For Every Love" are first-rate. It is the web of the orchestral sound, however, that is most impressive of all. Barber is in complete command here, whether in unifying the tone of a whole scene or in brilliant bits of illustrative instrumentation (note the accompaniment to Vanessa's skating narrative: the dogs barking in the chorus at the opening of Act IV). He is perhaps at his best in the virtuosic fugal introduction to Act III and the reworking of the love music in the Intermezzo before the final scene. All this is so good that it makes the tentative and often downright amateurish handling of much of the "recitative" the more painful.

But the singing per se is far too good to be ignored, even in the most arid patches of vocal writing. The cast is exactly that of the premiere performance; and although its members undoubtedly approach perfection more closely than they ever did on stage, they yet manage to impart the sense of a stage performance. Steber's English is not as clear as it should be but she handles her high-lying, coloratura-sprinkled music well. Rosalind Elias uses her big voice intelligently and amply deserves the praise she has won in the role of Erika. If Nicolai Gedda doesn't quite make sense out of the role of Anatol, the fault is hardly his; I can think of no tenor who would have done better. Giorgio Tozzi, as the superfluous but endearing doctor, the most human and believable character in the opera, sings superbly in the ballroom scene ("Doctor, dear Doctor, not quite so fast, dear Doctor").

Mitropoulos elicits from the Metropolitan Orchestra what is perhaps their most

distinguished playing on records. As to the engineering (I haven't yet heard the stereo version), it proves conclusively that homemade tapes will never replace professional LPs.

One word of protest about RCA Victor's filling up Side 8 with odds and ends from other recent complete opera sets. With so much of Samuel Barber's music unrecorded, here was an ideal opportunity to introduce one of his orchestral works to a large audience. D.J.



Tozzi: Barber's endearing doctor.

**BEETHOVEN: Sonata for Piano, No. 29, in B flat, Op. 106 ("Hammerklavier")**

Egon Petri, piano.

• WESTMINSTER XWN 18747. LP. \$4.98.

Although very possibly the greatest of all the Beethoven piano sonatas, the *Hammerklavier* has received only about a dozen recordings in the history of the phonograph. None of them, moreover, is so satisfactory as to eliminate hope that a better one will appear some day. For many the Schnabel version of the two middle movements is supreme, but even he found the technical and artistic demands of the opening movement and final fugue beyond his powers at the time he recorded his "Beethoven Society" edition. Few pianists have fared much better. When the technique was there, the interpretative skill often failed; when the insight was present, the fingers were unable to shape it into sound.

The new Petri edition, the seventh version presently available (along with an orchestration of the work), is a worthy assault against this pianistic Everest. It is not without faults. To name three, the pedal often slurs the bass excessively, the scherzo is lacking in grace, and the tempo of the Adagio sostenuto is too fast.

For all this, it has stature. The sense and structure of the opening and closing movements are excellently grasped and forcefully conveyed—in itself a distinction. The listener is not shown everything there is in the music, but its form, magnitude, and content are communicated on an appropriate scale.

The result is a disc to respect. R.C.M.

**BERLIOZ: Overtures**

*Le Carnaval romain*, Op. 9; *Les Francs-Juges*, Op. 3; *Bencenato Cellini*, Op. 23; *Waverly*, Op. 2 bis—on 14008. *Le Corsaire*, Op. 21; *Rob Roy*; *Béatrice et Bénédict*; *Le Roi Lear*, Op. 4—on 14009.

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

• • WESTMINSTER 14008/9. Two SD. \$5.98 each.

It is just about a year since I reviewed these performances on monophonic discs. At that time, I remarked upon the clean sound, admirably free from distortion, but lamented the fact that the recordings were made in an acoustically dead studio. Stereo renders a vast improvement, counteracting the cramped feeling of the monophonic versions with a sense of spaciousness. Although it is not especially directional, Westminster's two-channel reproduction spreads the sound out nicely and firmly. What it cannot improve is Boult's rather routine handling of the potentially exciting music. P.A.

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

Cento Soli Orchestra of Paris, Louis Fourestier, cond.

• • OMEGA/OSL 9. SD. \$5.95.

Fourestier's *Fantastique* is fairly much of a surface-skimming job, one that fails to bring to aural realism the fantasies and terrors inherent in Berlioz's highly charged score. He misses fire particularly in the *Scene in the Fields*, which is taken almost at the tempo and in the mood of a barearolle. The effect of this movement is spoiled further by splitting it between two record sides (as also in the recent London disc by Argenta). The playing, however, especially of the strings, is quite good, with the Cento Soli appearing to have more cohesion and unity of purpose than might be expected from a hundred soloists. Omega's sound is clear and generally well defined, though a bit light on the bass end; and the stereo effect is considerably better than that on the aforementioned London disc, which failed to track consistently on my turntable. All this is pretty academic, however; I would advise waiting until the Munch-Boston Symphony performance is made available on stereo by RCA Victor. P.A.

**BERNIER: Le Café—See Delalande: Les Fontaines de Versailles.**

**BIZET: Symphony in C**  
†Prokofiev: *Symphony No. 1, in D, Op. 25 ("Classical")*

†Weinberger: *Schwanda: Polka and Fugue*

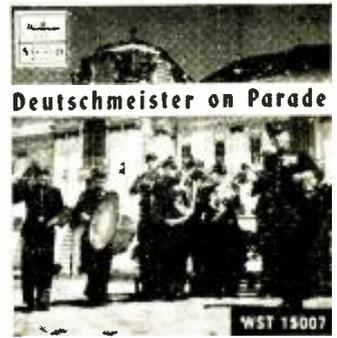
Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5289. LP. \$3.98.

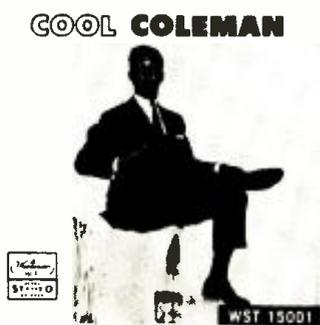
When Ormandy and the Philadelphians play the two symphonies here, the re-

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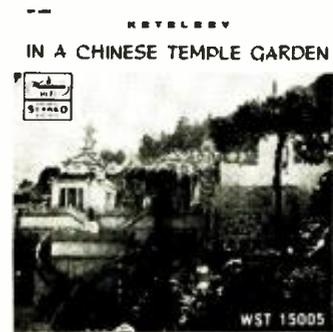
# Stereo records are wonderful



## but WESTMINSTER STEREO



## is just a little bit better!



### Additional Stereo Releases

**MAHLER:** Symphony No. 2 in C Minor ("Resurrection"); Vienna Academy Chorus, Vienna State Opera Orchestra; Scherchen, cond. (WST 206)

**TCHAIKOVSKY:** Piano Concerto No. 1 in B Flat Minor; Jacob Lateiner, Piano; Vienna State Opera Orchestra; Aliberti, cond. (WST 14018)

**ELGAR:** Symphony No. 2 in E Flat Major; Cockaigne Overture; Philharmonic Promenade Orchestra; Boult, cond. (WST 202)

**BERLIOZ:** Overtures: Corsair, Rob Roy, Beatrice and Benedict, King Lear; Philharmonic Promenade Orchestra; Boult, cond. (WST 14009)

**BERLIOZ:** Overtures: Roman Carnival, Les Franc-Juges, Benvenuto Cellini, Waverly; Philharmonic Promenade Orchestra; Boult, cond. (WST 14008)

**BRITTEN:** Matinées Musicales, Soirées Musicales; Philharmonic Promenade Orchestra; Boult, cond. (WST 14011)

**SCHUMANN:** Symphonies No. 1, 2, 3, 4; Philharmonic Promenade Orchestra; Boult, cond. (WST 14013, 14014, 14015, 14016)

**WALTON:** Symphony (1935); Philharmonic Promenade Orchestra; Boult, cond. (WST 14012)

**BACH:** Toccata and Fugue in D Minor; Prelude and Fugue in A Minor; Passacaglia and Fugue in C Minor; Prelude and Fugue in E Minor; Carl Weinrich at the Organ of Varfrukyrka in Skänninge, Sweden. (WST 14043)

**BEETHOVEN:** Moonlight and Pathétique Sonatas; Raymond Lewenthal, Piano. (WST 14019)

**PROKOFIEFF, SAINT-SAËNS:** Peter and The Wolf, Carnival of The Animals; Garry Moore, narrator; Philharmonic Symphony Orchestra of London; Rodzinski, cond.; Vienna State Opera Orch.; Scherchen, cond. (WST 14040)

**TCHAIKOVSKY:** Violin Concerto in D Major; Erica Morini; Philharmonic Symphony Orchestra of London; Rodzinski, cond. (WST 14017)

**LEIBERT TAKES BROADWAY:** A program of popular hits with Dick Leibert at the Mighty Wurlitzer Pipe Organ. (WST 15006)

**OUT OF NOWHERE:** Bea Abbott, vocalist with the Hal Otis Quintet. (WST 15027)

**FOOLISH HEART:** Music from the repertoire of radio station WPAT. (WST 15014)

**LOVE STORY:** Sweet music by Sy Shaffer and his Orchestra. (WST 15023)

**SPIRITUALS:** Graham Jackson Choir conducted by Graham Jackson. (WST 15029)



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sults are truly distinguished. Particularly deserving of note is the sinuous, oriental-sounding slow movement of Bizet's youthful work, in which the playing of the oboe soloist (John de Lancie) is a real joy. And the Prokofiev has just the right proportions, making its witty points with compact and muscular grace. To choose a high point once more: the truncated reprise of the gavotte, with its almost insolently leisurely *rallentando*. For some reason the Weinberger Polka and Fugue is decidedly unsatisfactory, but the other works more than compensate. D.J.

**BRAHMS: Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15**

Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond.

• Epic LC 3484. LP. \$3.98.

Young Leon Fleisher is coming along admirably. His reading of the piano part in this difficult assignment is an extraordinarily massive one; and it also has some tonal virtues, something not always associated with Fleisher, whose tone has been inclined to be bleak. The present recording has none of the percussive approach that he has demonstrated in the past. The slow movement is beautifully shaded, and in the two other movements Fleisher never hangs. His naturally big style dominates the orchestra (the recording engineer may have had a hand in this), he securely outlines his solo part, and he plays with a good deal of character. Even against the competition of Backhaus, Rubinstein, and Serkin he holds his own; and although he may not have the experience and maturity of those masters, he brings to the music a degree of youthful ardor that has its own appeal. Szell contributes a beautifully paced reading of the orchestral part. He and Fleisher work together with complete unanimity and freedom. H.C.S.

**BRAHMS: Magelone Lieder, Op. 33**

Dietrich Fischer-Dieskau, baritone; Joerg Demus, piano.

• DECCA DL 9401. LP. \$3.98.

Among the many works of the German writer Ludwig Tieck (1773-1853) is a version of a Provençal legend of the beautiful Magelone and her knight. Tieck interspersed his legend with seventeen poems, of which Brahms used fifteen for a song cycle, publishing the first six in 1865 and following with nine more in 1868. Not many of these songs are familiar in the concert hall, and only one is really well known—No. 9, *Ruhe, Süßliebchen*, one of the most beautiful songs Brahms ever wrote. Some of the others, however, are almost as impressive, and the cycle as a whole—rarely performed—is fresh, ardent, and lyric music. A song like No. 4, *Liebe kam aus fernem Landen*, is Brahms at his very best.

Fischer-Dieskau is the man for this music. He sings with strength and style, with a thorough realization of the text, and with more than enough voice to put

his interpretative values across. This is one of the year's most important Liedler discs. It is beautifully recorded, too, and the balance between voice and piano is ideal. Demus accompanies Fischer-Dieskau in a note-perfect manner; but, having played the notes, he seems to feel that his job is done, and he completely misses the poetry of the piano part. H.C.S.

**BRITTEN: Peter Grimes: Four Sea Interludes, Op. 33a; Passacaglia, Op. 33b; The Young Person's Guide to the Orchestra, Op. 34**

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

• WESTMINSTER WST 14010. SD. \$5.98.

These symphonic excerpts from *Peter Grimes* are in many ways the strongest part of the opera from which they are drawn. Certainly few examples of equally forceful tone painting can be found in recent music, and for comparable deep water effects one must go to *La Mer*. To all sailors, actual and landlocked, I recommend Sir Adrian's eloquent invocation of the great gray stretches of the North Sea.

*The Young Person's Guide* is a good score, but not one that, as I find it, holds up well with frequent rehearing. The performance here, which appeared monophonically some time ago, benefits from the richer sonority of the stereo medium and the added tonal depth that also makes the seascapes so memorable.

R.C.M.

**CHABRIER: Bourrée fantasque—See Ravel: Boléro; Ma Mère l'Oye.**

**COPLAND: Billy the Kid: Ballet Suite—See Gershwin: An American in Paris.**

**COUPERIN: Messe à l'Usage des Couvents**  
†Titelouze: Four Versets on "Ave Maris Stella"

André Marchal, organ.

• WESTMINSTER XWN 18674. LP. \$4.98.

This organ Mass is rather less elaborate than Couperin's Mass "for the parishes"; but many of the short sections have the same kind of quiet charm and devotional feeling, and there is considerable splendor in the Offertory. Both this work and the more severe composition by Titelouze are played with his usual skill by Marchal on a seventeenth-century organ at the former Jesuit College at La Flèche. N.B.

**DEBUSSY: La Mer; Prélude à l'après-midi d'un faune**

†Ravel: *Rapsodie espagnole*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON LL 3017. LP. \$3.98.

**DEBUSSY: Trois nocturnes**

†Ravel: *Ma Mère l'Oye*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON LL 3029. LP. \$3.98.

Although these two discs do not constitute a set, it seems advisable to review them together, for exactly the same thing is to be said of both. Ansermet is one of the world's leading interpreters of Debussy and Ravel. He has recorded all four of these works before (some of them several times before), but here his sensitive, erudite, not-too-forceful interpretations are brought up to date with the latest sonic techniques. From this point of view both releases are beyond criticism. From the point of view of performance—well, if you are shopping around for your first records of the masterpieces by Debussy, don't fail to hear what Montoux does with them. A.F.

**DELALANDE: Les Fontaines de Versailles**

†Bernier: *Le Café*

Soloists; Orchestre de Chambre Maurice Hewitt, Maurice Hewitt, cond.

• Epic LC 3487. LP. \$3.98.

*The Fountains of Versailles* is a secular cantata in which gods and goddesses come off their pedestals and join in welcoming Louis XIV back from a journey. Delalande's music here is not quite as rich as in the big sacred works that have been recorded, but there is much fine stuff, as in the air of Ceres and the graceful Chaconne. The performance would have been better than adequate if everybody, including the orchestra players, were always in tune. *The Coffee Cantata* by Nicolas Bernier (1664-1734) is not at all like Bach's. It is a poem in praise of the "fucorable liqueur," the music consisting of an instrumental prelude and three airs, each preceded by a recitative, for soprano, flute, and continuo. A pleasant piece of considerable quality, it exposes the vocalist to the cruel competition of a duetting flute; not many sopranos nowadays can come away unscathed from a contest with a flutist who has a steady breath and a good ear, and Janine Micheau here is, unfortunately, not one of the exceptions. N.B.

**DELIUS: Orchestral Works**

*Brigg Fair; A Song Before Sunrise; Marche Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Fenimore and Gerda; Intermezzo.*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• EMI-CAPITOL C 7116. LP. \$4.98.

Some old friends are here: Beecham, Delius, and some of the British composer's most popular short pieces. There are also some novelties: the *Marche Caprice* and *Sleigh Ride* have never before been available in America. Neither is important Delius, though pleasant. The other pieces are delicate, atmospheric, minor masterpieces. No better introduction to this composer can be imagined. Beecham has been associated with Delius through the years—his pre-war Society sets are his-

Continued on page 60

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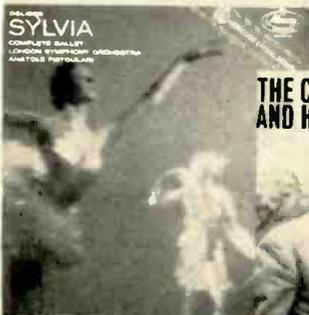


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THE SATURDAY REVIEW, Herbert Weinstock

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toric—and nobody brings to the music this degree of sensitivity, luminous command of the orchestra, and sense of style.

H.C.S.

**DVORAK: *Symphony No. 5, in E minor, Op. 95 ("From the New World")***

Chicago Symphony Orchestra, Fritz Reiner, cond.

• RCA VICTOR LM 2214. LP. \$4.98.

Orchestre National de la Radiodiffusion Française, Constantin Silvestri, cond.

• ANGEL 35623. LP. \$4.98.

Two fine versions of the Dvořák E minor are available here. Silvestri reveals none of the eccentricities that made his recordings of the last three Tchaikovsky symphonies such spectacular examples of misplaced virtuosity. He is steady, adheres to the basic tempos he sets (close to the ones selected by Reiner), and conducts with flair. His is a very exciting version. My own tastes, however, incline toward the Victor disc. For one reason, it has glorious recorded sound, much better than the slightly muffled Angel; and it has correspondingly clearer instrumental definition. Interpretatively, Reiner shapes the elements of the symphony with a stronger hand, and I feel a more cultivated musical mind. There are also Kubelik (London), Szell (Columbia), and Toscanini (Victor) to consider in the way of *New Worlds*, though when it comes to sheer sumptuous recorded sound the new Reiner is miles ahead of the field.

H.C.S.

**ELGAR: *Symphony No. 2, in E flat, Op. 63; Cockaigne Overture, Op. 40***

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

• • WESTMINSTER WST 202. Two SD. \$11.96.

Westminster could take justifiable pride in its monophonic recordings of these two important Elgar works; now its realistic sound has been enhanced and expanded in stereo. Of particular note is the clean response to the percussion instruments. The strings are a trifle light in the Overture, but in the Symphony they emerge with full resonance. Boult's approach to *Cockaigne* and the first two movements of the Symphony is on the cautious side; in the last two movements, however, he gives more positive treatment to the long but often noble score.

P.A.

**GERSHWIN: *An American in Paris***  
†Copland: *Billy the Kid: Ballet Suite*

RCA Victor Symphony Orchestra, Leonard Bernstein, cond.

• RCA CAMDEN CAL 439. LP. \$1.98.

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

Reid Nibley, piano (in the *Rhapsody*); Utah Symphony Orchestra, Maurice Abravanel, cond.

• WESTMINSTER XWN 18687. LP. \$4.98.

• • WESTMINSTER WST 14002. SD. \$5.98.

**GERSHWIN: *Concerto for Piano and Orchestra, in F***

Reid Nibley, piano; Utah Symphony Orchestra, Maurice Abravanel, cond.

• WESTMINSTER XWN 18684. LP. \$4.98.

**GERSHWIN: *Concerto for Piano and Orchestra, in F; Rhapsody in Blue***

Eugene List, piano; Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

• • MERCURY SR 90002. SD. \$5.98.

Three of George Gershwin's principal orchestral compositions receive a wide variety of interpretative and sonic treatment on these five discs.

From the technical standpoint, the performances by Abravanel and the Utah Symphony are excellent. Interpretatively, however, the playing leaves something to be desired—mainly a feeling of abandon, strangely missing from everything but the *Rhapsody in Blue* and the last movement of the Concerto. Elsewhere, everything is very clear but quite straightforward, even sedate. Reid Nibley's piano solos are well handled, though there certainly could be more flash in his playing of the Concerto, which is positively sleepy in the second movement. The engineers have provided clean, transparent monophonic sound, which even allows the banjo to emerge in the original scoring of the *Rhapsody*. The only place they have failed is in *An American in Paris*, where the upper frequencies are markedly distorted. This, however, may have been due to a faulty pressing of the review copy, because the stereo version is exceptionally bright and clear. The two-channel version of the *Rhapsody*—while it is inclined to lose the aforementioned banjo—is remarkable for over-all perspective, in depth as well as breadth.

For the convenience of those who may want only two of the above works in some other monophonic combination, Westminster has considerably coupled *An American in Paris* with the Concerto on XWN 18686, and the *Rhapsody* with the Concerto on XWN 18685.

Musically, Mercury's List-Hanson disc of the *Rhapsody* and the Concerto far outranks the Nibley-Abravanel efforts. Not only does every note come out with perfect clarity but both soloist and conductor infuse everything with a lively spirit, at the same time maintaining a judicious balance between symphonic and jazz elements. While the disc is eminently satisfying sonically, the stereo effect, however, is much less marked than in the Westminster recording, so that there is little appreciable difference between last year's monophonic version (MG 50138) and the new stereo release. This is rather surprising, since Mercury's stereo tape of the *Rhapsody* (MVS 5-47) is among the most startlingly lifelike and wide-range I have encountered.

Bernstein's recordings, made back in 78-rpm days, are completely out of the running. The sound quality is not up to that of many other Camden reissues, and the performances, while acceptable in

most respects, are not distinctive enough to outweigh the sonic shortcomings. Morton Gould's monophonic readings of both *An American in Paris* and *Billy the Kid* on RCA Victor are definitely superior.

P.A.

**GLINKA: *Ruslan and Ludmilla: Overture; Valse fantaisie; A Life for the Tsar: Overture; Jota Aragonesa; Kamarinskaya; A Night in Madrid***

Bamberg Symphony Orchestra, Jonel Perlea, cond.

• Vox PL 10600. LP. \$4.98.

• • Vox STPL 10600. SD. \$5.95.

Although Mikhail Ivanovitch Glinka, the first important Russian nationalist composer, found means for exploiting the characteristic nationalistic music of Spain, as is evidenced by his *Jota Aragonesa* and *A Night in Madrid*, he made his greatest mark when working in the Russian idiom, best displayed on the present disc by his Overture to *Ruslan and Ludmilla* and *Kamarinskaya*. The Overture to *A Life for the Tsar* is more Italianate than Slavic, and the *Valse fantaisie* is interesting particularly as foreshadowing the ballet waltzes of Tchaikovsky, which it must surely have influenced.

Unfortunately, Perlea doesn't get very excited over his assignment. His tempos, especially in *Ruslan and Ludmilla* and *Kamarinskaya*, are decidedly on the slow, deliberate side; and nowhere does he whip up much enthusiasm either in orchestra or in auditor.

Here is one instance where the monophonic version definitely outshines the stereophonic one. Even the record surfaces of the former have a shinier appearance, and the sonics are sufficiently clearer and brighter to offset what little spatial illusion is present in the stereo disc, which is noticeably lacking in clean highs. Furthermore, though the label indicates its presence, *A Night in Madrid* is omitted from the stereo edition.

All in all, Glinka could have been better served.

P.A.

**MENDELSSOHN: *Symphonies: No. 4, in A, Op. 90 ("Italian"); No. 5, in D, Op. 107 ("Reformation")***

Boston Symphony Orchestra, Charles Munch, cond.

• RCA VICTOR LM 2221. LP. \$4.98.

• • RCA VICTOR LSC 2221. SD. \$5.98.

Munch seems perfectly at home in this kind of music, and presents both scores in ultrapolished performances. His ideas about the *Italian* are orthodox, well considered, and thoroughly reliable in execution. Mendelssohn's *Italian* has not lacked good recordings, and this is one of the best. The *Reformation*—mis-labeled D minor on the sleeve and disc; every reference says D major—also receives a fine interpretation, though aside from the second movement it is one of the composer's most solemnly turgid scores, and it is hard to see how any conductor could

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La Procecion Del Rocío, Op. 9  
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The London Symphony Orchestra  
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Mountain Air, Op. 25. Fauré: Fantaisie  
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**MOZART: Concertos for Piano and Orchestra: No. 23, in A, K. 488; No. 16, in D, K. 451**

Rudolf Serkin, piano; Columbia Symphony Orchestra, Alexander Schneider, cond.

• COLUMBIA ML 5297. LP. \$3.98.

Anyone looking for a recording of the A major Concerto is advised to consider this one carefully before making a decision. Up to now the best available ones, in my opinion, have been those by Haskil and Badura-Skoda. Now comes Serkin with a first-class performance, balance that is almost as perfect as in the Haskil, and sound that is as good as in the other two. If I had to split hairs, I would put the Haskil first and the Serkin next, mainly because Serkin's tempo for the Andante seems to be imposed upon the music while Haskil's appears to be imposed by the music, and because his touch in the finale is less percussive than Badura-Skoda's.

Anyone looking for a recording of the D major Concerto need look no further. There isn't any other in the catalogue, and this is a fine one. The neglect of this work is hard to understand. It is broadly conceived, mostly extrovert in character but full of unexpected touches, such as the chromatic modulating passages in the first movement, or the sudden shift to a dance rhythm near the end of the finale. The whole thing has a *brío* and sparkle that make one think of Mozart's operas.

N.B.

**MOZART: Idomeneo, K. 366**

Sena Jurinac (s), Ilija; Lucille Udovick (s), Electra; Richard Lewis (t), Idomeneo; Léopold Simoneau (t), Idamante; William McAlpine (t), High Priest; James Milligan (b), Arbace; Hervey Alan (bs), Voice of Neptune. Glyndebourne Festival Chorus and Orchestra, John Pritchard, cond.

• ANGEL 3574C. Three LP. \$15.94 (or \$11.94).

Mozart's great *opera seria*, composed in his twenty-fourth year, is, except for *Don Giovanni*, the biggest-scaled work he ever undertook. We no longer see it staged very much because the music makes terrific demands upon the singers, because the paraphernalia of *opera seria* are now either outmoded (long secco recitatives, few ensembles, a predominance of high voices) or outlawed (castratos), and finally because the plot moves at a snail's pace.

The priest Varesco, Mozart's librettist, was a fairly talented poet, but he was no dramatist at all. He borrowed the story

not from classical mythology, but from several early eighteenth-century French sources which in turn trace back to the Biblical narrative of Jephtha. King Idomeneo, returning by ship from the Trojan war, saves himself from drowning in a fierce storm by vowing to sacrifice to Neptune the first person he meets when he reaches land. He meets his son, Idamante. In horror he attempts to evade his oath, but Neptune forces him to fulfill it by sending a sea-monster to harass Crete. Just as he is about to sacrifice his son, however, the voice of Neptune rumbles an absolution from the deep. This, in essence, is the plot. I have not indeed mentioned two of the major characters, but they are quite independent of the plot: Ilija, the captive Trojan princess, who wins Idamante; and Electra, daughter of Agamemnon and Clytemnestra, who doesn't.

These elements Varesco strung out in a libretto of heroic length; even with the generous cuts Mozart made in the text, the opera takes well over three hours to perform. There have been a number of attempts in the present century to streamline *Idomeneo*, those of Richard Strauss and Ermanno Wolf-Ferrari being the best known. The Wolf-Ferrari edition had a short career on LP but soon vanished. Strauss's version, which contains long stretches of music composed by himself, is not likely to be resurrected, fascinating though it would be to hear it. Around six or seven years ago the Haydn Society produced a four-record, almost completely uncut *Idomeneo* which included the long ballet music that Mozart wrote for the end of the opera. This recording lacked great singers, but the work was done with a real sense of style and magnitude as well as with a reverence for the *Ur-text* only too rare in recordings of unfamiliar operas.

This sense of reverence is just what is absent from the new Glyndebourne recording. Cuts were inevitable since the recording represents an actual staged version (as the Haydn Society's did not), but the number and kinds of cuts are completely inexcusable. At least seventy per cent of the secco recitative is gone, a great part of the recitative for which Mozart wrote wonderful orchestral accompaniments is also gone, virtually every aria and ensemble has been sliced into, a huge chunk of the great chorus "*Nettuno s'onori*" is missing, even half of the brief subterranean pronouncement of Neptune, the climax of the work, has been left out. All this doesn't merely mean that the listener will miss hearing the tiny, expressive recitative just before *Zeffiretti lusinghieri*, most of the middle section of Electra's tremendous aria, "*D'Oreste, d'Ajaxe*," and dozens of other equally fine things. More importantly, it means that the Glyndebourne version gives an entirely misleading conception of the opera. *Idomeneo* is a vast work, not only of epic size but of epic intention. To pare it down to suit a small opera house and an audience that wants to make the 10:32 back to London is to do it a grave injustice.

The performance? Quite beautiful, but again small-scaled. The Electra of Lu-

cille Udovick is almost perfect technically (she proves once for all that Electra's music *can* be sung), but it lacks even a suggestion of fire: the same is true of the passive Idamante of Léopold Simoneau, whose high voice has to contend with a low-lying part written for a male soprano and ineptly transposed for tenor. Sena Jurinac is so splendid, vocally and dramatically, that it is almost worth the price of the album to have the sections in which she sings. As Idomeneo, Richard Lewis undertakes a role for which he simply does not have the technique. Even with most of the *fioreture* excised from his arias he has a difficult time of it. The chorus is very good, the orchestra reasonably so. The engineering is somewhat thin-sounding. D.J.

**MOZART: Quintets for Strings: No. 5, in G minor, K. 516; No. 3, in C minor, K. 406**

William Primrose, viola; Griller Quartet.

• VANGUARD VRS 1029. LP. \$4.98.

Magnificent performances, beautifully recorded. The Grillers are remarkably homogeneous, not only in style, which is expected of all good quartets, but in quality of tone, which is less common. And Primrose fits in perfectly on both counts. Everybody sings, and everybody knows his function in the ensemble at every moment. Those of us who learned to know the C minor work as the great Serenade for eight wind instruments will probably always regard Mozart's arrangement of it for string quintet as only an arrangement. But it must be admitted that the Grillers make a very persuasive case for it. They bring out, with great sensitivity, all the passion and the pathos in both of these masterpieces.

For the benefit of those who find themselves doing a double take at the photograph on the sleeve, it should perhaps be explained that the caption "Mozart by Rodin" is correct, even though the sculptured head depicted looks exactly like Mahler. It seems Rodin decided that Mozart looked very much like Mahler, whom the sculptor knew. N.B.

**MUSSORGSKY: Pictures from an exhibition (orch. Ravel)**

†Ravel: *Boléro*

Royal Philharmonic Orchestra, Sir Eugene Goossens, cond.

• EMI-CAPITOL C 7120. LP. \$4.98.

**MUSSORGSKY: Pictures from an exhibition (orch. Ravel); Pictures from an exhibition (original version)**

Nadia Reisenberg, piano; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

• WESTMINSTER NWN 18271. LP. \$4.98.

Given a good orchestra, it is very hard to give a bad performance of the Mussorgsky-Ravel *Pictures*. Rodzinski and Goossens have the required orchestras and both men are experienced conductors;

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the results are bound to be fine. On the whole, I find the Rodzinski a little more exciting, the Goossens somewhat better recorded. Yet, paradoxically, while the Westminster disc is a little muffled in sound, some of the details are clearer. The ponticello effects in *Gnomus* are much more to the fore, and stunningly so, than in the competitive disc. This was probably due to microphone placement, for on the whole the EMI-Capitol disc has much more tonal vitality and presence.

Westminster has come up with the fine idea of bracketing the orchestration with the original piano version, played by Nadia Reisenberg, here, as always, the most tasteful and proficient of pianists. It's too bad her recording suffers from a thick-sounding bass that was impossible to tune out. The Goossens filler, Ravel's *Boléro*, moves along at a steady, well-controlled clip, with the conductor maintaining his basic tempo. Very fine, all around, but I would recommend the Westminster disc for the sake of the tauter quality that Rodzinski gets, and also for the interesting coupling, H.C.S.

#### OFFENBACH: *Gaité Parisienne* (arr. Rosenthal)

Boston Pops Orchestra, Arthur Fiedler, cond.

- RCA CANNON CAL 438. LP. \$1.98.

As practically everyone knows, *Gaité Parisienne* is a frothy romp arranged by Manuel Rosenthal from several Offenbach operettas. The present recording of the work, first issued nine or ten years ago on 78 rpm, offered the first complete performance of the ballet on discs. Since it was also one of the earliest recordings to be made on magnetic tape, its transfer to LP at the very inception of the RCA Victor LP catalogue was easy and exceptionally effective. There have been subsequent versions of the complete ballet on records, including a later one by Fiedler and the Pops. They may have slightly superior sonic qualities, but to my way of thinking, none has ever come as close to the true carefree spirit of the music as this one. Now reissued at a bargain price, it still wins my vote as the preferred interpretation. P.A.

#### PROKOFIEV: *Sinfonia Concertante for Cello and Orchestra, Op. 125*

† Rachmaninoff: *Vocalise, Op. 34, No. 14*

Mstislav Rostropovich, cello; Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond.

- EMI-CAPITOL C 7121. LP. \$4.98.

This is the work which Rostropovich introduced to American audiences two or three years ago as Prokofiev's second cello concerto: the change in title is unexplained and the new title is not very apt, for the piece is a full-blown concerto in the romantic virtuoso tradition. It is Prokofiev's last work, completed not long before his death in 1953, but it is based upon another cello concerto written twenty

Continued on page 66



# OPERA

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ty years earlier. It is a rhapsodic piece, extremely rich in thematic material and complex devices for the soloist; its first movement is weak, but the other two are in the great line of a composer whose contributions to the literature of the concerto are outstandingly successful.

The performance, especially that of the solo part, is superb; Rostropovich is the David Oistrakh of the cello. The recording will have to do. A.F.

**PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical")—See Bizet: Symphony in C.**

**RACHMANINOFF: Vocalise, Op. 34, No. 14—See Prokofiev: Sinfonia Concertante for Cello and Orchestra, Op. 125.**

**RAVEL: Boléro—See Mussorgsky: Pictures from an exhibition.**

**RAVEL: Boléro; La Valse; Rapsodie espagnole**

New York Philharmonic, Leonard Bernstein, cond.  
• COLUMBIA ML 5293. LP. \$3.98.

Each of these works has had a multiplicity of fine LP recordings, and the present disc adds to the number. Bernstein has a tremendous flair for music of this sort, and he conducts the three scores with all the fire one would imagine. The Philharmonic plays for him as it does for few conductors; here it sounds like the great orchestra it can be and not always is. Bernstein's interpretation of the *Rapsodie espagnole* falls midway between Ansermet's supple, suave conducting and Reiner's precise, virtuoso approach. Color and rhythm predominate in Bernstein's reading of all three works, and plenty of temperament. The recorded sound is excellent. H.C.S.

**RAVEL: Boléro; Ma Mère l'Oye**  
(Chabrier: *Bourrée fantasque*)

Detroit Symphony Orchestra, Paul Paray, cond.  
• • MERCURY SR 90005. SD. \$5.98.

Here is an instance where a stereo disc gives a stereo tape very stiff competition. On tape, Paray's moderately paced reading of the *Boléro* emerges with the cleanest, least distorted sound I have ever encountered in this work. Because Mercury has not tried to crowd it onto one record side with something else, it also comes out with amazing freedom from distortion in the stereo version. Only the strings lack some of the brightness to be found on the tape; and for once, the disc's surfaces are far quieter than the tape's, where a steady hiss is present. The *Mother Goose Suite*, carefully set forth, and Felix Mottl's admirable orchestration of Chabrier's *Bourrée fantasque*, done to a spirited turn by Paray and his fine orchestra, also compare most favorably with the tape recordings. The stereo effect is less evident in the former, because most of the important music emanates from the left and center, but in the latter it gets full play. P.A.

**RAVEL: Ma Mère l'Oye—See Debussy: Trois Nocturnes.**

**RAVEL: Rapsodie espagnole—See Debussy: La Mer.**

**ROSSINI: Overtures**

*Il Barbiere di Siviglia; La Scala di seta; Guillaume Tell; La Gazza ladra; L'Italiana in Algeri; La Cenerentola.*

Orchestre National de la Radiodiffusion Française, Igor Markevitch, cond.  
• ANGEL 35548. LP. \$4.98 (or \$3.98).

Seven other conductors are included in current lists of LP discs devoted entirely to Rossini overtures. Toscanini has always, of course, occupied the locus classicus; ranged round him on the lower slopes of Parnassus, boasting brighter voices but confessing duller spirits, are Rossi, Galliera, Van Beinum, Dorati, Friesay, and Gamba. Now comes a new Jove to challenge the throne.

After listening and relistening to these six overtures and then comparing RCA Victor LM 2040, I am tempted to shout, "The king is dead, long live the king!" But Markevitch's Rossini does not so much supplant Toscanini's (save sonically) as carry on the Toscanini tradition. The tempos are wonderfully like: graceful and alert (*never* languid) in the introductions; fleet, joyous, shot through with light in the allegros; pyrotechnic in the codas and codettas. And both conductors know, as no one else does, how to build the Rossini crescendo.

The one conspicuous deviation from the Toscanini approach—a highly interesting one—is the prominence given to the martial elements (particularly side drum and triangle) in the overture to *The Thieving Magpie*. By such pointings up of atmosphere (the opera has to do, among other things, with a deserter from the army) Markevitch suggests he knows more of this fine work than the overture. Perhaps some day he will give us the whole thing. D.J.

**SAINT-SAENS: Introduction and Rondo capriccioso, Op. 28—See Tchaikovsky: Concerto for Violin and Orchestra, in D, Op. 35.**

**SCARLATTI: Sonatas for Harpsichord, Vol. 19**

Fernando Valenti, harpsichord.  
• WESTMINSTER XWN 18705. LP. \$4.98.

Another fascinating batch. L. 474, with its innocent beginning, pathetic continuation, and dramatic finish in each half; L. 11, with its highly expressive ornamentation; the seemingly programmatic L. 45, with its sharp changes of mood; the festive L. 240; and L. 483, with its easy-going gaiety—these are perhaps the most striking of the group, but each of the others has something of interest. Valenti seems to be getting even better as he goes along. I have not heard him play more fancifully or with more feeling.

N.B.

**SCHUBERT: Songs**

*Der Wanderer an den Mond; Über Willemann; Der Einsame; Auflösung; Der Kreuzzug; Totengräbers Heimweh; Nachtviole; Frühlingssehnsucht; Geheimnis; Rastlose Liebe; Liebesbotschaft; Im Abendroth; Abschied.*

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.  
• ANGEL 35624. LP. \$4.98 (or \$3.98).

The only matter not to rejoice about here is that Angel does not give us the texts of the songs. One needs the texts in order to savor fully the marvelous things that Schubert, Fischer-Dieskau, and Gerald Moore do with them. *Über Willemann* was the only piece I had never heard before; so far as I know, this is its first recording. It is one of Schubert's "big" utterances, a turbulent, Byronic outburst with a treacherously difficult accompaniment. But the two jewels of the collection are *Totengräbers Heimweh* and *Liebesbotschaft*. The latter, the first of the *Schwamengesang*, is a perfect illustration of Fischer-Dieskau's fabulous legato phrasing; if this be not *bel canto*, then I never writ, nor no man ever sung. The text of the other song does not deserve the condescending attitude of the notewriter: it provided Schubert with a whole drama in miniature, and when, after its tormented opening pages, Fischer-Dieskau comes to the serene resignation of the final phrase—"Ich komme . . . ich komm!"—one experiences something very like catharsis. D.J.

**SCHUMANN: Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 2, in C, Op. 61; No. 3, in E flat, Op. 97 ("Rhenish"); No. 4, in D minor, Op. 120**

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
• WESTMINSTER XWN 2223. Two LP. \$7.96.  
• • WESTMINSTER WST 14013/16. Four SD. \$5.98 each.

The monophonic version here marks the first time in the history of the phonograph that the four Schumann symphonies have been brought together in a single album set. The idea is praiseworthy, but the results disappointing. Generally, Boult either speeds off in a great shower of gravel, as in the Third Symphony, or is curiously listless, as in the slow movement of the First. Normally one of the sanest and most dependable of conductors, Boult is singularly unconvincing as a Schumann interpreter, and his work at best cannot be called much more than routine. Even the heavenly slow movement of the C major, perhaps the most personal effusion Schumann ever penned, is spoiled by Boult's matter-of-fact phrasing and his fast tempo. The stereo versions naturally sound fuller than the monophonic, but as the price differential is staggering and the performances are questionable to begin with, it doesn't much matter. H.C.S.

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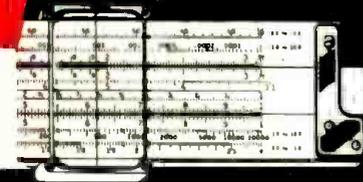
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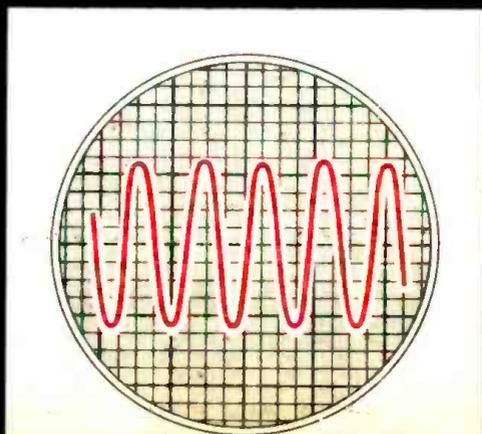
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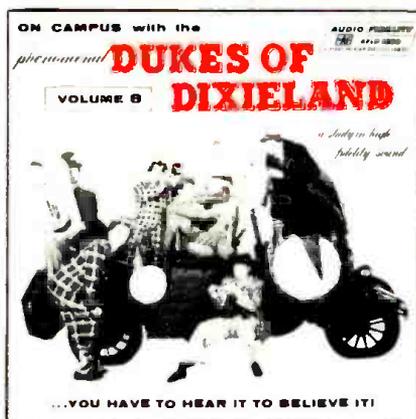


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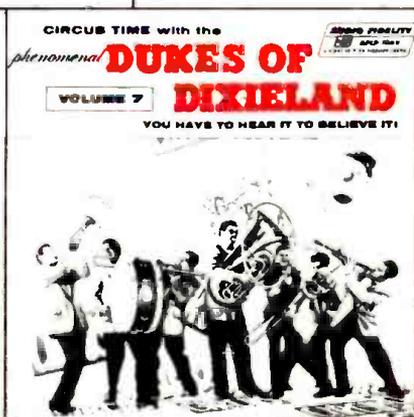
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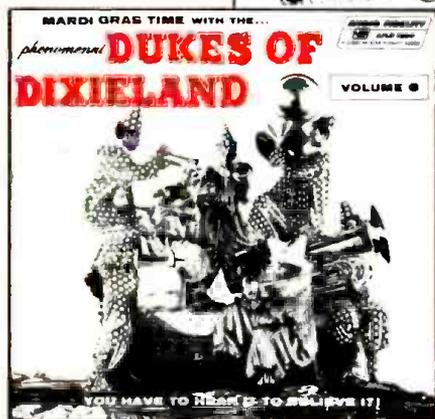
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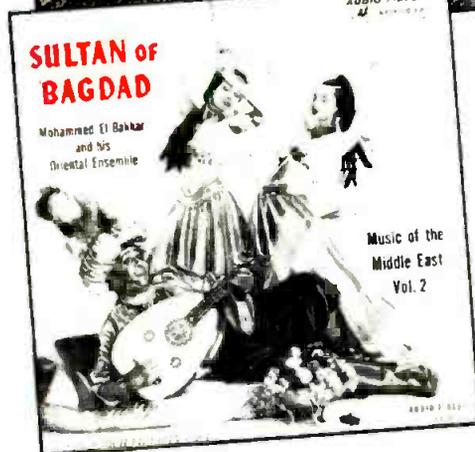
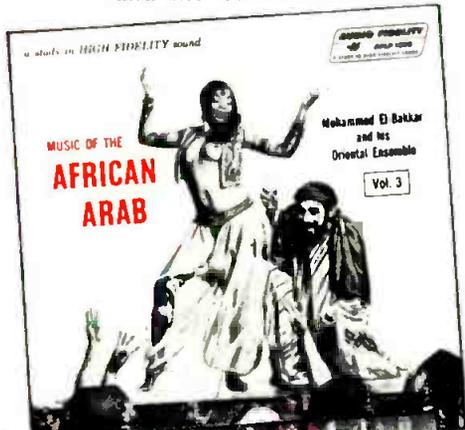
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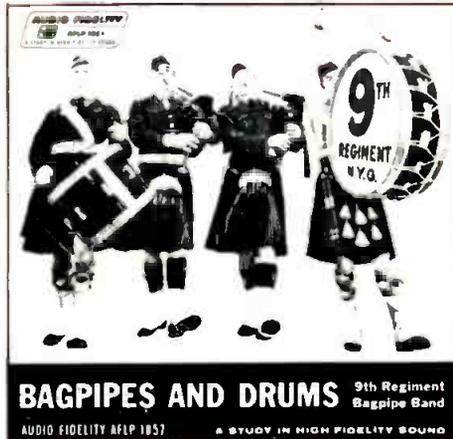
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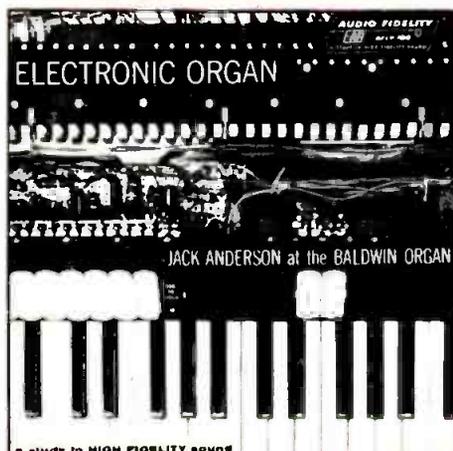
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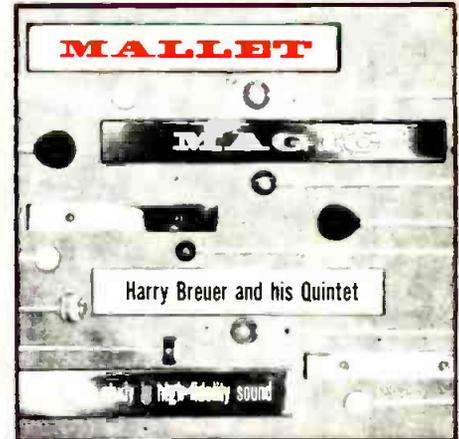
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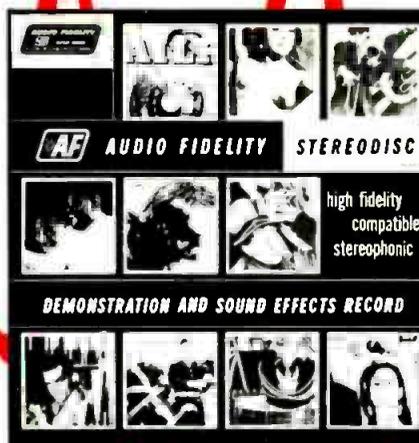


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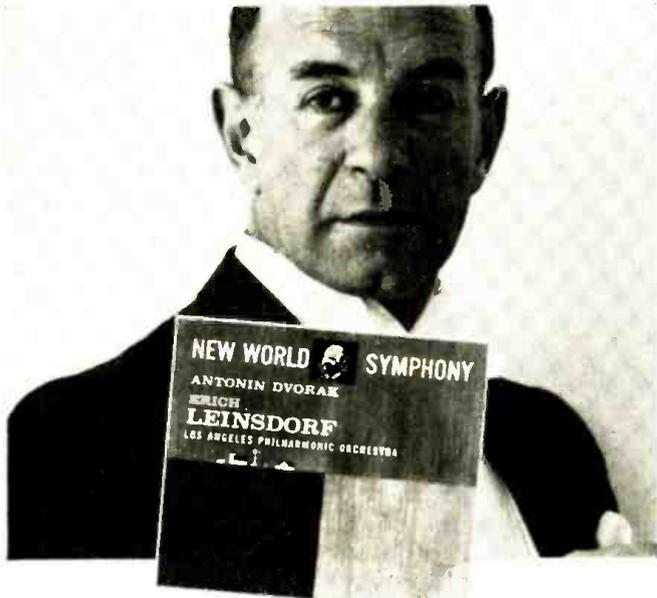
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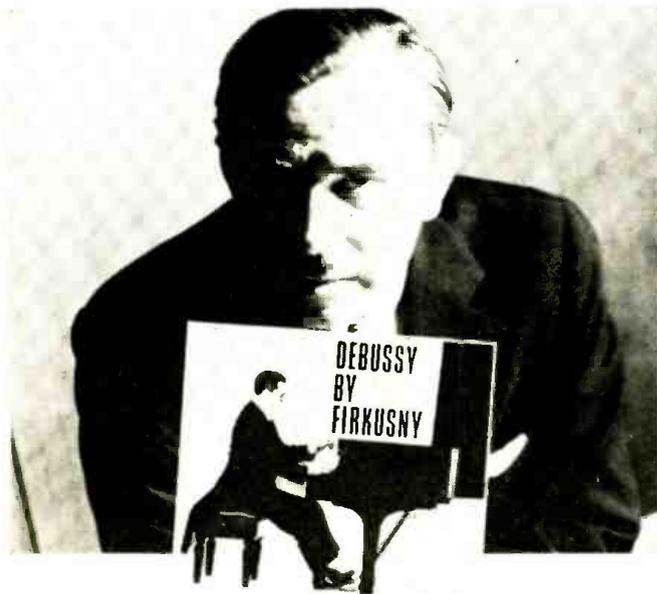
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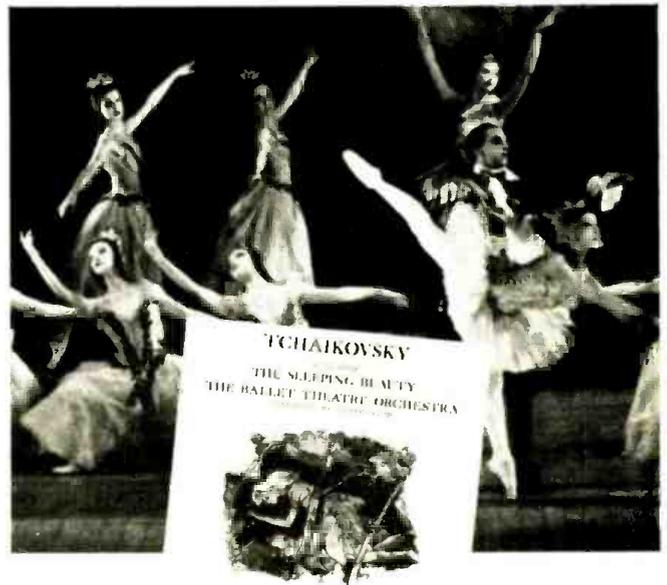
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BBC Symphony Orchestra, Sir Malcolm Sargent, cond.

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There must be something in the temperament of British conductors that makes them particularly well suited to the interpretation of Sibelius' music. For some years now, we have had notable disc performances of the late Finnish master's works by Anthony Collins and Sir Thomas Beecham. Now along comes Sargent, with a reading of the First Symphony that is not only admirably organized and clearly executed but is also vibrantly dramatic. All this is accomplished without distorting any of the phrase lines or sobbing over the more sentimental passages,

as so many conductors are wont to do. Altogether, it is a most refreshing, stimulating, and well-reproduced interpretation, one that ranks with the best. P.A.

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Cento Soli Orchestra of Paris, Rudolf Albert, cond.

• • OMEGADISK OSL 8. SD. \$5.95.

Not having heard the present work in its tape version and having previously encountered Albert (a young German conductor, known primarily as a specialist in contemporary music) only in a monophonic taping of Stravinsky's *Fire Bird* and *Symphony in C*, I was only partially prepared for the powerful impact of what is surely the most "balletic" of all recorded *Pétrouchkas* to date. That isn't to say it

is "better" than Ansermet's and perhaps a few other more symphonic-poetic readings: for one thing, the orchestral playing here (and Yvonne Loriod's solo piano part) is less refined and subtle; for another, the extremely sharp-focused and more strongly differentiated than smoothly blended stereo recording is sonically less attractive than London's, for example, although it does expose more clearly every inner detail of the phenomenally intricate scoring. Moreover, Albert's generally slower tempos and almost cold-blooded rhythmic precision strip the music of much of its sensuous and romantic appeal. Yet, except from the composer himself (and not always even from him), I have never heard a performance which penetrated more deeply into the essential nature—and drama—of the work as a whole and of its puppet-tragic ending in particular. R.D.D.

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

†Saint-Saëns: *Introduction and Rondo capriccioso, Op. 28*

Igor Oistrakh, violin; Pro Arte Orchestra, Wilhelm Schuechter, cond.

• ANGEL 35517. LP. \$4.98 (or \$3.98).

Igor Oistrakh may someday surpass even his famous father. The young man's performance of both works on this disc is exceptionally fine; technically it is flawless, tonally it is warm and highly polished, and interpretatively it has a rich glow. Perhaps a few subtleties that might be forthcoming from a Heifetz or a Grumiaux are missing, but they are not noticeable. Most of the customary cuts in the first and third movements of the *Concerto* are observed, but one or two have been restored (Grumiaux's is the only uncut recording). Schuechter's accompaniments are discreet, yet not too self-effacing, and the reproduction is clear and sensitively balanced. This disc belongs among the leading versions of both works. P.A.

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

Chicago Symphony Orchestra, Fritz Reiner, cond.

• RCA Victor LM 2216. LP. \$4.98.  
• • RCA Victor LSC 2216. SD. \$5.98.

In every way but one this is a finer *Pathétique* than the recent one conducted by Dimitri Mitropoulos. The stereo engineering has a rich beauty that makes the rival Columbia SD sound gummy and rough-hewn by comparison. The two-channel effects, true enough, are not so obviously discernible nor so novel, but they are handled with far greater sensitivity and are calculated to give pleasure in repeated listenings.

Reiner's performance has style, restraint, and devotion—he obviously loves this music. All these qualities are conspicuously absent from the Mitropoulos reading. The last movement takes Reiner

Continued on page 76

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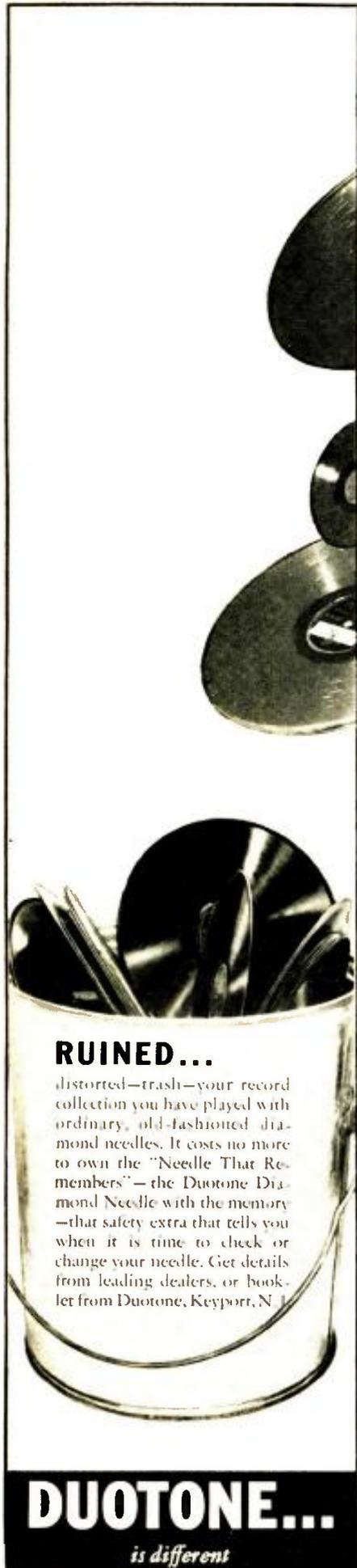
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several minutes longer to perform not because he drags the tempo—both tempos are approximately the same—but because of the loving care with which he observes Tchaikovsky's markings. Thus he holds the final chord a full twenty seconds, as against Mitropoulos' perfunctory eight. What this reading lacks, however, and what the other has, is a sense of *clan* in the middle movements. The 3/4 "waltz" doesn't swing along as it ought. The third movement is far better, but even here the dotted rhythms need more bounce and incisiveness at the start (they gain wonderfully as Reiner gathers fire from his men).

RCA Victor's monophonic edition of the symphony is excellent, but this is a work which gains significantly from stereo reproduction. D.J.

**TITELOUZE:** *Four Versets on "Ave Maris Stella"*—See Couperin: *Messe à l'Usage des Couvents*.

**VERDI:** *Simon Boccanegra*

Victoria de los Angeles (s), Amelia Grimaldi; Giuseppe Campora (t), Gabriele Adorno; Tito Gobbi (b), Simon Boccanegra; Paolo Dari (b), Pietro; Boris Christoff (bs), Jacopo Fiesco; Walter Monachesi (bs), Paolo Albiani. Chorus and Orchestra of the Rome Opera House, Gabriele Santini, cond.

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*Simon Boccanegra* has perhaps the most fascinating history of all Verdi's operas. Composed in 1857, just before *A Masked Ball* and therefore at the height of Verdi's middle period, it was a resounding flop. The trouble was in part with the baroque complexity of Piave's libretto, based on a story so difficult to clarify that the synopsis accompanying this album covers eight columns and three large folio pages. (I must beg to be excused from attempting the same task in this review.) Verdi was too busy producing masterpiece after masterpiece—*Un Ballo, Forza, Don Carlos, Aida*, the Requiem—to worry much about *Boccanegra's* failure, yet the towering figure of the fourteenth-century Doge of Genoa continued to haunt his imagination. He had always wanted to compose a *King Lear*, but in 1881, instead of starting a new work, he turned back to his almost quarter-century-old *Lear*-like opera. To Arrigo Boito, who for some years had been offering to do a libretto for him, Verdi sent Piave's old libretto; and, reluctantly but nobly, Boito made an effort at the impossible task of patching it up. Though he failed, he nonetheless provided Verdi with the incentive to revise thoroughly his old score. More important yet, Boito invented a whole new scene, the long and magnificent Council Chamber Scene, which Verdi set to music as ferociously passionate and breathtaking as anything in the *Otello* that was to come six years later.

We have then, manifestly, a strange mixture of styles in *Simon Boccanegra*. Perhaps the most graphic contrast be-

*Continued on page 75*

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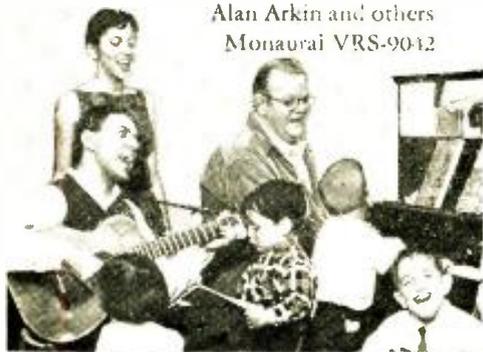
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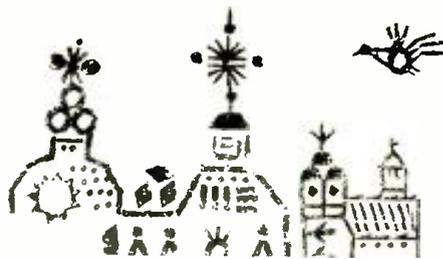
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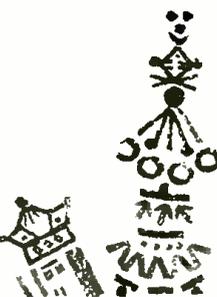


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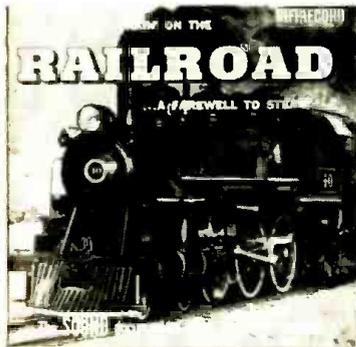
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tween the original score of 1857 and the work of 1881 is to be seen at the opening of Act II: the evil Paolo prepares to poison Boccanegra in the very accents of Iago's great monologue; suddenly, with the entrance of Fiesco, the listener is plunged from the state of rapt attention that late Verdi perhaps alone among dramatic composers can produce into the world of *Il Trovatore*. Now the world of *Il Trovatore* is by no means despicable—but the plunge is a bit unnerving. This, I would suppose, is one reason why *Boccanegra* has never held the stage steadily (the Metropolitan has tried several times to resurrect it). Another reason is the predominant gloom of atmosphere, accentuated by Verdi's dark instrumentation and the use of no fewer than four bass-baritone voices in key roles. But if the opera's unpopularity is understandable, it is also most unfortunate. For there is not a dull phrase, not a dull bar in it, from beginning to end.

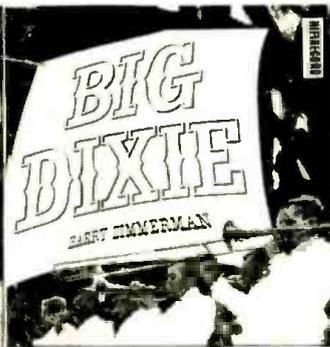
The now-vanished Cetra recording of some years ago did this music ample justice. Paolo Silveri was the nobly eloquent Boccanegra, and the Amelia Grimaldi (née Maria Boccanegra) was a very young soprano who has since come into her own—Antonietta Stella. I remember particularly the inspired playing of the often mediocre Radio Italiana Orchestra. In this respect especially, perhaps, this album does not measure up to its predecessor. Santini does not get the exactitude and delicacy from his men that Pradelli did from his. I particularly miss these qualities in the great seascape that Verdi begins to paint in the orchestral introduction to Act I and continues in the undulating accompaniment to Amelia's aria (the opera is almost as filled with the sense of the sea as *Pelléas*). On the other hand, the newer recording techniques add a dimension that was lacking in the Cetra, especially in the rushing strings and wild trumpets of the Council Chamber Scene. Tito Gobbi is a rather sterner, more remote Boccanegra than Silveri—but what a splendid actor he is! He marks beautifully the Boris-like distinction between Simon the tormented private personality and Boccanegra the public figure, former Corsair, and present perilously situated ruler. As his daughter, Victoria de los Angeles brings to her role an art almost too exquisite for some of the turbulent music she has to sing. But there is something peculiarly attractive and right in this jewel-like sound gleaming through the prevailing dusk of the opera. Boris Christoff, as Boccanegra's sworn enemy, the patrician Fiesco, has a voice of sandpaper roughness, and, like sandpaper, it grates; but he can on occasion muster a handsome mezzo-voice as he proves both in "*Il lacerato spirito*" (with its low F sharp as solid as Gibraltar) and in the second part of the fine last act duet with Gobbi. The important thing is that he convinces dramatically, as does Walter Monachesi as Paolo. Giuseppe Campora alone is a disappointment in this otherwise distinguished cast, and even he rises to his part's big moments.

*Continued on page 82*

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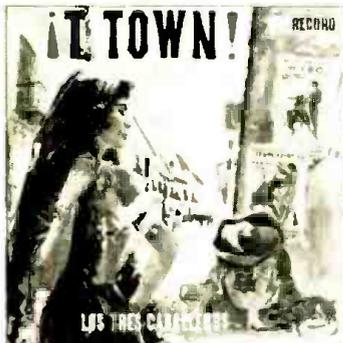
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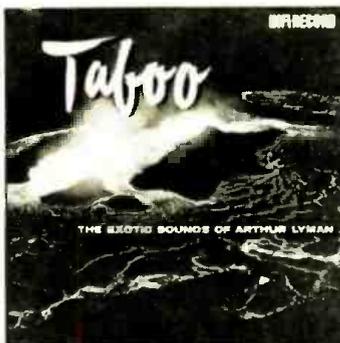
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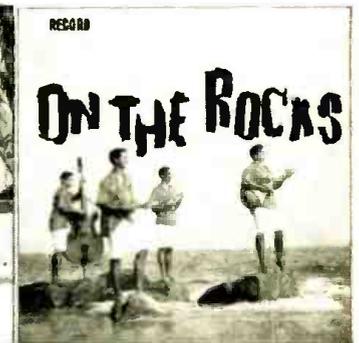
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FIVE YEARS AGO it would have been necessary to explain at length the history of *The Threepenny Opera* and its creators. Weill had, of course, become well known as the composer of several successful Broadway shows, but few in this country knew that Bert Brecht was the most interesting German playwright of his generation. Now, as I write, Marc Blitzstein's version of *The Threepenny Opera* is about to go into its fourth year at the off-Broadway Theatre de Lys, and the stature of this Brecht-Weill collaboration is no longer a fancy in the minds of a few intellectuals and a handful of German refugees. We have here one of the few masterpieces of our time, and we have it in a wonderful recording.

For Brecht and Weill, the two-hundredth anniversary in 1928 of the original *Beggar's Opera* provided both the perfect occasion and the perfect vehicle for the expression of their social and artistic ideal. Using the characters and the situations of John Gay's opera, introducing (in the German translations of K. L. Ammer) some of François Villon's verses, all transfigured by his own very special mastery of German, Brecht created an unforgettable stage image of the world as he unflinchingly saw it. Weill was the perfect partner. The text setting is such that Brecht's shark-toothed lines and Weill's memorable tunes are completely inseparable. The music seems almost shockingly simple, cleaner than the music-hall songs from which its main features are derived, much less complex rhythmically than the jazz from which some of its textures and sonorities are taken. The general effect is one of the most fastidiously calculated vulgarity. If music can sound mean and grubby, this is it: the creation of this manner to match Brecht's cynical and sentimental world is a master stroke of the imagination, the execution of the whole a landmark in human skill.

Columbia's album, recorded in Berlin early this year under the personal supervision of Weill's widow, Lotte Lenya, is complete musically, but just about all the spoken dialogue is omitted. Two numbers are included that were left out of the published score: one is Mrs. Peachum's *Ballad of Sexual Dependency*, which was restored for the De Lys revival; the other is a pseudo-operatic jealousy *scena* for Lucy, which has never been done previously. The *Barbara Song* is given back to Polly; but *Pirate Jenny*, originally placed in the first act as part of the entertainment provided by Polly at the wedding, is placed in the familiar and more effective context of the Act II whorehouse scene, where it is sung by the real Jenny. Throughout, more verses are included than is customary in the theater, though in the *Moritat* and the *Solomon Song* fewer are sung than are printed in the text of the play.

Not only does the dramatic and verbal shape vary somewhat from what is likely to be familiar to American listeners, but

the whole style of performance is different. Although the tempos seemed startlingly slow, when I checked them I found that, with one exception, they were slightly faster than the metronome marks indicate. The breadth that the work gains allows for greater declamatory force. In general the German actors seem to take the piece more seriously than their American counterparts; and the orchestra from the Berlin Radio makes sounds that hardly resemble at all the wheezings of the Lewis Ruth Band, still to be heard on the thirty-year-old Telefunken recording, nor the carefully studied approximations of these sounds that have generally been made by bands in more recent performances. Instead, the playing is fastidious



Lenya and Brücker-Rüggeberg.

and polished, and the results are most persuasive: the orchestration (itself a miracle of economical workmanship) for the bizarre little ten-man band is put into its proper perspective as a deliberately borrowed foreign element, and no attempt is made to suggest a nonexistent kinship with real jazz style.

Now, the individual performances: the senior Peachums are wonderful. Trude Hesterberg is an old hand at this sort of thing, and every note and word she produces is something to be cherished. Trenk-Treibtsch is a hard-boiled and angry "Beggar's Friend," effective and exciting, though I find he penetrates less profoundly into the role than did its creator, Erich Ponto, who can be heard on the Telefunken record. Erich Schellow, the Macheath, can hardly sing at all, but unless you insist on listening with your eyes glued to the score you won't notice this defect. His is the most rhythmic declamation of all to be heard on the records, and his grasp of the part seems ideal. I am not quite sure I understand Johanna von Koczian's reading of Polly Peachum. In her farewell to Macheath and in the *Jealousy Duet* she portrays to perfection Polly's sweetness and vivaciousness, but she chooses to do the *Barbara Song* on the edge of a leer that leaves me

most uncomfortable. It may be that in a complete performance this gifted young actress could reconcile the conflicting elements of her interpretation, but on records, with only the songs to go by, I remain puzzled and unconvinced.

Lenya's performance as Jenny becomes broader with repetition, and in certain details such as the "hoppla" at the end of *Pirate Jenny* becomes less effective for the broadening. There is no doubt, however, that Lenya remains a great and fascinating theatrical personage. I cannot imagine her being surpassed in her impassioned treatment of the Act II finale, and her singing with Schellow of the *Procurer's Ballad* is of a warmth and humor that make it perhaps the greatest thing on these records. All the minor characters are fine, too, particularly Wolfgang Neuss as the Street Singer. As usual, Brücker-Rüggeberg cannot be praised too extravagantly for his intentions and achievements.

Aside from the first two numbers following the Overture, where the voices rather swamp the accompaniment, and the *Barbara Song* in which Polly sounds sharply sibilant, Columbia's sound is excellent throughout. And the album is a handsome affair. There are thirty-six pages of reading matter and pictures—of which the most useful portions are the libretto with a rather drab translation, and an excellent essay on *The Threepenny Opera* by David Drew, Weill's biographer-to-be. The album itself was designed by Ben Shahn, and as a bonus there is also a Shahn poster, "suitable for framing" as they say.

Both an M-G-M record offering a faithful and enjoyable reproduction of *The Threepenny Opera* as it sounded at the Theatre de Lys some years ago, and the famous Telefunken record are valuable, but neither anticipates in completeness or quality the accomplishment of Columbia's brilliant new album.

CARL MICHAEL STEINBERG

### WEILL: *Die Dreigroschenoper*

Trude Hesterberg, Mrs. Peachum; Johanna von Koczian, Polly Peachum; Inge Wollberg, Lucy Brown; Lotte Lenya, Jenny; Willy Trenk-Treibtsch, Mr. Peachum; Erich Schellow, Macheath; Wolfgang Neuss, Street Singer; Kurt Hellwig, Paul Otto Kuster; Josef Hansmann, Martin Hoepfner, 4 Gangsters; Günther Arndt Chorus, Sender Freies Berlin Orchestra, Wilhelm Brücker-Rüggeberg, cond.

- COLUMBIA O2L 257. Two LP. \$9.98.
- COLUMBIA O2S 201. Two SD. \$11.98.

**Editor's Note:** Since at the time of this writing Mr. Steinberg was not equipped to play stereophonic discs, we asked R. D. Darrell for his opinion of the stereo version. Mr. Darrell writes us that it provides an even greater immediacy in the larger ensemble scenes and significantly more plastic delineation of inner details than does the monophonic edition.

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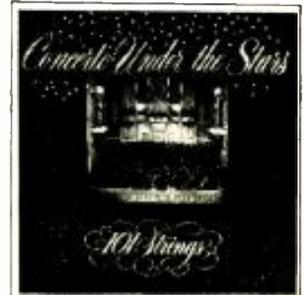
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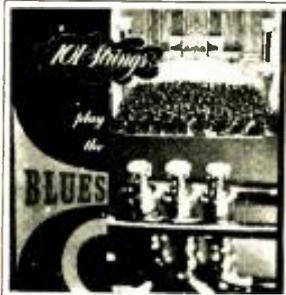
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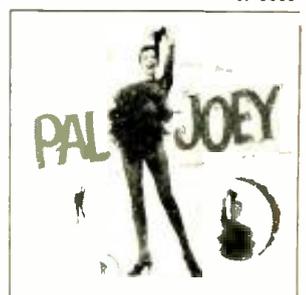


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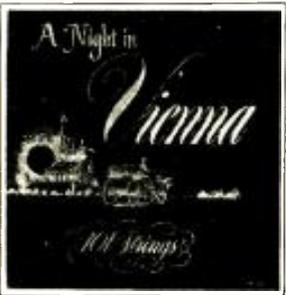


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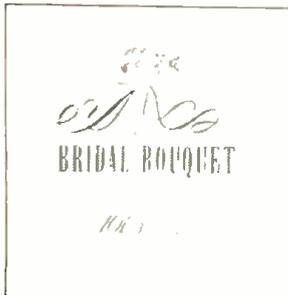
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Continued from page 78

EMI-Capitol is to be warmly commended for continuing the Angel tradition of elegant packaging. The factory-sealed album contains a brochure with good notes, a fairly good translation, and some handsome woodcuts. I am unhappy only about the misleading method of numbering the labels, which ought to be abandoned pronto. D.J.

**WALTON: Symphony, in B flat minor**  
 Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
 • • WESTMINSTER WST 14012. SD, \$5.98.

Although twenty-three years old and among the dozen best symphonies written

in this century, this complex and wonderfully imaginative score has been unaccountably neglected by the record companies. For about fifteen years, if one got to know the Walton Symphony at all, it was by reading the score and playing the pre-war English Deccas by Sir Hamilton Harty and the London Symphony.

The second recording of the symphony, by the composer, was a disappointment in several ways, but this third try seems to be a durable success. Boult has the style well assimilated, and his balance of stress between the contrasting rhythmic insistence and lyricism of Walton's idiom leads to the kind of integration needed to fuse Walton's thematic elements into a unified work of art. This is powerful music, and Boult gives us all of its impact.

Stereophonically, the disc provides an

all but ideal example of the way in which the new medium clarifies the textures in works for large orchestras. If you have played the earlier recordings, you will hear things in this that they failed to capture; and if you are unfamiliar with the symphony, its discovery should provide impressive satisfactions. R.C.M.

**WEINBERGER: Schwanda: Polka and Fugue—See Bizet: Symphony in C.**

## RECITALS AND MISCELLANY

**VLADIMIR ASHKENAZY: Piano Recital**

Rachmaninoff: *Variations on a theme by Corelli*, Prokofiev: *Sonata for Piano, No. 7, in B flat, Op. 83*, Liszt: *Mephisto Waltz No. 1; Feux follets*.

Vladimir Ashkenazy, piano.  
 • ANGEL 35647. LP. \$4.98 (or \$3.98).

Ashkenazy has been represented in the American catalogues by only one previous disc, devoted to Chopin (the F minor Concerto and some solo works). It contained some admirable playing, but nothing on the order of what is heard here. The young Russian pianist, who will make his first visit to America this season, on this record sounds like a major artist. He has style, sensitivity, and all the technique in the world. In addition, he has a singing tone. In each of the pieces on this disc the playing is of a piece: it has line, planning, and continuity. Ashkenazy's style is not as big and massive as, say, Fleisher's or Cliburn's; he often makes his point by underemphasis and suggestion. Yet he can rise to the big moments, as his performance of the Prokofiev Sonata in B flat proves. He takes a very fast clip in the finale (most Russian pianists do) and holds it unflinchingly without missing a note. His Rachmaninoff is crisp and assured, his Liszt a remarkable, though not showy, exhibition of controlled fireworks. One anxiously awaits his arrival. The guess here is that Ashkenazy is going to make a sensation. H.C.S.

**E. POWER BIGGS: "The Organ"**

E. Power Biggs, organ.  
 • COLUMBIA DL 5288. LP. \$10.00.

A most interesting introduction to the history and structure of the organ. A thirty-nine page booklet offers, among other things, a historical sketch by Emanuel Winteritz of the development of the instrument from ancient times through the baroque period, with fine pictorial illustrations; a technical discussion of modern organ construction by the Dutch organ-builder D. A. Flentrop, with diagrams and photographs; and a note about the organ in America by John McClure. On

Continued on page 84

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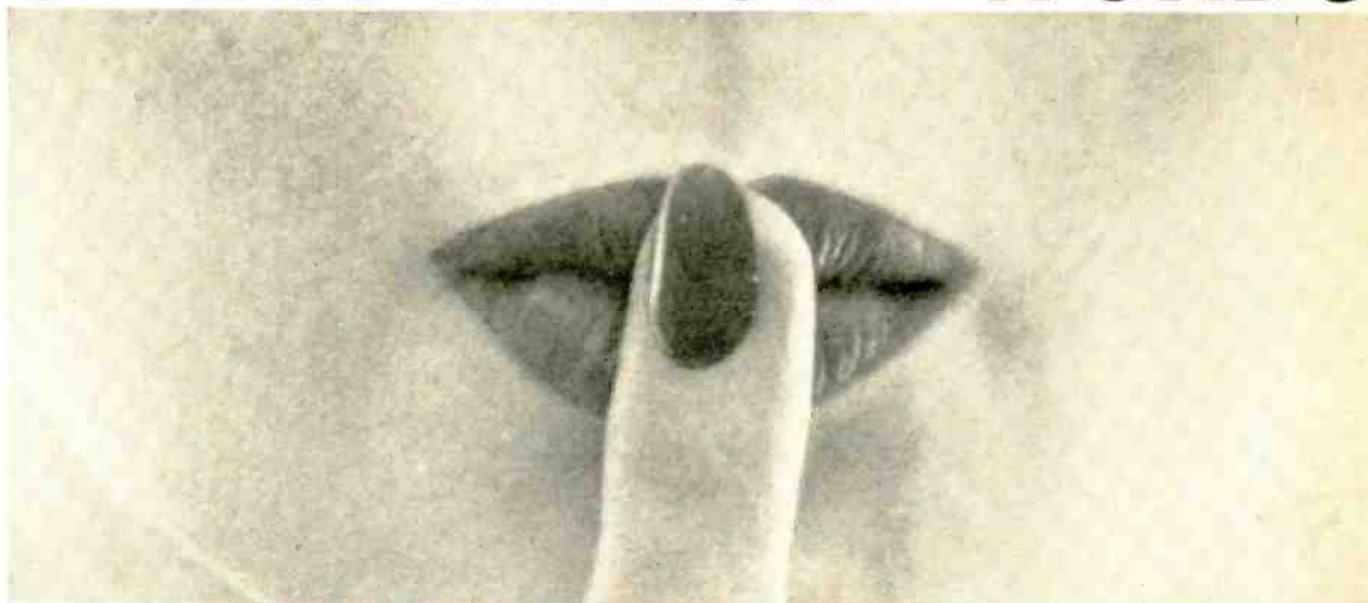
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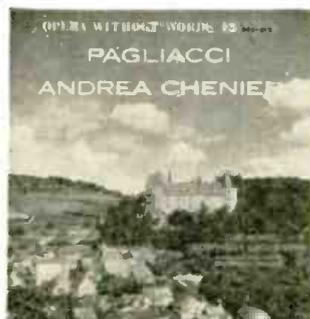
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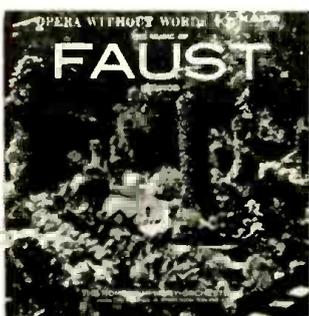
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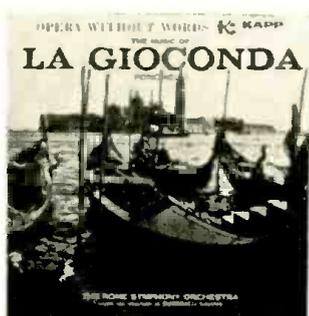
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the record Mr. Biggs gives a lecture demonstration covering some of the points touched on by Messrs. Winternitz and Flentrop. His main thesis is the superiority of the "classic" organ over the "romantic" one for playing not only old but modern music. It is of course impossible to do justice to so huge and complicated a subject on one disc, but the material offered here, nicely selected and beautifully presented, makes an excellent beginning. All the "classic" organs used on the record sound marvelous. The only criticism I have of this handsome job is that the pieces from which Biggs plays tantalizing excerpts are not identified; the practically blank page at the end of the text matter could have been used for this purpose. N.B.

#### BOSTON WOODWIND QUINTET

Telemann: Suite in D: Overture. Reicha: Quintet for Wind Instruments, in E flat, Op. 88, No. 2. Piston: Quintet for Wind Instruments.

Boston Woodwind Quintet.

• • Boston BST 1005. SD. \$5.95.

The floridly lyrical, if somewhat old-fashioned, Reicha Quintet has been recorded before in LP, as has the short but superbly vital Telemann Overture (once done for Parlophone in England by the London Baroque Ensemble); but the jauntily engaging Piston Quintet, commissioned by the Elizabeth Sprague Coolidge Foundation and given its premiere by the present ensemble at the

Library of Congress in 1956, is new to records of any kind. The noteworthiness of this release, however, lies less in its unpretentious musical attractions than in its peerlessly authentic stereo recording of the finest wood-wind playing one is likely to hear anywhere in the world today. Certainly never before (except in the simultaneously released Boston SDs of a Dvořák Serenade and Tchaikovsky Sextet) have the bitter-sweet timbres of flute, oboe, clarinet, bassoon, and French horn been more piquantly contrasted and deliciously blended in freely floating re-produced sound.

And it may be even more significant that such a triumph as this could have been produced so early in the stereo disc era by one of the comparatively small, independent manufacturing companies. If other "minor" labels can emulate Boston's command of top-rank exponents, unexaggerated stereo recording techniques, and faultless disc processing, their contributions to the new medium's repertory promise to be even more richly rewarding than those to the LP discographies of recent years. R.D.D.

#### REY DE LA TORRE: "Virtuoso Guitar"

Rey de la Torre, guitar.

• Eric LC 3479. LP. \$3.98.

Notable for the Villa Lobos *Choros* No. 1 alone, this collection also contains short works by four other composers and gives an entire side to the Sonata for Guitar, Op. 15 of the Italian master Mauro Giuliani, recorded here for the first time. It is an attractive work, worth discovering—especially in a performance as fine as this. R.C.M.

#### ALFRED DELLER: "English Lute Songs and Six 'In Nomines'"

Alfred Deller, countertenor; Desmond Dupré, lute; In Nomine Players.

• Vanguard BG 576. LP. \$4.98.

Of the songs there are five by John Dowland, two by Thomas Campion, and one each by Francis Pilkington, Philip Rosseter, John Danyel, and Thomas Morley, as well as the anonymous *Have You Seen but a White Lillie Grow*; the *In Nomines*'s (a type of instrumental fantasy) are by John Bull, Thomas Tomkins, Robert White, Christopher Tye (two), and John Taverner. The songs are nicely varied, ranging in mood from the doleful gliding of Danyel's *Chromatic Tunes* to the gay spirit of the Morley song, which begins "Will ye buy a fine dog with a hole in his head?" Deller sings with his customary cool perfection. I found the instrumental pieces even more fascinating, for their rhythmic and textural qualities; they are splendidly played. N.B.

#### LILY PONS: "The Art of Lily Pons"

Arias from *Lakmé*, *Lucia di Lammermoor*, *Rigoletto*, *Diunrah*, *Die Entführung aus dem Serail*, *Il Barbiere di Siviglia*, *Mi-*

Continued on page 86

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gnon, *Le Coq d'or*, *Zémire et Azor*, *Floridante*, *Alessandro*, *Phoebus and Pan*. Songs by Ponce, Dell'Acqua, Fauré, Debibes, Debussy, Hüe, Liadoff, Liszt, Bishop, and Pergolesi.

Lily Pons, soprano; Frank LaForge, piano; various orchestras.

• RCA CAMDEN CBL 101. Two LP. \$3.96.

To listen through four LP sides of coloratura warbling, much of it accompanied by an obbligato flute, can be something of an unnerving experience. However, as the above list suggests, Lily Ponsians will find much in this album to please them. None of the recordings is later than 1940. The "Bell Song," Lucia's Mad Scene,

and the Rigoletto pieces ("Caro nome" and "Tutte le feste") date from 1930-31. She re-recorded a fuller and far more satisfactory version of the Mad Scene some years later for Columbia, and her later recording of "Caro nome" for Columbia is also preferable to the one in this collection. But to be found here are some of her best things: the "Shadow Song" from *Dinorah*, "Durch Zärtlichkeit" from *The Abduction from the Seraglio* (in French, of course), the Polonaise from *Mignon*.

Pons was never simply a singer. She was, and still is, a theatrical personality. There were a number of contemporary coloraturas who could toss off rondades better than she could (Miliza

Korjus, for one) and one or two who were finer, more delicate musicians—Lina Palinghi comes first to mind. But no one quite matched her as a stage presence. Only occasionally do her recordings give a hint of the exuberance and color she exuded, best typified here by the rollicking duet "Dunque io son" from the *Barber*, in which she shares honors with Giuseppe de Luca.

The excursions (or rather "incursions") into French art song are spectacularly bad, and the selections from Handel and Bach not much better. But this only proves how well Pons knew her limitations in confining herself largely to the opera house.

Most of the dubbings are very well executed. D.J.

#### FRITZ REINER: "Spain"

Chicago Symphony Orchestra, Fritz Reiner, cond.

• RCA Victor LM 2230. LP. \$4.98.  
• • RCA Victor LSC 2230. SD. \$5.98.

Played with the Central European approach to rhythm and color of a true Magyar Sevillano (the central episode of *Navarra* becomes a waltz, the Corpus Christi procession moves on the double quick), Reiner's performances lack the transparent textures, the light and supple pulse, and the feeling for accent necessary in any authentic representation of the Spanish idiom.

Monophonically, the sound is full and booming. Stereo cleans up some of the excessive reverberation and clarifies the instrumental lines, yielding a disc with a rich, big-ensemble sound that would be exactly right for Richard Strauss.

R.C.M.

#### PAUL ROBESON: *Recital*

Parry: *Jerusalem*. Robinson: *The House I Live In*. Anonymous: *Water Boy*; *Shenandoah*; *Deep River*; *John Brown's Body*; *Sometimes I Feel Like a Motherless Child*; *Get on Board, Little Children*; *Loch Lomond*; *Drink to Me Only With Thine Eyes*; *Joshua Fought the Battle of Jericho*; *All Through the Night*.

Paul Robeson, bass; Harriet Wingree, piano; Chorus and Orchestra.

• VANGUARD VRS 9037. LP. \$4.98.

At sixty-one Paul Robeson has lost little of the splendor of his generous bass voice. The singing is somewhat less stirring than formerly, but this is partially the fault of the selections—one misses such passionate songs of protest as *Old Man River*. There is caution, too, in the vocal range, which rarely extends beyond A below middle C. But what one hears well deserves the accolade of the San Francisco critic who characterized Robeson's voice as "the greatest natural basso of the present generation." The simplicity of utterance, the purity of diction (it is a delight to hear the poetry of Blake and Jonson so finely projected), the joy and tenderness of *Get on Board*, *Little Children*, all remind one that

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# 13

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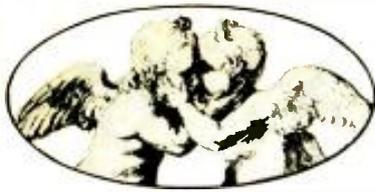
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in A Major, Op. 92  
Philharmonia Orchestra. Guido Cantelli, Conductor. Angel S 35620



Robeson is a great actor as well as a fine singer.

The choral and orchestral accompaniments are, unhappily, pretty bad—the former consisting largely of a dozen voices which join in spasmodically (*le mot juste*) with some glee club crooning. The engineering is too close-up for my taste. D.J.

**EGIDA GIORDANI SARTORI: "Harpichord Masters of the Seventeenth Century"**

Frescobaldi: *Toccata prima dal secondo libro; Aria detta la Frescobaldi; Partite 12 sopra l'aria di Ruggiero*. M. Rossi: *Toccate e Correnti*: Seventh and Tenth *Correnti*: Seventh *Toccata*. Pasquini: *Toccata con la scherzo del cuoco; Partite diverse di Folli*. A. Scarlatti: *Toccatas*: in A; in G minor.

Egida Giordani Sartori, harpsichord.  
• Epic LC 3480. LP. \$3.98.

I have heard Signora (or is it Signorina? the liner is silent about her) Sartori only as a continuo performer up to now, and so was not prepared for the unusually high caliber of her playing here. She can make a musical line live and breathe, her rhythm has pep, and she plays with the kind of freedom that comes from a thorough knowledge of the material. In the Frescobaldi *Toccata* she is perhaps a little too free, but at least she errs in the right direction. There is much to admire in these well-chosen examples of Italian baroque keyboard music—the mournful beauty of the Frescobaldi *Toccata*, the charming flow of the Rossi *Correnti* and the startling harmonic progressions of his powerful *Toccata*, Pasquini's delightful and imaginative variations on the two-note song of the cuckoo, and the bold and idiomatic writing of the Scarlatti pieces. N.B.

**GEORGE SZELL: "Russian Orchestral Program"**

Tchaikovsky: *Capriccio italien*, Op. 45. Borodin: *Prince Igor: Polovtsian Dances*. Rimsky-Korsakov: *Capriccio espagnol*, Op. 34. Mussorgsky: *Khoranshechina*: Prelude to Act I.

Cleveland Orchestra, George Szell, cond.  
• Epic LC 3483. LP. \$3.98.  
• • Epic BC 1002. SD. \$5.98.

One is not likely to associate George Szell with showy Russian music. Nevertheless, his constant insistence upon perfect execution from every member of his virtuoso orchestra enables him to turn in performances of these works that are notable for their exactness and polished brilliance, if not for their inner warmth.

Though there is excellent instrumental separation on the monophonic disc, the SD makes everything even clearer, especially in the heavier passages. Despite fairly intimate microphone placement, the illusion of direction is not very prominent, but the over-all effect is all that one could wish for. Move the microphones back just a bit, and Szell and the Clevelanders should be treating us to some really memorable stereo sound. P.A.

**ERNESTINE WASHINGTON: "Gospel Singing in Washington Temple"**

Ernestine Washington; Brother Miller and the Milleraires; Bishop Washington; Congregation of the Washington Temple Church of God in Christ, Inc.  
• WESTMINSTER WP 6089. LP. \$3.98.

Ernestine Washington's powerful, vibrant, at times harsh voice rides high and handsome in some ten Negro gospel songs here. There is genuine devotion in her style, whether she is shouting a brisk rhythm or weaving long rhapsodic phrases around a slow simple melody. Her artistry is heard in its proper context, moreover, for this atmospheric recording was made at services in the Brooklyn church where she sings. The cries of "Hallelujah!" and "Amen!" of the responsive congregation, its rhythmic clapping, Bishop Washington's little homily, and Sister Ernestine's simple statement of faith heighten the sharp impact of the soloist's remarkable personality. R.E.

**THE SPOKEN WORD**

**SAMUEL TAYLOR COLERIDGE: Selections**

*The Ancient Mariner, Kubla Khan, Dejection: An Ode*, and other verse, read by Sir Ralph Richardson.  
• CAEDMON TC 1092. LP. \$5.95.

"In Xanadu did Kubla Khan/A stately pleasure dome decree"; as John Livingston Lowes's authoritative study of Coleridge made quite clear some thirty years ago, the "road to Xanadu" is far from an easy one—and may be too perplexing to provide unadulterated pleasure for the auditory traveler. Coleridge was perhaps the most intellectual of the English Romantic poets, under the influence of German metaphysics as well as of an imaginative vision bordering on the hallucinatory. In this strange world, Sir Ralph Richardson serves very effectively. *Kubla Khan* is declaimed in a manner, from my point of view very appropriate, that drowns the senses to sense; and the *Rime of the Ancient Mariner* evokes a horror that even the too explicitly pointed moral does not lessen. If this record fails to elicit fully the "willing suspension of disbelief" that Coleridge felt was essential to poetry, it commands at least sympathetic attention. J.G.

**WILLIAM FAULKNER: The Sound and the Fury; Light in August**

Selections from *The Sound and the Fury* and *Light in August*, read by the author.  
• M-G-M E 3617 ARC. LP. \$4.98.

In this reading, Mr. Faulkner's voice is not, as a physical instrument, especially impressive, nor are the selections he reads particularly revelatory of the whole saga of Yoknapatawpha County. Yet it doesn't matter that the listener will not

*Continued on page 90*

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**MAHLER: DAS LIED VON DER ERDE.** Grace Hoffmann, alto—Helmut Melchert, tenor—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Hans Rosbaud, conductor **ST-PL 10.912** (2-12")

**STRAVINSKY: FIREBIRD SUITE — CAPRICCIO FOR PIANO & ORCHESTRA.** Charlotte Zelka, piano—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Jascha Horenstein, Harold Byrns, conductors **ST-PL 11.020**

**VIVALDI: 4 OBOE CONCERTOS.** Alberto Caroli, oboe — Gli Accademici di Milano — Piero Santi, conductor **ST-PL 10.720**

**GRIEG: SYMPHONIC DANCES, OP. 64. TWO ELEGIAC MELODIES, OP. 34.** Pro Musica Symphony, Vienna—Edouard van Remoortel, conductor **ST-PL 10.330**

**LISZT: TOTENTANZ; MALEDICTION.** Alfred Brendel, piano—Vienna Symphony—Michael Gielen, conductor **ST-PL 11.030**

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learn the destiny that awaits Lena Grove, that no explanation is given for Joe Christmas' state of hallucination, that Dilsey's knowledge of "de beginnin'" and her vision of "de endin'" can be learned only from the whole history of the Compsons. These three excerpts from two novels are related only in that each is in some sense an account of a journey: an ignorant woman trudges pregnant along dusty roads, naïvely searching for the father of her child; a mulatto, murderer and scapegoat, flees from his accusers through a desolate countryside; a Negro servant, with an idiot white man at her side, walks to church on a Sunday morning, listens to the sermon of a visiting preacher from St. Louis, and returns home. There is no conventional development of action; there are not even the new insights and illuminations that one more or less expects on the part of post-Joycean characters. But, without regard to cause or effect, these isolated episodes suggest the tragedy of dissolution and the tragedy of endurance with an almost painful reality.

This direct communication is, I think, in large part the result of Mr. Faulkner's own narration. In hearing him one forgets the sentences half-a-page long, the tortured grammatical constructions, the Latinisms juxtaposed with the locutions of illiterates. There is something bardic in this delivery, and the reading takes on the quality of incantation. It's an extraordinarily moving experience. J.G.

## RUDYARD KIPLING: *Just So Stories*

*The Elephant's Child, The Sing-Song of Old Man Kangaroo, The Beginning of the Armadillos, How the Leopard Got His Spots*, read by Boris Karloff.

• CAEDMON TC 1088. LP. \$5.95.

If listeners to this disc do not thoroughly enjoy it, I'm afraid I'll be like the elephant's child—"very warm and very much astonished." To one who has been brought up (more or less) on the *Just So Stories* it is indeed a delightful experience to hear them again with an adult ear. I find on each hearing that the subtlety and imaginativeness of Kipling's phrases and words (e.g. "the wait-a-bit thornbush") reveal themselves. These are truly original explanations (but one can almost believe them, they seem so logical) of how elephants got trunks and leopards got spots.

I'm sure the author would have highly approved of the reading Mr. Karloff gives these tales. I found myself transported to the far-off lands of Africa and Australia. I even found myself, oh beloved, trying to write a story of how the great yellow fuzzy bee got its buzz.

Both children and grown-ups should enjoy this record. The recording is sparklingly clean, as is usual with Caedmon.

MIRIAM D. MANNING

## WILLIAM BUTLER YEATS: *Selections*

Selections from Yeats's verse, read by Siobhan McKenna and Cyril Cusack.

• CAEDMON TC 1081. LP. \$5.95.

The dominating motif of Yeats's poetry is

magic—not only in the loose, "poetical" sense of otherworldly charm but as a conscious belief in the occult, which he attempted to define and systematize in *A Vision*, of 1925. What is revealing in this recording is that those works expressing the poet's vastly complex method for the interpretation of history and human life (*Byzantium, The Second Coming, Sailing to Byzantium*, among others) convey an emotional impact quite independent of any preternatural theories they embody. In part, this is owing to Cyril Cusack's admirable reading; in part, to the sheer evocative power of Yeats's language. In my opinion these poems where "the images of day recede" are the most profoundly convincing of any on this disc.

Side 2 is given over mainly to the "Crazy Jane" poems, read by Siobhan McKenna. Here the things of the earth and the day are given their due, in an interpretation the merits of which are probably a plain matter of taste. For my own, the Irish lilt (one cannot call it a brogue) that Miss McKenna employs reduces to a parochial level poems that are something more than expressions of regional personality. J.G.

## FOLK MUSIC

PENNY-PINCHING in packaging far too frequently impairs the value of folk music recordings. Nowhere is this better illustrated than with Westminster's *Songs of Corsica* (WE 12007, LP), a Grand Prix du Disque winner under its original Vega label. This hauntingly beautiful evocation of the Mediterranean island consists of a simple but poetic narration interspersed by characteristic songs, laments, calls, and children's games. The narration, however, is in French; the native material is in the difficult Corsican dialect. By neglecting to provide a translation, Westminster has unnecessarily handicapped those whose French is inadequate; the carefully set mood becomes a waste of time. Still, the sheer beauty of this disc necessitates a warm recommendation.

On their newest release, *The Weavers at Home* (VRS 9024, LP), the veteran quartet happily forsake the pseudo-comic chatter that has marred their recent offerings. Building their recital around solid old favorites—*Aunt Rhodie, Midnight Special, This Land Is Your Land*—they display the spontaneity and exuberance that have placed them at the top of their profession. Vanguard's engineers have risen to the occasion with first-rate sound.

Cavalier's *A-Roving With Tony Cardell* (CVLP 6005, LP) offers twenty-one carefully chosen sea chanteys of the stripe of *Shenandoah, Lowland, The Man Down*. Cardell's powerful bass breathes a swinging life into the bluesy mix, intelligently polished versions he offers. His free, adaptive style is in marked contrast to the studied authenticity of Ewan MacColl and A. L. Lloyd on Tra-

Continued on page 92

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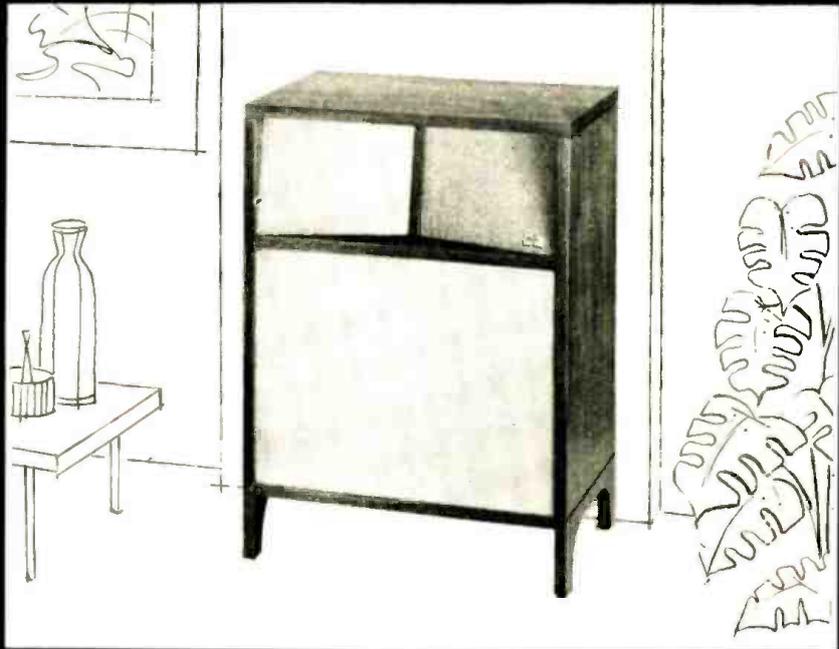
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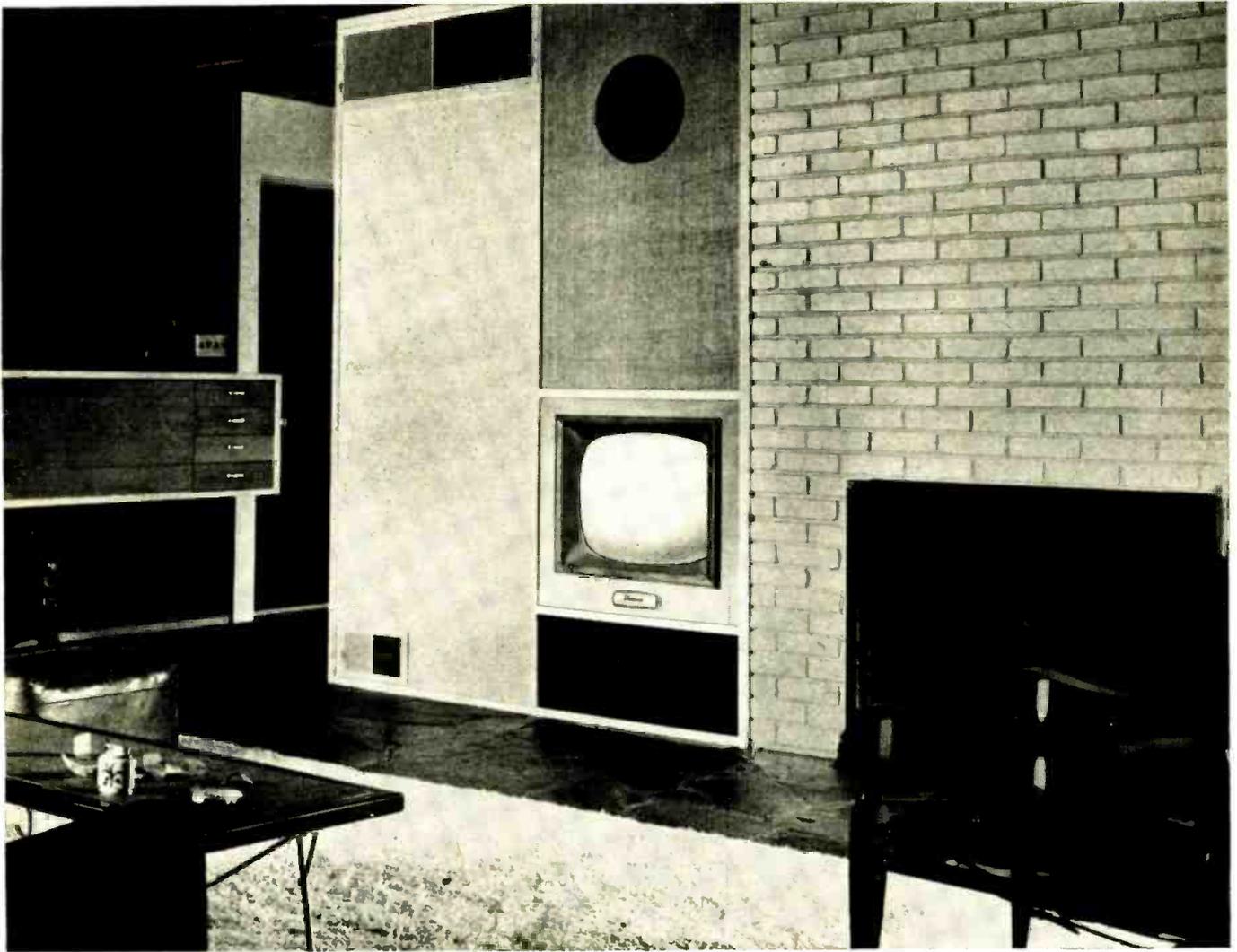
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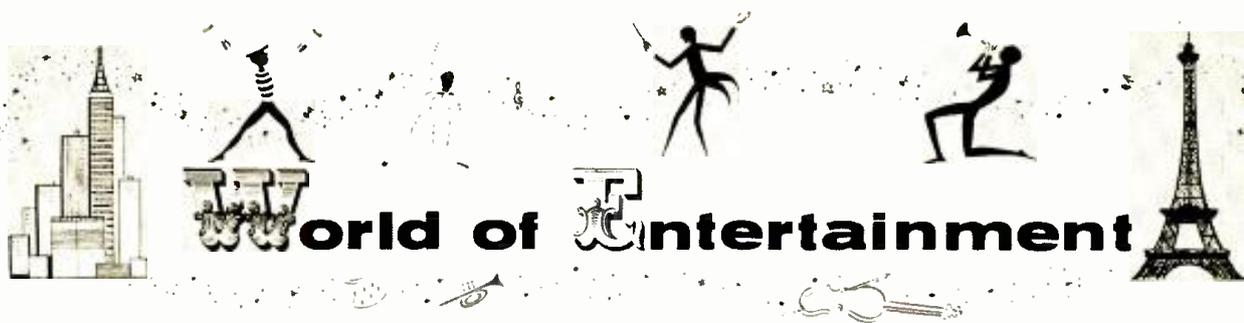
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## Here at Home

**"After Theatre at the Little Club."** Kurt Maier, piano and rhythm. Decca DL 8699, \$3.98 (LP).

If New York's Little Club has a dance floor, it must be a very congested area when Kurt Maier is at the ivories. These fine performances of hit songs from recent Broadway musicals are played with a beat that dancers will find almost irresistible. Yet, if you have no terpsichorean tendencies, you will be just as well rewarded by sitting back and listening.

**"Bram' Smith and His Trumpet."** Golden Crest 4012, \$5.95 (LP).

"Bram" Smith may not yet be another Del Staigers, but he is an extraordinarily fine trumpeter, capable of some astonishing feats of tonguing and breath control. It is unfortunate that he has been betrayed by inferior recorded sound and some really ghastly arrangements. His supporting group includes some of the finest trombonists in the country, but they too are bogged down by the inept sound and poorly balanced recording.

**"Concert In Rhythm."** Ray Conniff and His Orchestra and Chorus. Columbia CL 1163, \$3.98 (LP).

Ray Conniff has fashioned some bold and ingenious arrangements, for orchestra and wordless chorus, of a number of classical themes. As usual, Peter Ilich Tchaikovsky is the main contributor, with Chopin, Rachmaninoff, Gershwin, Ravel, *et al.* chipping in a piece. I'm sure this isn't going to be everyone's cup of tea, but those who can accept this fiddling with the classics I think will enjoy the record. Certainly I can't imagine the musical metamorphosis being more deftly or musically managed, and Columbia has provided some really scrumptious sound.

**"Conchetta."** Connie Stevens. Warner Bros. W 1208, \$3.98 (LP).

Time, and a little more experience, will work wonders for this new young singer. At the moment, her assets are a pert and clear voice, a sort of breathless wonder-struck way of singing a song, and a charming personality, which comes off the record quite vividly. She doesn't appear ready to handle slow ballads like *Too Young* or more sophisticated songs like *Spring Is Here*. But she does Gershwin's

*Looking for a Boy* with great charm, and Judy Garland's property, *The Trolley Song*, almost as well as Judy used to.

**"Flames, Flappers and Flasks."** Joe Glover and His Collegians. Epic LN 3493, \$3.98 (LP).

Unless my memory is playing tricks, this is exactly how dance music *really* sounded in the boyish-bob, rolled-stock era. For one thing, Joe Glover never attempts to "hoke" things up. He remembers that we did waltz and do a slow fox trot, even in those days, and has not overloaded his program with fast, zippy numbers. He sticks closely to the tempos used by all bands of the time and adds some vocals in proper 'Twenties' style, to produce as authentic a re-creation as I have yet encountered. It may possibly seem a little tame compared to some recent records devoted to the music of the period, but if you're Princeton '25, or Vassar '26, or were just around in those exciting days, you should get quite a charge out of this.

**"Good Music To Have Fun With."** Boston Pops Orchestra. Arthur Fiedler, cond. RCA Victor LM 2235, \$3.98 (LP).

Had any fun with *Ride of the Valkyries* or the Overture to *Oberon* lately? Find the Scherzo from the *Eroica* hilarious, or *The Flight of the Bumble Bee* rib tickling? Probably not, yet all four items are included in this curiously titled record. Quibbles over words aside, though, these performances of nine fairly short selections of good music, stunningly played and recorded in really excellent sound, will afford much pleasure.

**"The Immortal Al Jolson."** Al Jolson: Orchestra and Chorus. Decca DL 9063, \$4.98 (LP).

These previously unissued recordings were taken from a broadcast performance of the Kraft Music Hall, a radio program Jolson presided over briefly in 1948. They are a vivid reminder of his vitality and of his ability to sell a song, almost any song, whether it fitted him well or not. Most of this program is typical Jolson material, from *Rock-a-bye Your Baby* to *For Me and My Gal*, but it is surprising to find him singing a ballad like the English *A Tree in the Meadow* and doing it so well. Jolson revealed in an audience, and the audience here is quite obviously enjoying him. The record on both sides conveys this feeling of complete and genuine pleasure. It should certainly delight all Jolson fans.

**"My Man."** Mary Lou Brewer: Sy Shaffer and His Orchestra. Westminster WP 6081, \$3.98 (LP).

It may be a little premature to label Mary Lou Brewer "The New Queen of the Red Hot Mamas," but there can be no question that Miss Brewer has the potentialities to take over Miss Tucker's throne. If anything, she is a more varied singer than Sophie; her really excellent *Mad About the Boy* and a touching *Can't Help Lovin' Dat Man* are numbers which I think Sophie would never consider, and in the Tucker style, Mary Lou is certainly at ease in *Some of These Days* and *A Good Man Is Hard To Find*. Considerate and extremely helpful support from the Sy Shaffer gang, recorded in superb Westminster sound.

**"Swing Softly."** Johnny Mathis. Orchestra, Percy Faith, cond. Columbia CL 1165, \$3.98 (LP).

Here's a distinct change of pace for the popular young singer. A dozen easy swinging standards replace the moody ballads and moving spirituals that have been the Mathis stock in trade over the past year. It's a neat and extremely successful switch, which finds Mathis capable of swinging these songs as well as anyone in the business today. He has the benefit of some fine Percy Faith arrangements, and the orchestra's solid backing plays a big part in the success of the record.

**"Terribly Sophisticated Songs; A Collection of Unpopular Songs for Popular People."** Warner Bros. B 1210, \$4.98 (LP).

The banal, uninspired lyrics of most of today's popular songs make them fair game for the sort of inspired ribbing they get in this collection of decidedly wacky numbers. Even funnier is the devastating parody of the musical styles of, among others, Sammy Kaye, Lombardo, Lawrence Welk, Vaughn Monroe, and Tony Martin. This is clearly a case of musical *lèse-majesté*, and it is unfair that its perpetrators have been allowed to remain anonymous. They deserve full credit and thanks for a most amusing recording.

**"There I Sing/Swing It Again."** Vaughn Monroe and His Orchestra. RCA Victor LPM 1799, \$3.98 (LP).

These new recordings of songs that propelled the singer to the top of the heap

years ago disclose that the Monroe voice has lost little of its muscular power. If you thrilled to his *Racing with the Moon*, *There, I've Said It Again*, or *Ballerina* (his is still the best version of that song) you can possibly recapture the feeling all over again.

**"Torehim."** Frankie Laine; Orchestra, Frank Constock, cond. Columbia CL 1176, \$3.98 (LP).

The smoldering emotion that Frankie Laine turns on these twelve standard laments is in striking contrast to the electrifying, exuberant style he has cultivated of late years. There is a sort of repressed charge throughout the entire disc that reminds one of his first big record *That's My Desire*. Thanks to some wonderful support from the Constock band and his own quiet feeling for the moods of these songs, this is certainly one of the better Laine issues. JONAS F. ISCOUX

#### The Best of the Stan Freberg Shows.

CAPITOL WBO 1035, \$11.96 (Two LP). In the summer of 1957, CBS treated (i.e., the show was unsponsored) six million weekly listeners to fifteen half hours of Stan the Man (Freberg, not Minsal). For those who heard the show, this four-sided album of the many-sided Freberg will serve as a nostalgic reminder; for those who missed the program, it offers an introduction to one of radio's all-time comic geniuses.

Freberg is probably the greatest young (I can't think of any better older ones, either) satirists in the country and, like all great satirists, he holds no subject sacred. The Freberg needle flashes in all directions, but the most significant point about the Freberg humor is its timeliness. Despite the fact that these programs are over a year old, they still keep their freshness. Take *Elderly Man River*, Freberg's version of *Old Man River*—sung as the ever-present TV security officer would prefer it—or *Face the Funnies*, in which a panel of comic-strip experts Meet the Press, and each other. And perhaps most inspired of all is *Incident at Los Voraces*, a science-fiction skit that takes up most of one record side.

The plot concerns two Los Voraces night clubs, the El Sodom and the Rancho Gomorrah, which get really carried away in their competition for customers. The Sodom builds the largest swimming pool in the world and stages a spectacular publicity stunt in which Florence Chadwick attempts to swim the length; the Gomorrah comes back by booking the 1960 Presidential Inauguration. Eventually, the Sodom flies in, by continuous airlift, three-quarters of a mile of the Gaza strip and books a full-scale Middle Eastern war on stage. The Rancho Gomorrah again counters, coming up with the biggest show of the century: "For One Time Only—THE H-BOMB!" This ends the competition. Los Voraces, and Side 2 of *The Best of Stan Freberg*.

Done straight and with the Freberg touch, this is mordant stuff—as is the whole album. Don't miss it.

R. H. HOOPES, JR.

## Foreign Flavor

**"Brazil."** Luiz Arruda Paes and His Orchestra. Capitol T 10127, \$3.98 (LP). Capitol's annotation hails Conductor Luiz Arruda Paes as the Jackie Gleason of Brazil. Paes could sue. In spite of over-lush arrangements, his versions of these lovely tunes possess a driving rhythm. Here are *Brazil*, *Tico-Tico*, and *Bahia* along with less well-known but equally winsome pieces—*Maria*, *Copacabana*, *Risque*. One regrets Maestro Paes' propensity for nauseating embroidery, both vocal and instrumental, but the songs survive and the sound is splendid.

**"Canciones Y Ritmos Españoles."** Luis Araque and His Orchestra. Toreador T 520, \$2.98 (LP).

Handsomely performed and well recorded, these pasodobles and boleros shape the most attractive offering I have heard to date on Montilla's cut-rate label. Pepe Mir's anise-smooth baritone, supplemented by a group called Los Trovadores de España, shapes the vocal line. Easy, undemanding listening.

**"Renato Carosone!"** Renato Carosone and His Sextet. Capitol T 10163, \$3.98 (LP).

Renato Carosone's unique, mocking way with a song has made his discs top sellers in virtually every nation in Europe. And in his native Italy, one sees his image grinning from the window of every record shop in every city. This disc, his third album for Capitol, reaffirms his title to such outrageous popularity. Some of the songs he has chosen are richly humorous, for example *Torero* and *Giuvanne Cu 'A Chitarra* (*Young Man with a Guitar*). Capitol provides no texts, no translations—but it's almost worth hiring an interpreter.

**"Germany's Famous Bielefelder Kinderchor."** Friedrich Oberschelp, cond. Capitol T 10149, \$3.98 (LP).

On the evidence of this disc, the Bielefeld Children's Choir is clearly one of the finest of the many such groups in Eu-



Carosone: he's outrageously popular.

rope. Their light voices lend a fragile beauty to a collection of folk and folk-like German songs. Conductor Oberschelp's firm hand is manifest in the way the chorus scorns vocal pyrotechnics in favor of a firm, sweet melodic line. Both ballads and choir profit in consequence.

**"Hebrew and Yiddish Songs."** Cantor Sholom Katz, tenor; Abe Ellstein, piano and organ. Westminster XWN 18728, \$4.98 (LP).

Cantor Katz possesses a pure, if limited, tenor which he employs with old-fashioned honesty. His songs here are both Yiddish and Hebrew, both traditional and composed. He is clearly more at home with Yiddish songs, such as the heart-breaking *Raisins and Almonds*, than with the synthetic enthusiasms of *Greetings, Israel* and *To the Desert*.

**"London: Its Sounds and People."** Capitol T 10150, \$3.98 (LP).

**"Music of the City . . . London."** Wally Stott and His Orchestra, with the Sounds of London. Columbia CL 1170, \$3.98 (LP).

**"Midnight in London."** Eddie Thompson with His Trio and Quintet. Vox VN 25660, \$3.98 (LP).

Three aural evocations of London by as many labels—with all three missing the mark. Capitol's catalogue of sound, ranging from the roar of an Austin-Healy to the Bells of Yorkminster, is just plain cluttered. Reggie Brooks tries for cohesion with an intelligent narration, but he is the victim of the material—which includes thunder, the sundry roars of lions, leopards and elephants, and a witless pub conversation that probably represents the nadir of the recording art. One beguiling item, however, is furnished by London's Buskers, or street musicians.

Columbia's portrait is at least more musical if no more imaginative. Here we find the image of London in *Oranges and Lemons*, *Knightbridge March*, *London Pride*, etc. Wally Stott's on-the-scene musicians convey little enthusiasm; London is clearly old hat to them and nothing to get excited about. Still, the program is better than its performance, and Anglophiles should give it a hearing.

Vox's Eddie Thompson covers much of the same musical ground; in fact, five of his selections overlap with Stott's. Thompson plays an adequate jazz piano and his sidemen neatly piece out the fabric, but their small-scale, syncopated London just doesn't come alive. And, one feels, even if it did it would be only a caricature.

**"Los Ney."** Los Ney; Orquesta Iberia and the Mariachi Tapatio. Toreador T 509, \$2.98 (LP).

Los Ney are a thoroughly competent quartet whose work on this disc is aimed squarely at Spanish-speaking audiences. However, one item is of more than routine interest—*Viva San Fermín*, a short medley of songs popular at the annual fiesta in Pamplona. These, among the most vivid of Spain's regional songs, have been incomprehensibly neglected by re-

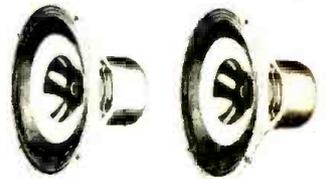
Continued on page 98

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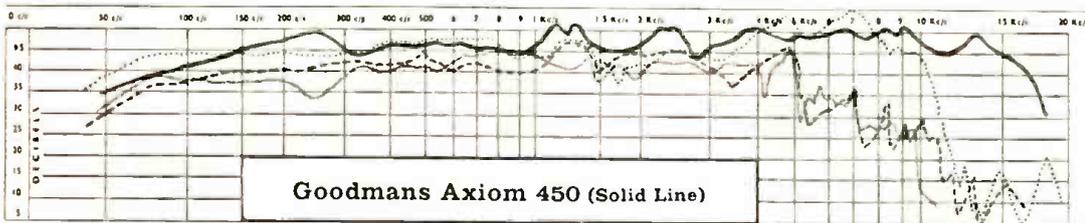
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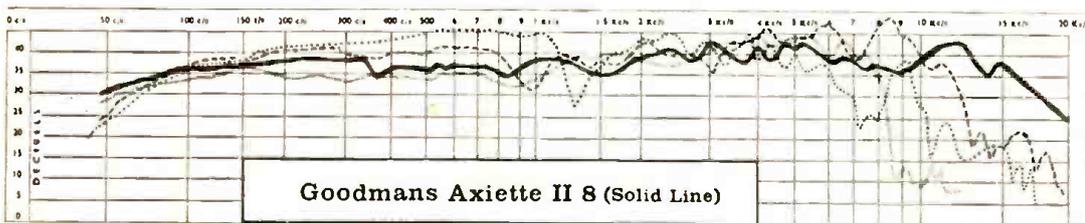
**TREBAX 50:** High frequency pressure driver with built-in elliptical horn for silky, peak-free highs from 2500 cycles to beyond range of human ear. Perfect match in 2- and 3-way speaker systems. Handles 50 watts with 5 000 c/s crossover. Price, \$32.50. (TREBAX 35: Same as Trebax 50 in construction and performance. Handles 35 watts in 2- and 3-way systems. Price, \$24.50.)



**MIDAX H-750:** Handles frequencies with utmost precision from 400 to 13,000 cycles, with suggested crossover of 750 cps. Compression type driver, custom assembled to jewel-like tolerances. With its matched flared exponential horn, will handle 50 watts in multi-channel speaker systems. Price, \$58.50. (MIDAX H-950: Same as H-750 in design and performance; crossover point at 950 cycles. Overall frequency range 650 to 13,000 cycles. Price, \$48.50.)



**CONSTANT TEST CONDITIONS:** Microphone 18" on axis. Anechoic conditions. Infinite baffle for Axiom tests. Input  $\frac{1}{2}$  watts at 400 cycles in all tests.



Graph at top shows test results of Goodmans Axiom 450 (solid line) as compared with three leading competitive speakers. Note overall smoothness of Goodmans performance in this graph, as well as in one below, which shows Goodmans Axiette II 8 (solid line) compared with three leading speakers in its class.



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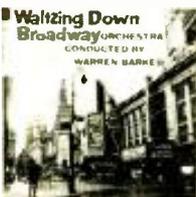


SPELLBOUND

SPELLBOUND  
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ording companies, even in their native land. In any event, here is a selection of them, and at a bargain price. Adequate, somewhat thick sound.

"Mexunxe Gallego." Orquesta de Camara de Madrid, José Luis Lloret, cond.; Ceros Iria Flavia, Fernando Navarrete, dir. Montilla FM 127, \$4.98 (LP). Mountainous Galicia in northwest Spain possesses a strong spirit of independence as well as a pride of cultural heritage. The flashing, yet moody, traditional melodies of the Gallegans have furnished Montilla with the raw material for a regional paean. Chorus and orchestra alternate with selections, between them weaving a musical tapestry of singular beauty.

"Music of the City . . . Amsterdam." Jos Cleber, His Orchestra, Chorus and Soloists, with Sounds of Amsterdam. Columbia CL 1169, \$3.98 (LP).

Amsterdam hasn't fared too well at the hands of its would-be portrayals. Capitol's effort (T 10133) was an agglomeration of traffic noises that would gladden the heart of a motor tycoon—and nobody else. Now Columbia gets into the act, also unsuccessfully. Here we have Rumanian and Spanish melodies to suggest the cosmopolitan character of Amsterdam and a brace of provincial tunes to mirror the bedazzlement of visiting rusties: just how all this is supposed to spell Amsterdam eludes me. In between are more effective evocations, but Jos Cleber's musical bits and pieces never quite add up to a mosaic.

"A Polish Wedding." The Polka Kings. Epic LN 3495, \$3.98 (LP).

Distilled gaiety, a touch of nostalgia, and brilliant sound. Who could miss with such a formula? The Polka Kings tootle their way through this program of polkas, waltzes, and obereks with a toe-tapping contagion that makes Poles and wedding guests of us all.

"Rainy Night in Paris." Franck Pourcel and His French Strings. Capitol T 10151, \$3.98 (LP).

Pourcel's string-dominated Paris is a series of twilight-tinted vignettes of rain on both banks of the Seine. The maestro's forces play atmospherically enough, with a kind of all-inhibiting liquescence to carry the theme. Capitol's engineers have provided a full-range sonic umbrella.

"Songs of Kurt Weill." Catherine Sauvage, Christiane Legrand, Yves Robert, Let Quatre Barbus; Orchestra, Franck Ausman, cond. Epic LC 3489, \$3.98 (LP).

The sole criticism one can level at this fine record is, unfortunately, disabling: Catherine Sauvage, who carries the chief vocal ball, is not Lotte Lenya. Mlle. Sauvage, singing in French, has the flexibility Weill demands of his interpreters; she can be big-voiced, intimate, cynical, wistful. And, in the songs Weill wrote for his one French musical, *Marie Galante*, she is probably definitive. But the bulk of the remaining songs were written for Lenya and her suzerainty remains in-

tact. Save for Yves Robert, who is just not at home in this idiom, the supporting artists perform valiantly and successfully.

"The Turkish Delight." Neila Ates, vocalist; instrumentalists; Orchestra and Choir, Tarik Bulut, cond. Tura HF 5801, \$5.95 (LP).

The curvaceous delights of singer-dancer Neila Ates—pictured in four colors on the album cover—are not the only charms of this release. Actually it is an unevenly engineered synthesis of present-day Turkish music, including folk, classical, and popular. A particularly arresting item is *The Charge of the Horsemen*, an atavistic drum solo by Kara-Yilan which evokes images of wild Ottoman cavalry sweeping out of the Asiatic plains. The bands vary widely in quality of sound: some are brilliant, others are afflicted with surface crackle, tape hiss, and unskillful splices.

"Yodel in Hi-Fi." Marieluise Tichy with the Two Rudis. Vox VX 25760, \$3.98 (LP).

This is the kind of listening that soon separates the amateurs from the addicts. The hyper-clear soprano of Marieluise Tichy and the throatier harmonies of the Two Rudis etch a series of Alpine songs—including one in French—that are, for the most part, bracketed in piercing yodels. No one can quarrel with these expert performances, but even the addicts will take exception to Vox's brassy, overreverberant sound. O. B. BRUMMELL

## FI MAN'S FANCY

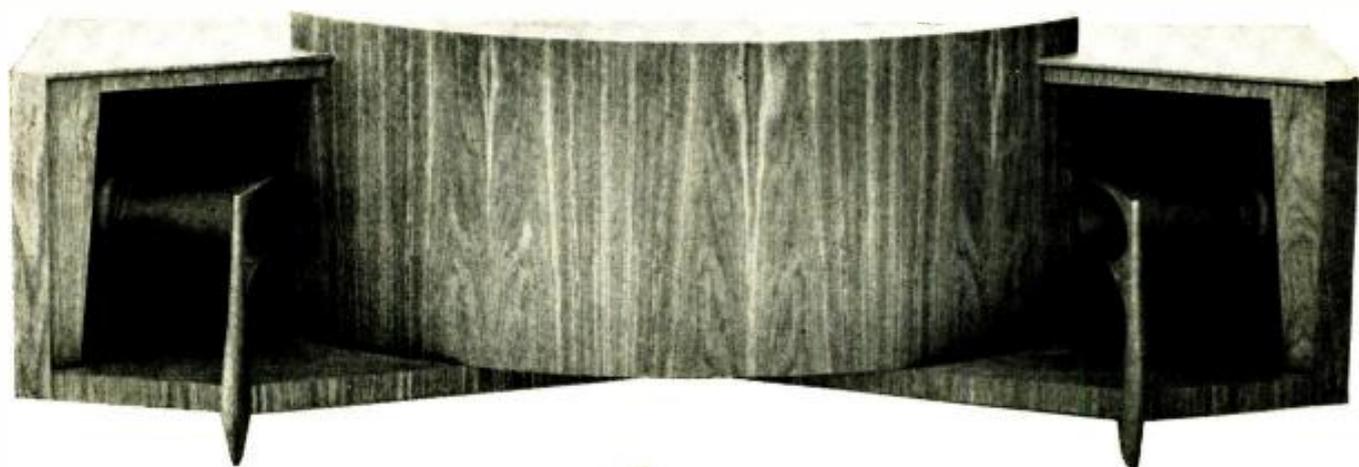
"Around the World on a Carillon." John Klein at the "Carillon Americana." Columbia WL 135, \$4.98 (LP).

The Carillon Americana is unlike anything which the initial word may bring to mind. This fantastic instrument, played like an organ, has a two-manual keyboard, a full pedal clavier, and more than fifty stop tablets: at his fingertips the operator has the peculiar sounds of ten different types of bells, from which he can call forth just about any combination of bell harmonies that he desires. Mr. Klein demonstrates the versatility of this unique instrument, as well as his own skill at the console, with sixteen pieces which include *Swing Low*, *Sweet Chariot*, *Dark Eyes*, and *Lili Marlene*—all unlikely carillon numbers, but somehow convincing.

"Ballet Hi-Fi." Mishel Piastro and His Concert Orchestra. Decca DL 8777, \$3.98 (LP).

Runnaging among ballet scores, Piastro found nine of the proper length and set about recording one of the most delightful collections of light works in many a month. The orchestra sounds as though its members were having fun; the disc is full of spirit and sparkles with gaiety. Furthermore, Decca's fidelity is open,

Continued on page 100



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"En Avant—Marche!" Band of La Garde  
Républicaine (Paris), François-Julien  
Brun, cond. Angel 35507, \$4.98 (or  
\$3.98) (LP).

Here are fourteen spiritedly played  
French military marches, performed by  
a 110-year-old organization of eighty-five  
musicians which has absolutely no con-  
nection with the French military. The  
Angel recording takes a rather distant  
vantage point and thereby achieves a  
homogenous blending but sacrifices in-  
strumental separation in the process.

Grofé: *Grand Canyon, Suite; Mississipi  
Suite*. Eastman-Rochester Symphony  
Orchestra, Howard Hanson, cond.  
Mercury MG 50049, \$3.98 (LP).

The *Grand Canyon* part of this recording  
is a tribute to Mercury's supremely wide  
dynamic range. If only the orchestral bal-  
ance could have been as well preserved  
... But it isn't, and loud cymbals drown  
out much of the music in Grofé's "Cloud-  
burst." On the other hand, the *Mississipi  
Suite* is beautifully balanced, and the  
disc is well worth purchase for this sec-  
tion alone.

"Overtures in Hi-Fi." Paris Conservatory  
Orchestra, Albert Wolff, cond. London  
CS 6015, \$4.98 (SD).

Let's call this overtures in *higher fi*. Hér-  
old's *Zampa* and Nicolai's *The Merry  
Wives of Windsor* are welcome additions  
to a stereo overture collection, and all  
six pieces are performed in pleasant  
enough style. The disc is exceptionally  
transparent, and directionality appears to  
be more in evidence than is usual in  
London recordings. Although not a stereo  
extravaganza to end all attempts, this will  
please most listeners.

"Sousa in Hi-Fi." Warner Brothers Military  
Band, Henry Mancini, cond.  
Warner Bros. B 1209, \$4.98 (LP);  
Warner Bros. BS 1209, \$5.98 (SD).

Had John Philip Sousa foreseen record-  
ings of his marches made expressly for  
the hi-fi market, it is doubtful that he  
could have done much to his scores to  
make them more fitting demonstrators of  
what many have come to regard as high-  
fidelity sounds. It is also doubtful that  
there exists a more rousing, thunderous,  
exuberant recording of Sousa's best than  
this. The monophonic disc is sensational  
in its own right, but the stereo disc is  
head and shoulders above any stereo re-  
cording of band music I've yet heard.

"Tinkle, Clang, Ring and Chime." The  
World's Rarest Music Boxes in High  
Fidelity. Columbia WL 134, \$4.98  
(LP).

This is an intriguing collection of sounds  
from nineteen different music boxes in  
the world-famous collection in Utrecht,  
Holland. The boxes range from tiny  
waistcoat-pocket instruments that emit  
tiny musical tinkles to the giant street or-  
gan (named "The Arab") with its thun-  
dering chords. The recording has been  
extremely well executed, and the result  
is a totally fascinating documentary.

PHILIP C. GEIACI

## WORLD OF JAZZ

**JULIAN ADDERLEY QUINTET: *Por-  
trait of Cannonball***

• RIVERSIDE 12269. LP. \$4.98.

Adderley, an alto saxophonist, pours out  
his music with the same surging flow as  
Sidney Bechet, although their styles are  
quite different. Adderley's enormous gas-  
to is expressed in long, looping, tremen-  
dously forceful lines but they seem to sail  
back and forth over the same ground with  
none of the shading that might convey a  
sense of movement or development. This  
one-dimensional quality characterizes  
most of Adderley's playing on this disc,  
but it easily can be forgiven because of  
the inclusion of two relatively gently  
paced selections, *Straight Life* and *Nar-  
dis*, which reveal a warmer, deeper Ad-  
derley. His group includes pianist Bill  
Evans and Blue Mitchell, a new trumpeter  
whose playing is clean and generally to  
the point.

**HARRY BELAFONTE: *Belafonte Sings  
the Blues***

• RCA Victor LOP 1006. LP. \$3.98.

Belafonte brings to the blues the same  
intensity and strength of projection that  
he has shown on other types of folk mu-  
sic. One has the feeling, too, that there is  
a bit more below the dramatically com-  
pelling surface when he sings these  
songs. The blues he has chosen are current  
creations, three by Ray Charles, a present-  
day master of the idiom; and Belafonte  
sings them with a rare appreciation of the  
nuances of blues delivery. There is, of  
course, the suggestion of sophistication  
implied in a highly polished presentation,  
but this surface sheen does nothing to dis-  
count the moving performances. The ac-  
companiment, spare and often biting, is  
extremely effective.

**DAVE BRUBECK QUARTET: *In Eu-  
rope***

• COLUMBIA CL 1168. LP. \$3.98.

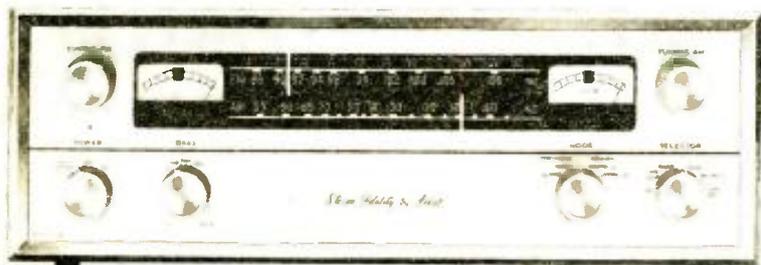
It's no longer news when the once pon-  
derous Brubeck Quartet produces a light  
and airy performance, but an entire LP  
of lightness and air is still a Brubeckian  
rarity. This is almost that rarity—a near  
miss. The disc is a recording of a concert  
by the Quartet in Copenhagen, and one  
gathers that Brubeck left his sledge  
hammer at home. The acquisition of  
Gene Wright on bass in place of Nor-  
man Bates (Joe Benjamin has succeeded  
Wright since the Quartet returned to the  
United States) complements Brubeck's  
earlier coup in getting Joe Morello as  
drummer. With this rhythmic foundation,  
the quartet almost has to swing, no mat-  
ter what. And it does swing here, even  
though Paul Desmond plays only ade-  
quate (by his past standards) alto saxo-  
phone while Brubeck keeps himself cozi-

Continued on page 102

HIGH FIDELITY MAGAZINE



## A CHOICE YOU'LL BE PROUD OF FOR YOUR PERSONAL STEREOPHONIC SYSTEM



*FA-680 Stereo FM & AM Tuner & SM-245 Stereo Preamp & Control Amplifier*

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The FA-680 is a true stereo tuner. The FM and AM sections tune independently. Two professional type tuning meters are used—a null-center type for FM and maximum swing type for AM. In addition to separate outputs for FM and AM sections enabling FM-AM stereo, the FA-680 also has terminals for multiplex FM-FM stereo, if and when adopted.

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lowest possible distortion on AM and FM.

The SM-245 is a stereo (dual-matched) preamp-amplifier with virtually immeasurable noise and hum. There are stereo inputs for the 680 tuner as well as inputs with equalization for stereo and monaural records, stereo tape heads and recorders, and dual microphones. And there are special outputs for making stereo and monaural tape recordings.

The stereo power amplifier built into the 245 has a total, dual-channel power output of 40 watts for music waveforms (80 watts transient peak). Harmonic distortion is less than 1% at full rated output.

The FA-680 is priced at \$199.50, and the SM-245 at \$189.50. Both are supplied complete with enclosures, attractively finished in vinyl black and gold. Other Pilot components offer you a wide choice of stereo system combinations. See and hear them at your Pilot dealer, or write for complete details and specifications.

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ly in rein. The one dull track is Morello's long drum solo of tiresome music.

**CHARLIE BYRD: *Blues for Night People***  
• SAVOY 12116. LP. \$4.98.

The unamplified Spanish guitar, plucked in classical style, entered jazz a year or so ago on an impressive EmArcy recording by Bill Harris. Byrd plays the same instrument in the same way, but his performances on this record are a decided advance over those by Harris. The depths of Byrd's creative resources and his well of melodic invention are strikingly illustrated in the title selection of the disc, a three-part suite which takes up one side of the LP. For a guitarist to extemporize at this length accompanied only by bass (Keceter Betts) and drums (Gus Johnson) without the slightest letdown in interest is an ear-opening display of virtuosity. Byrd carries this off with no sense of strain, as he lines out a probing series of blues variations compounded of root ideas and highly sophisticated technique. On the other side he plays some short pieces in a variety of moods and is particularly impressive in a spirited

romp through *This Can't Be Love*, in which his flowing lines mingle elements of Django Reinhardt and Charlie Christian.

**EDDIE CHAMBLEE AND HIS ORCHESTRA: *Doodlin'***  
• EMARCY 36131. LP. \$3.98.

The appearance of Eddie Chamblee's unpretentious little jump band serves as a reminder that this once prolific species has, for the most part, been absorbed and twisted by rock 'n' roll. Chamblee's group is more polished and versatile than the jump band of old, and this disc, the band's second, demonstrates its wide range—covering, aside from its jumping efforts, a gently conceived *Solitude*, a strongly woven blues and, in one extreme instance, a brief display of what Elvis Presley might sound like on a saxophone.

**EDDIE COSTA QUARTET: *Guys and Dolls Like Vibes***  
• CORAL 57230. LP. \$3.98.

The Eddie Costa Quartet includes two of the most dependably rewarding of the younger jazz pianists—Costa and Bill Ev-

ans. Only Evans is heard on piano on this disc, however; Costa concentrates on vibes, which he plays so well that one hesitates to designate it as his second instrument. There is an interesting contrast between Costa at the piano, where he is fond of making stirring forays into the lower register, and on the vibes, on which he is more apt to be light and dancing. He dances sure-footedly through this disc while Evans, who shares some piano characteristics with Costa, provides a spare prodding contrast. Unfortunately, the selections—six tunes from *Guys and Dolls*—are generally kept going too long to be sustained by only two soloists.

**THE EDDIE "LOCKJAW" DAVIS COOKBOOK**  
• PRESTIGE 7141. LP. \$4.98.

Well-played examples of some basic jazz forms—slow blues, ballad, medium riff, hard fast riff—in which Davis, a sturdy, strong-toned tenor saxophonist with an urgent attack, tempers his ferocity to the needs of the moment. Organist Shirley Scott backs him up with jabbing accent

*Continued on page 104*

## Jazz, Pop, Concert Styles, by Arranger Manny Albam

OF the relatively small coterie of musicians who write arrangements for jazz recording sessions on a free lance basis, Manny Albam has gradually emerged as an extraordinarily effective writer and conductor. About ten years ago he began writing for Charlie Barnet, Count Basie, Woody Herman, and other bands—after serving an apprenticeship as a baritone saxophonist in various big bands in the Forties. During Jack Lewis' two-year tenure as jazz a & r man at RCA Victor, Albam produced the bulk of the arrangements for Lewis' recording sessions. When Lewis left Victor, Albam moved his locus to Coral, where he did similar behind-the-scenes chores until he was given his own recording sessions with a topnotch studio band billed as his "Jazz Greats." After producing two notable LPs with this group and creating one of the most valid jazz versions of a Broadway show score, his *West Side Story*, Albam had obviously established a firm foundation for a recording career.

Five discs released within the past month display his stature, stressing his virtuosity and creative range. They reveal his willingness to travel unexplored roads as well as his ability to improve on those already well worn. The latter category would fit *Jazz New York* and Albam's contributions to *Down Beat Jazz Concert*. On both discs he is writing jazz arrangements for a big-jazz band, a field in which he excels because he has the ability to write in terms that can be translated into a loose, swinging performance as well as the patience to create strong-lined ensembles and sturdy supporting frameworks for his soloists.

His *Jazz New York* consists, in the main, of refreshingly relaxed, well-filled-out big-band performances which ride on a deeply flowing pulse. His exploratory

performances fall within the realm of either mood music or light concert music—but a very superior brand of both. Finally, Albam turns to an essentially pop vein on *Sophisticated Lady*, in which eleven of Duke Ellington's songs are performed by chorus and orchestra. Although this has become one of the clichés of recording, and usually a glutinous one at that, Albam has made it a lively and often exciting set by using his voices, solo and ensemble, in a variety of settings, weaving them in and out of instrumental passages, snatching a few lines of lyrics here or cavalierly tossing them away there and, to give the mixture a rich seasoning, adding an occasional strong instrumental solo. This sort of inventiveness is not often lavished on what is usually dismissed as background music; but having emerged from behind the scenes, Albam apparently has no intention of being relegated to the background again, no matter what he may be called on to write.

JOHN S. WILSON

**MANNY ALBAM AND HIS JAZZ GREATS: *Jazz New York***  
• DOT 9004. LP. \$4.98.

**DOWN BEAT JAZZ CONCERT**  
• DOT 9003. LP. \$4.98.

**MANNY ALBAM: *The Blues Is Everybody's Business***  
• CORAL 59101. LP. \$4.98.

**THE FIRST MODERN PIANO QUARTET: *A Gallery of Gershwin***  
• CORAL 59102. LP. \$4.98.

**MANNY ALBAM, HIS CHORUS AND ORCHESTRA: *Sophisticated Lady***  
• CORAL 57231. LP. \$3.98.

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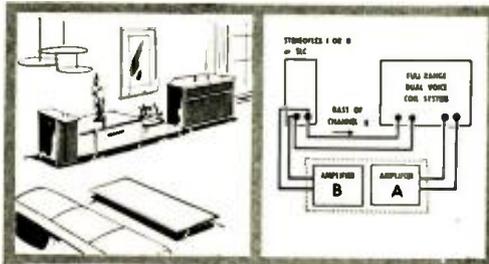
\*University woofers having dual voice coils are models: C-15W, C-12SW, C-15HC and C-12HC. These are employed in speaker systems: Debonaire-12 S-3, S-35; Senior S-5, S-55; Master S-6, S-65; Dean S-7, S-75; Classic S-8, S-85, S-9, S-95; Ultra Linear S-10, S-10S, S-11, S-11S; Troubadour S-12, S-12S. (System models in light type are fully stereo adapted. System models in bold type can be easily and inexpensively prepared for stereo with kit SK-1. User net: \$5.95)



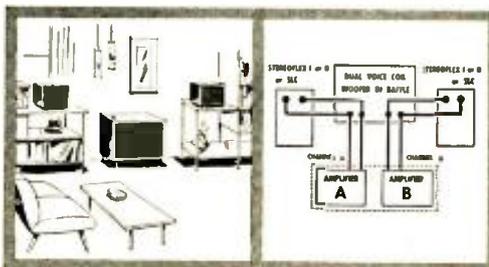
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These illustrations are typical of how any of the University stereo adapter speakers may be used in 2-speaker and 3-speaker stereo system combinations. Above, is a Stereoflex II connected to a full-range speaker system. Below, are two Stereoflex I's used with just a dual voice coil woofer in a suitable enclosure.



See your dealer for any desired additional information, or write to Desk P-7, Technical Service Department, University Loudspeakers, Inc., White Plains, N. Y.



**STEREOFLEX I:** Double horn-loaded, with 6" mid-range driver and 2000 cps crossover wide-angle tweeter. Response: 150-15,000 cps. Hardwood furniture finishes. 11 1/2" h. x 12 1/2" w. x 10 1/2" d. User net: Mahogany—\$54.50, Blond or Walnut—\$56.50.



**STEREOFLEX II:** Double horn-loaded, using an extended air column mid-range with heavy duty compression driver and 3000 cps crossover wide-angle tweeter. Built-in amplitude control. Response: 150 cps to beyond audibility. Hardwood furniture finishes. 25 1/2" h. x 10" w. x 19 1/2" d. User net: Mahogany—\$110.00, Blond or Walnut—\$113.00.



**MODEL SLC:** Same as Stereoflex I, but with decorator charcoal grey fibreglass housing and gold anodized front grille and adjustable tilting stand. 13 1/2" h. x 12 3/4" w. x 10 5/8" d. User net: \$43.50.

**STEREO ADAPTER NETWORK A-1:** Available for use with any brand of speaker system not having a dual voice coil woofer. Not needed with University speaker systems: Debonaire-12, Senior, Master, Troubadour, Dean, Classic, Ultra Linear-12 or -15. User net: \$30.00.



**MARTY GROSZ AND HIS HONORIS CAUSA JAZZ BAND: *Hooray for Bix!***  
 • RIVERSIDE 12268. LP. \$4.98.

To fanciers of traditional jazz growing just a bit tired of hearing a relatively narrow repertory repeated over and over by bands which play either slicked-up or ragged versions of what is essentially one style: Greetings and good news! Here is, to use the nontraditionalist's sign of approval, something else. Grosz, a guitarist who has given earlier evidence of his interest in the Chicago jazz of the Twenties, has assembled a relaxed little band with strong Chicago roots to play some of the less frequently heard tunes associated with Bix Beiderbecke (*Cryin' All Day, Lonely Melody, For No Reason at All in C*, etc.). Though there is more than a bit of Beiderbecke in Carl Halen's cornet style, the group as a whole is not imitative. Their performances are valid creations of their own, mostly in an easygoing jazz-verging-into-pop style with an ensemble-voicing occasionally reminiscent of Bud Freeman's Summa Cum Laude band. Grosz's band includes Tut Soper, a Chicago pianist who is rarely recorded, and Frank Chace who is beginning to make something of his own out of a clarinet style built on a close study of PeeWee Russell. The disc is an encouraging indication that there are still areas for younger traditional jazzmen to experiment with.

**K.C. IN THE 30s**  
 • CAPITOL T 1057. LP. \$3.98.

A collection drawn from Capitol's back files of particular interest because it includes four selections by Julia Lee, a singer whose firm, dry phrasing gives routine torch songs a legitimatizing blues feeling. On three of her songs she has superb backing from Red Norvo, Benny Carter, and Red Nichols, while on the fourth she plays her own organ accompaniment with a Basie touch. There is also a respectable sample of Kansas City swing by Jay McShann's band and one of Joshua Johnson's amusingly stylized laments.

**MAINSTREAM 1958**  
 • SAVOY 12127. LP. \$4.98.

"Mainstream" scarcely describes John Coltrane, the tenor saxophonist, whose search for a personally expressive style has led him through some of the most tortured, gut-busting playing heard in the past year. Coltrane is obviously heading out on his own, somewhere, but not into the jazz mainstream as of 1958. These recordings were apparently made before Coltrane began slashing out with heedless intensity. He is relatively relaxed and warm-toned much of the time, with only sporadic suggestions of the passionate fury to come. The other horn man in this quintet, Wilbur Harden, plays flugelhorn with loping grace and in a pleasantly lyric style that is plainly down the middle of the 1958 road. The disc offers an interesting contrast in the paths of development of two exceptionally promising young jazzmen.

**MATTY MATLOCK AND THE PADUCAH PATROL: *The Dixieland Story***  
 • WARNER BROS. 1202. Two LP. \$7.98.

The new Warner Brothers' label's first jazz venture is a two-disc set that includes all the more eminent war horses of the Dixieland repertory from *Muskrat Ramble* to *The Saints*. Matlock's Paducah Patrol is more or less the same group of Hollywood studio men with whom he has recorded as the Rampart Street Rumlbers for Columbia and Pete Kelly's Big Seven for RCA Victor. The group have blown hot and cold in the past, but this time they really have given the whole well-seasoned shebang a lusty, exuberant ride. Trumpeters John Best and Shorty Sherock lead the ensembles with brilliant brassiness; Abe Lincoln bursts out with his agitated trombone attack from time to time; and Eddie Miller, the very model of a Dixieland tenor saxophonist, switches quite happily to baritone. Matlock's clarinet is, as might be expected, polished and letter-perfect within its limited area. The basic Dixieland territory has been covered numerous times before but this set offers a convenient summary played with precision and spirit.

**HERB PILHOFFER OCTET: *Jazz from the North Coast, Vol. 2***  
 • ZEPHYR 12013. LP. \$3.98.

The Pilhofer Octet is one more in the slowly growing number of Minnesota jazz groups that are finding their way onto records. And like the others which have preceded it on discs—Bob Davis' Quartet in the modern vein and Doc Evans' band in traditional—the taste and imagination of Pilhofer's group do the state credit. Pilhofer is a pianist whose playing is attractively dark in texture, lean in form, and strong in beat. His arrangements for his octet (trumpet, trombone, French horn, two reeds, and rhythm) are tight and smooth with an occasional glimpse of a Lennie Tristano influence. Although his ballad treatments sag, when he is working at medium and fast tempos his group swings brightly and, on occasion, even seems to sport a twinkle. This is a very pleasant, relaxed disc on which the octet manages to suggest it has a point of view without seeming to be self-conscious about it.

**CLARK TERRY QUARTET: *In Orbit***  
 • RIVERSIDE 12271. LP. \$4.98.

Terry's dazzling facility on the flugelhorn enlivens almost every track of this disc, particularly when he moves into uptempos which enable him to show off his quiet fluency. This normally solemn sounding horn takes on a twinkling dignity in Terry's hands. Thelonious Monk, appearing in the unaccustomed role of sideman, backs up Terry warmly and adds solos that are a contrast both to Terry's smooth, singing style and to the wry brood in which Monk usually is found. Here he gallops glibly along with Terry, filling out phrases with unexpected generosity and joining freely in the spirit of sly merriment that Terry engenders.

JOHN S. WILSON

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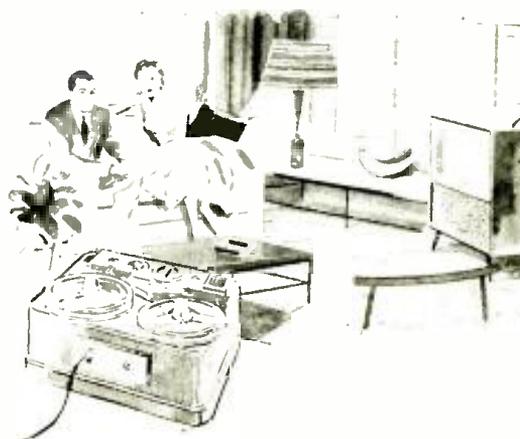
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# the **Tape Deck**

Reviewed by PAUL AFFELDER R. D. DARRELL PHILIP C. GERACI ROBERT CHARLES MARSH

## **BARTOK: Concerto for Violin and Orchestra**

Yehudi Menuhin, violin; Minneapolis Symphony Orchestra, Antal Dorati, cond.  
• • Mercury MFS 5-10, 35 min. \$14.95.

This tape duplicates Mercury MG 50140, an extremely good disc when played over a big monophonic system; and unless you must have the concerto in the finest possible form, the tape is pretty much a luxury. For three times the price of the disc it does not give a three-times-better view of the score. One problem is an old one involved in every stereo recording of a violin concerto. A violin in a concert hall is a point source of sound in the center of things. On this tape Menuhin moves, first to the right, then to the left; and although he is centered in many passages, he is never easy to "position" when one's eyes are closed. On the other hand, the separation of soloists and accompaniment is much more pronounced than is possible monophonically, and many of the stereo effects are beneficial to the music.

The performance is an excellent one, though not above criticism and not as fine as the one on the old Menuhin-Furtwängler disc. If you value this Bartók work very highly, you'll probably find \$14.95 well spent for the tape.

R.C.M.

## **BEN-HAIM: Suite, Op. 34 ("Five Pieces for Piano")**

Isabelle Byman, piano.  
• • Stereo Ace C 6, 12 min. \$6.95.

Although there have been a few LPs—the present pieces apparently were included in the relatively obscure Music Library series—this tape is the first stereo representation of the Israeli composer, Paul Ben-Haim. It also marks the recording debut of Isabelle Byman, an erstwhile Wunderkind and Samaroff-Stokowski pupil now specializing in contemporary music. For further novelties, there are the dubiously valuable faint-voiced title announcements by the pianist herself and the more substantial one of a "library-edition" re-boxing format which is both distinctively attractive and convenient. All these background attractions, however, and even those of the engaging if lightweight neo-impressionistic music and Miss Byman's deftly lyrical performances, are overshadowed by the technical quality of the piano recording: the brightest, cleanest, and most sonically natural that I have yet heard in stereo.

R.D.D.

## **BIZET: L'Arlésienne: Suite No. 2—See Ravel: Boléro.**

## **GERSHWIN: Rhapsody in Blue**

Eugene List, piano; Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

• • Mercury MWS 5-47, 15 min. \$6.95.

As with the companion Concerto in F tapping, even the vivid clarity and extremely wide dynamic range of top-notch stereo adds relatively little to the notable technical merits of the monophonic version; and it does still less to redeem the lack of Gershwinian exuberance in the too self-conscious, however skillful, performance itself. Yet the aural satisfactions alone may be more than enough for most listeners—and to my ears there are even more of these here, especially in total roundness and solidity, than in the nearly as good stereo disc edition.

R.D.D.

## **GRIEG: Concerto for Piano and Orchestra, in A minor, Op. 16—See Rachmaninoff: Rhapsody on a theme of Paganini, Op. 43.**

## **GROFE: Grand Canyon, Suite**

Philadelphia Orchestra, Eugene Ormandy, cond.

• • Columbia JMB 23, 31 min. \$10.95.

The performance here, previously issued in an excellent monophonic disc and an ineffective stereo version, is one which extracts the final degree of tonal grandeur from Grofé's colorful sketches. Although the tape edition exhibits the same weak bass that contributed to the stereo disc's unlistenability, it does so to a lesser degree. In fact, with a little bass boost to round off the balance, this tape is one of the most thrillingly spectacular sonic displays of the day.

P.G.

## **HOLST: The Planets, Op. 32**

Los Angeles Philharmonic Orchestra, Leopold Stokowski, cond.

• • Capitol ZF 75, 46 min. \$14.95.

Since I first knew this premature symphonic Sputnik in the composer's 78s (and once had the joy of hearing Holst himself wrestle in rehearsal with the Boston Symphony), I confidently expected to be outraged by the liberties Stokowski has been said to take with the score. But though I might possibly have resisted this unarguably un-Holstian approach in a monophonic disc, the insidious aural magic of the present stereo version—which

for the first time on records does full justice to the kaleidoscopic scoring in superbly expansive and smoothly blended dual-channel sound—spellbinds me into delighted acquiescence even to the most idiosyncratic Stokowskian inflections and phrasing. Certainly for sheer sonic color, breadth, and drama this elaborate score has never come closer to echoing the legendary "music of the spheres."

R.D.D.

## **RACHMANINOFF: Rhapsody on a theme of Paganini, Op. 43 †Grieg: Concerto for Piano and Orchestra, in A minor, Op. 16**

Leonard Pennario, piano; Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.

• • Capitol ZF 85, 48 min. \$14.95.

Thanks primarily to the orchestral and engineering collaborators, this reel is a surprisingly formidable competitor to the great Rubinstein's fine stereo tapings. Pianistically, of course, there is no real contest: Pennario indeed plays faster and more accurately, but he commands neither the rich poetry nor supreme *clat* of the master. But in every other respect these are markedly superior tapings. Leinsdorf's beautifully played orchestral collaborations—rather than mere accompaniments—not only far surpass Wallenstein's in the Grieg but also the strangely subdued Reiner contributions to the Rachmaninoff. The performances here are much brisker, scarcely less lyrical (if of course less romantically magical), and more incisively dramatic, especially in the finale of the Rhapsody. In both works, too, the solo piano is far better balanced with and integrated in the orchestral textures; and the more translucent, bracingly live recording captures many more scoring details and places the "unspread" piano in a more authentic auditorium *ambiance*.

R.D.D.

## **RAVEL: Boléro**

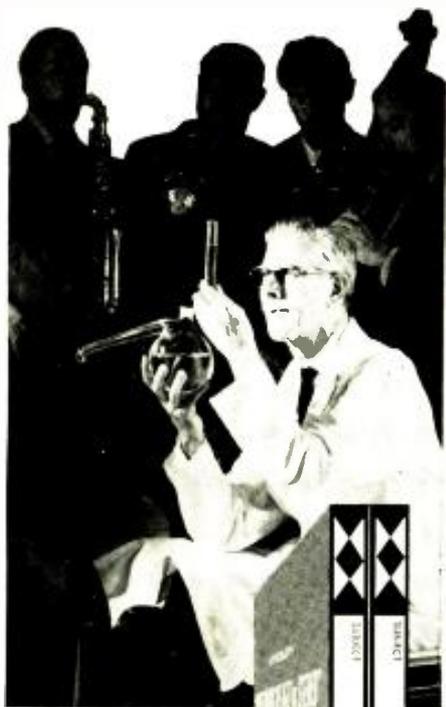
## †Bizet: L'Arlésienne: Suite No. 2

Detroit Symphony Orchestra, Paul Paray, cond.

• • Mercury MCS 5-50, 29 min. \$11.95.

Among the innumerable *Boléro* recordings, now including at least four in stereo tapings, it would be hard to find more radically different contrasts than those between the present version and that by Scherchen for Westminster. Paray's is the fastest (13.13 vs. Scherchen's 14.41) and most nervously intense reading I know—so much so indeed that even in

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the huge dynamic range of the sharply  
 focused but excessively dry Mercury re-  
 cording the final "explosion" seems some-  
 what anticlimactic. And the difference  
 between the sonics (over-all as well as  
 of the ostinato sidedrums, for which  
 Scherchen uses snareless *Tambours  
 Basques* instead of the crisper usual snare-  
 drums) is even more pronounced. For  
 me, Scherchen's remains the more satis-  
 fying as well as distinctively individual  
 edition, but for other listeners Paray's  
 may make the more immediately exciting  
 effect. It gains little, however, from its  
 incongruous encore, which is far more  
 heavy-handed and vehement than Paray's  
 earlier taping of the first *Arlésienne* Suite.  
 R.D.D.

**RESPIGHI: Fontane di Roma; Pini di  
 Roma**

Philadelphia Orchestra, Eugene Ormandy,  
 cond.

• • COLUMBIA IMB 25. 36 min. \$15.95.

Even with the recent stereo disc versions  
 still fresh in my mind, I dared not trust  
 my initial impression that the tapings  
 disclose new tonal charms in the Philadel-  
 phians' playing, added weight and spa-  
 ciousness in the ultrabright engineering,  
 and even a shade more lyricism in Orman-  
 dy's still prosaic readings. I settled down  
 to point-by-point A, B comparisons and  
 found that there indeed are sonic differ-  
 ences which, even though extremely  
 subtle, imperceptibly produce a distinct  
 change in over-all effect. Such compar-  
 isons are, at least, challenging tests of au-  
 diophile acuity (and equipment re-  
 sponse). I'll be much interested to learn  
 how many other listeners agree that,  
 technically fine as the stereo disc may be  
 (and ignoring for once its marked econo-  
 mic advantages), there still is a tiny but  
 significant superiority, above all in sonic  
 lucidity, in the tape edition. R.D.D.

**STRAVINSKY: The Rite of Spring**

New York Philharmonic Orchestra, Leon-  
 ard Bernstein, cond.

• • COLUMBIA IMB 24. 35 min. \$15.95.

In making stereo tape vs. disc compar-  
 isons, occasionally I *feel*, rather than am  
 certain, that this *Sacre* has slightly round-  
 er and deeper tonal qualities in the tape  
 and a shade more high-frequency bril-  
 liance in the disc, but more often I can  
 identify the medium for sure only by the  
 disc's slight surface noise in low-level  
 passages. At any rate, both versions con-  
 firm with every repetition my first im-  
 pressions of Bernstein's demoniacal vitality  
 and strength. In certain passages, the  
 Montoux taping seems more poignant and  
 magical than ever, but I'm forced to con-  
 cede that in over-all sonic warmth, resolu-  
 tion of detail, and above all *punch*, it is  
 easily surpassed here. R.D.D.

**SUPPE: Overtures: Leichte Kavallerie;  
 Banditenstreiche; Die Schöne Galathée**

Hallé Orchestra, Sir John Barbirolli, cond.

• • MERCURY MS 5-48. 20 min. \$8.95.

A wholly extroverted super-circus display,

with Barbirolli wielding the snappiest of  
 ringmasters' whips and the Hallé players  
 whirling with slam-bang vivacity, the  
 strictly musical interests are minimal here,  
 except perhaps in the rare quiet moments  
 of the *Jolly Robbers* and *Beautiful Gala-  
 thea*. But there are fascinating techno-  
 logical comparisons to be made between  
 the American—even if recorded on loca-  
 tion in England—stereo characteristics  
 (high modulation levels, dramatic breadth  
 and weight, brilliantly spotlighted brass  
 and percussion) and the smoother, richer  
 sonic blends, heard as from well back in  
 the hall, which typify British stereo ideals  
 in Krips's English Columbia "stereosonic"  
 Suppé program. R.D.D.

**TCHAIKOVSKY: The Sleeping Beauty,  
 Op. 66 (excerpts)**

London Symphony Orchestra, Pierre  
 Montoux, cond.

• • RCA VICTOR CCS 151. 42 min.  
 \$15.95.

Once a leading conductor of ballet, Mon-  
 teux seems to have forgotten some of his  
 experience in that department. Many of  
 his tempos are way off, too fast or too  
 slow for either dancing or listening. The  
 sound on the LP disc (RCA Victor LM  
 2177) was well focused, despite an oc-  
 casional imbalance between choirs. The  
 stereo tape imparts more spaciousness and  
 grandeur to the orchestral tone and im-  
 proves a few of the balances. On the  
 debit side, however, are some tape hiss  
 and the omission of about ten minutes'  
 worth of music from Act I. P.A.

**More Briefly Noted**

The following brief reviews are also of  
 stereophonic tapes.

**Bartók: Four Dirges.** Stereo Age C-4, 8  
 min., \$6.95.

Although immature and stylistically un-  
 congealed, these fragmentary piano pieces  
 —played here by Isabelle Byman—have  
 moments of concentrated power that make  
 one wish that Bartók had been able to  
 incorporate these ideas into a work on a  
 larger scale.

**David Carroll: "Percussion in Hi-Fi."**  
 Mercury MDS 2-37, 32 min., \$12.95.

A stereo remake of a onetime LP display  
 program featuring glittering recording of  
 multipercussion novelty arrangements of  
 lightweight dance-band materials, plus the  
 musically no-less-naïve *Discussion in Per-  
 cussion* and *Spanish Symphonique (sic)*.

**Herman Clebanoff: "Songs from Great  
 Films."** Mercury MDS 2-35, 35 min.,  
 \$12.95.

These CinemaScopic apotheoses of hit-  
 film theme tunes call for comment no  
 more critical than an awestruck, "De-  
 luscious, huh?" But this juice-dripping  
 reel warrants special note for its inclusion

Continued on page 110

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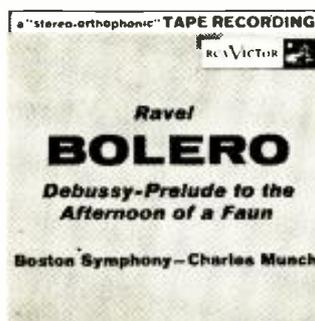
ECS-15 Was \$14.95 New List Price \$11.95



ECS-19 Was \$14.95 New List Price \$11.95



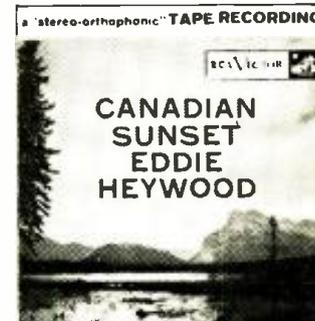
CCS-30 Was \$10.95 New List Price \$8.95



CCS-21 Was \$10.95 New List Price \$8.95



CPS-71 Was \$10.95 New List Price \$8.95



CPS-76 Was \$10.95 New List Price \$8.95

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## \* audiofacts

### Did you know that a tape recordist is "born" every minute?

This year, a tape recorder will be sold—and a new tape recordist will be "born"—every minute! This surprising fact is based on the latest report of the Magnetic Recording Industry Association, which estimates that 600,000 tape recorders will be purchased in 1958—better than one a minute, 24 hours a day, all year long!

The same report indicated that about 500,000 machines were sold last year—and that 2,000,000 tape recorders are in use today. Another industry source places about 1½ million of these in homes, 175,000 in schools, 75,000 in churches and 250,000 in business. This is indeed a phenomenal growth for an industry that was established less than a decade ago.

Before that time, the fascinating world of recorded sound was limited largely to professional audio engineers, for disc recording required both skill and experience. But with a modern tape recorder, *anybody* can now make sound recordings of excellent quality.

If you are one of the 600,000 individuals who will acquire a tape recorder this year, you'll be entering a new world of sound enjoyment. For fine music recordings that won't wear out, tape your favorite radio or TV programs off-the-air. And if you're a real hi-fi fan, stereo tapes will bring sound alive as never before. The uses of tape recording are virtually limitless—preserving family festivities, providing party fun and entertainment, "canned" bed-time stories for the youngsters, education and self-improvement, tape correspondence with distant friends. The list could go on and on, limited only by your own ingenuity.

If you are wondering what make or model of tape recorder to buy, you'll want to get the new, free, 24-page Tape Recorder Directory. It gives you condensed performance data, features and prices on over 300 makes and models of tape recorders—arranged for easy reference and comparison. The 1958-59 issue will be off the press by the end of September. To get your free copy, write to Audio Devices, Inc., Dept. AF, 444 Madison Ave., New York 22.

\*one of a series

of Mercury's long-promised "Sonic Signals": a 15-second channel-balancing tone at the beginning; a shorter pulsating tone at the end of the record program; and a subsonic beep between selections.

**Carmen Dragon:** "Fiesta!" and "Nocturne." Capitol ZF 51, 44 min., and ZF 68, 40 min., \$14.95 each.

Two well-contrasted symphonic-pops programs in characteristically high-powered or lushly expressive performances by the Hollywood Bowl Symphony (many in Dragon's own glossy transcriptions) and opulent stereo sonics. The Iberian and Latin-American spiced *Fiesta!* is likely to be the more widely relishable reel, especially for its notably zestful *Chanson bohème*, *Jota Aragonesa*, and *Jamaican Rumba*. Its sentimental mood-music companion includes the Massenet *Élégie*, Fibich *Poème*, Prayer from *Hänsel und Gretel*, and others of their ilk.

**Carmen Dragon:** "The Orchestra Sings." Capitol ZF 83, 38 min., \$14.95.

Instruments deftly enough replace vocalists in this batch of well-known operatic solo arias and choral scenes, but in the conductor's emotional readings of his own transcriptions the Capitol orchestra orates rather than sings—in big bold stereoism and rather hard, even if reverberant, acoustics.

**Dvořák:** *Slavonic Dances*: Op. 46: No. 2, in E minor; No. 8, in G minor; Op. 72: No. 2, in E minor; No. 7, in C. Vanguard VRT 703, 17 min., \$6.95.

I haven't yet heard the two-reel taping (VRT 3013/4) of Mario Rossi's complete *Slavonic Dances* with the Vienna State Opera Orchestra, but to judge from the samplings here they must be far more attractive sonically than the monophonic LP versions. The performances are a long way from Talich's and other idiomatically Czech readings, but the zestful music itself certainly assumes new sparkle in stereo.

**Ralph Font:** "The Peanut Vendor." Westminster SWB 7046, 11 min., \$6.95.

Two mambos and two rumbas in homely danceable performances (starring Ariel Duchesne's trumpet playing) and seductive stereoism.

**Skitch Henderson:** "On the Bandstand." RCA Victor CPS 111, 27 min., \$8.95.

For once the hitsite leader subdues his propensity for overfancy arrangements and provides a batch of consistently piquant dance performances, topped by the jaunty *Man on the Street* and the poetically impressionistic *Nostalgia*, all purely recorded in well-differentiated yet also well-blended stereo sound.

**Joel Herron:** "Kern and Porter Favorites." Westminster SWB 7047/8, 7061, and 7069; 12 to 14 min. each; \$6.95 each.

Four short tapings of only four pieces each, played in routine big-band fashion with the leader's unimaginative piano playing predominating throughout. However, the recording itself, with more

marked channel differentiation than customary in most of Westminster's symphonic Sonotapes, is both technically and acoustically superb.

**Loewe:** *My Fair Lady* and *Gigi* Selections. Concertapes 513, 5-in., 14 min., \$7.95; 601, 19 min., \$9.95.

If the name of Caesar Giovannini's "Radiant Velvet Strings" doesn't deter you, you'll find these occasionally overrich but generally vivacious salon-orchestral versions of favorite hit tunes pleasing enough in themselves, but particularly so for their expansive and colorful sonics.

**New World Theatre Orchestra and Hollywood Sound Stage Chorus:** *South Pacific* and *The Music Man* Selections. Bel Canto STB 36, 23 min., \$9.95; STC 37, 18 min., \$7.95.

Heinrich Alster's big-ensemble performances are redeemed from the routine by the youthful freshness of his choral and solo voices and the bold brilliance of markedly differentiated yet well-spread stereoism.

**Jimmy Palmer:** "The Palmer Method of Dancing." Mercury MS 2-21, 21 min., \$8.95.

Three longish dance-set medleys, in unflaggingly bouncy style but effectively nuanced in instrumental coloring—all in beautifully bright recording and infectionally danceable.

**Johann Strauss:** "Music of Johann Strauss." Mercury MVS 5-41, 17 min., \$7.95.

An abbreviated tape version of the Antal Dorati/Minneapolis Symphony monophonic LP MG 50131, presenting only the *Voices of Spring* and *Roses from the South* Waltzes and the *Champagne Polka*—all in overexuberant and tense performances, but extremely clean and solid (if hard) stereo sound.

**Roger Wagner Chorale:** "Virtuoso!" Capitol ZF 84, 38 min., \$14.95.

The title is no misnomer: this program is guaranteed to bring down the house both by the peerless bravura of its choral singing (that of its male choirs in particular) and the tremendous sonority and impact of its extremely high-level, ultrabright, and stereoistic recording. I wish only that everything in it were as well fitted for such treatment as the long *Proclusio* from Orff's *Catulli Carmina*, but here are vocal sonics which are surely incomparable for sheer power and breadth in any kind of home reproduction.

**Paul Wolfe:** "Spanish Music of the Sixteenth and Seventeenth Centuries." Experiences Anonymes EA 0026, 38 min., \$14.95.

Six *diferencias* (i.e., variations) and other pieces by Antonio de Cabezón; an austere eloquent *Pascualles* and *Tiento de Falsas* by Juan Cabanilles; and five other keyboard works by anonymous or obscure early Spanish composers—all invaluable in themselves and played with understanding and relish by Wolfe in clear recordings of a stereoistically enlarged, but crystal-toned, harpsichord.

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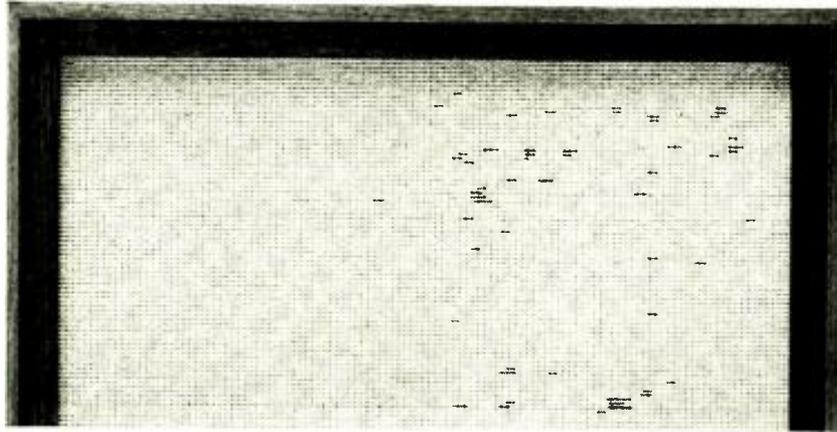
\*The SM-310 not only records stereophonically from two microphone inputs but will also mix recorded and broadcast material with live... will also record monaural half track ... will play back stereo and monaural tapes.



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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.

### Fairchild 232 Stereo Cartridge

**SPECIFICATIONS** (furnished by manufacturer): a moving-coil magnetic stereophonic pickup cartridge. **Nominal output:** 6 mv per section; 12 mv when connected for monophonic use. **Impedance:** 600 ohms per section. **Recommended tracking force:** 3 to 4 grams. **Resistive load:** noncritical; any value over 2,000 ohms. **Output connections:** 4-terminal output from isolated coils. **Price:** \$49.50. **MANUFACTURER:** Fairchild Recording Equipment Corp., 10-40 45th Ave., Long Island City 1, N. Y.

As the first stereophonic magnetic pickup we have tested, this helped to prove a couple of contentions about which I for one have had some lingering doubts. It proved that a good stereo pickup is indeed compatible, in that it will play monophonic discs as well as, and in some instances better than, a conventional monophonic pickup of comparable quality. It also proved that it is usually necessary to connect the two halves of a stereo cartridge when playing monophonic discs.

The 232 uses the 0.7-mil diamond stylus that is the accepted standard size for stereo discs, and operates at a recommended force of 3 to 4 grams. Both of its coil windings are brought out at two separate pairs of output terminals (to minimize the possibility of hum due to so-called ground loops in the stereo system), and its output, while very low, is still adequate to drive any good preamplifier within its tolerable noise limits.

Our sample 232, used stereophonically, proved to be very clean and free of sonic strain. It tracked the loudest passages on the stereo discs I tried it with, without any audible trace of breakup or raggedness. The 232's over-all sound was very well balanced, its bass was deep, full and well defined, and its highs were, if anything, a trifle brilliant. Strings were less well reproduced than other instruments in the orchestra, sounding slightly more steely than gutty. Transparency and reproduction of sonic detail were both very good, although the channel separation (isolation of the left and right channels from one another) was subjectively quite inferior to that of the recorded stereo

tape counterparts of the same recordings. It was impossible for me to tell whether this loss of channel isolation (loss of which improves center fill-in and reduces the stereo effects of directionality and spaciousness) was a function of the cartridge or the stereo discs themselves, because I have yet to hear a stereo pickup having significantly more or significantly less channel separation than the 232.

Possibly because of its very high vertical compliance, the 232 proved to be the best-sounding Fairchild cartridge I've heard to date, particularly with respect to sonic bal-



The 232 moving-coil stereo pickup.

ance and cleanness in loudly-recorded inner grooves. The 232 reproduces monophonic discs with much the same quality as it does a stereo disc, which is to say it does a very good job thereon. It is important, however, that both signals from the 232 be electrically combined at some point in the system, so that both outputs from the pickup are equally divided between both speakers. Most stereo preamplifiers are equipped with such a combining switch (usually marked STEREO-MONO), but if this is not the case, some sort of switching arrangement should be added (preferably *not* right at the cartridge) in order to reduce the rumble and surface noise which represent the

stereo pickup's response to vertical stylus motion.

The manufacturer advises that the 232 be handled with extreme care, since its very high vertical and lateral compliance (both of which are largely responsible for its sonic quality) tend to make it quite fragile. However, our sample unit has been in constant and dependable use for sev-

eral weeks now, and shows no sign of susceptibility to normal handling. No hum problems were encountered with the installation of our 232, and the pickup did not show any tendency to receive inductive hum interference from nearby phono motors or power transformers. All in all, a fine job.—J.G.H.

## L.E.E. Trio Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a corner speaker system utilizing the resistive-parted bass reflex principle. Contains one 8-inch woofer and two 3-inch tweeters. **Frequency range:** 50 to 15,000 cps. **Dimensions:** 33 $\frac{1}{4}$  in. high by 19 along each corner wall. **Power rating:** 20 watts. **Price:** \$119.95. **MANUFACTURER:** L.E.E., Inc., (Laboratory of Electronic Engineering, Inc.), 625 New York Ave. N.W., Washington 1, D. C.

The Trio is fairly small in size and relatively low in price. Despite these handicaps to good design, which have so



The Trio two-way corner system.

often proved crippling, the Trio produces clean, comfortable, and agreeably natural sound: sound you can live with, day after day, without growing tired of it. That, in

my opinion, is the most important quality of any speaker system, and it is a quality that not many systems have, regardless of price.

Bass and middle-range frequencies are reproduced by an 8-inch speaker mounted at the top center of the front panel. The enclosure is a modified bass reflex; the port consists of a group of narrow slots in the bottom panel. They add a resistive component to the cavity radiation which damps and smooths low-frequency response, thus improving transient performance. High frequencies are handled by a pair of 3-inch tweeters, one mounted on each side of the woofer, which are fed through a high-pass filter. The tweeters are completely sealed on the back sides, so that high cavity pressures developed by the woofer cannot affect them. Although having no panels of large area, the enclosure is made entirely of sturdy  $\frac{3}{4}$ -inch plywood. It is exceptionally rigid. Sound coloration from vibrating panels is, accordingly, nil; it is one of the very few enclosures completely acceptable in this respect.

Response of the system is specified as 50 to 15,000 cycles. On the low end, at least, this is conservative. I found good fundamental response down to 45 cycles. From this frequency the response was audibly smooth and free of evident peaks all the way up to 8,500 cycles, where there was a moderate bump extending to 10 kc. Above that there was a slow rolloff to 15 kc. The result is fine balance without shriek or snarl, and a slight crispening of sibilant or percussive sounds similar to that produced by some excellent microphones. Bass is clean and hearty, even though the very deepest range is missing.

The Trio's efficiency is a bit above average for its type. In an average room it can produce a nearly deafening sound level before distortion becomes audible as such, and it will do this easily with a 20- or 30-watt amplifier. Finish is quite acceptable. The Trio, in my estimation, deserves a blue ribbon.—R.A.

## Robins HD-6 Head Demagnetizer

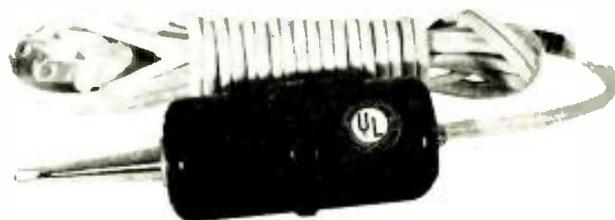
**DESCRIPTION** (furnished by manufacturer): an AC-powered demagnetizer for removal of residual DC magnetization from tape recorder heads. **Power supply requirement:** 110 volts at 50 or 60 cps. **Dimensions:** 4 $\frac{1}{2}$  in. long by 1 $\frac{1}{4}$  diameter; 5 $\frac{1}{2}$ -ft. AC cord and plug attached. **Price:** \$10.00 list. **MANUFACTURER:** Robins Industries Corp., 36-27 Prince St., Flushing 54, N. Y.

One of the most common causes of a tape recorder's failure to meet its signal noise ratio specification is residual DC magnetism in the record or playback head. This can occur as the result of a defective component or can arise from normal use of the recorder, so any tape recordist who is interested in maintaining his machine in peak operating condition will take the trouble to demagnetize its head(s) at frequent intervals.

A head demagnetizer, such as the Robins HD-6, supplies a strong source of alternating magnetism which, when applied to a recording head and then slowly diminished in strength, will remove from it all traces of the DC magnetization which causes excessive hiss and increased distortion. To use the HD-6, you plug it into a 110-volt AC source, touch the flattened portion of its tip to the pole pieces of

the head for a few seconds, and then slowly draw it away from the head surface to create the necessary diminishing AC field. That's all there is to it.

Suffice it to say that the HD-6 works fine. It removes all traces of DC head magnetization (as evidenced by the lack of noise when the demagnetized head is tapped with a



The HD-6 tape head demagnetizer.

nonmetallic object, with the playback volume turned up to an advanced setting). The only problem that may be encountered with the HD-6 involves getting it to the heads of some recorders in which the heads are encased in a pro-

Continued on page 116

## This Man is Using an Electronic Crystal Ball

The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmer Scott insists on this as a protection to your investment.

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo... it used wide-band circuitry... it was equipped for multiplex... it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp... or any H. H. Scott product... is an investment in a component that will still be up-to-date many years from now.

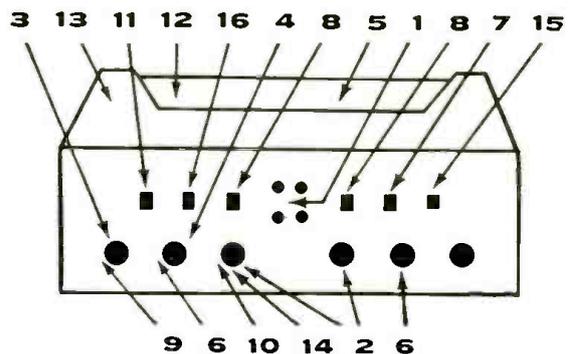


17 reasons why you should buy the

# New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., WAYNARD, MASS.  
EXPORT: TELESKO INTERNATIONAL CORP., 36 W. 40TH ST., N. Y. C.



1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Trerec — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db/octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phone pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality of all H. H. Scott components... PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.

Sensitivity 1½ millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case 15½" w x 5 h x 12½" d. Model 130 price \$169.95 (\$172.95, West of Rockies).

Write for complete technical specifications and new catalog HF-11

## TESTED IN THE HOME

Continued from page 114

tective housing, or are shaped in such a way as to prevent ready access to their pole piece surfaces. The illustration should show whether or not the HD-6 will reach the pole pieces on the heads in your recorder.

### Shure Professional Dynetic Pickup

**SPECIFICATIONS** (furnished by manufacturer): a single-stylus moving-iron monophonic pickup. **Frequency response:**  $\pm 2$  db, 20 to 20,000 cps. **Output:** 21 mv. at 10 cm/sec at 1,000 cps. **Recommended load:** 27,000 ohms. **Lateral compliance:**  $3 \times 10^{-3}$  cm dyne. **Tracking force:** 3 to 6 grams. **Styli:** 1-mil diamond or 3-mil sapphire. **Price:** microgroove Model MSD, \$27.50; standard-groove Model M6S, \$15. **MANUFACTURER:** Shure Bros., Inc., 222 Hartrey Ave., Evanston, Ill.

The Shure Studio Dynetic pickup ("Tested in the Home," Sept. 1957) was the first magnetic pickup we had encountered for which the manufacturer recommended a tracking force of less than 2 grams. It was also one of the best-sounding cartridges we have heard, but it was limited to use with its own pickup arm. The Professional Dynetic is fundamentally identical to its predecessor, but is designed to fit in any conventional record player or transcription arm. As far as I could determine, the only other differences between the Professional Dynetic and the Studio model are in the former's slightly lower compliance and slightly higher stylus mass—modifications which better suit the cartridge for use in a noncritical pickup arm—and a 1-mil, rather than a  $\frac{3}{4}$  mil stylus radius. Therefore the Professional model requires about three times the tracking force of the Studio Dynetic, but its overall sound is almost identical to that of the Studio unit.

As with all head demagnetizers, it is important that the HD-6 be used with care, to avoid scratching or scoring of the head's pole pieces. The risk of this is minimized in the HD-6 because its contact surface is carefully worked to a smooth finish, but it is still advisable to cover its tip with a small piece of cellulose tape to prevent direct metal-to-metal contact.—J.G.H.

Used in a top-quality arm at 4 grams stylus force, the Professional Dynetic's balance was superb, and was directly comparable with the sound of live tape. The Professional's high end was silky, detailed, and unusually transparent, and the pickup's ability to track "strident" inner-groove passages without breakup was almost equal to that of the Studio Dynetic (which in this respect was one of the best cartridges we had heard). The Professional Dynetic's sound is difficult to describe, simply because it seemed to have practically no inherent coloration at all. It has enough vertical compliance to track



The Shure Professional Dynetic cartridge fits any standard pickup arm.

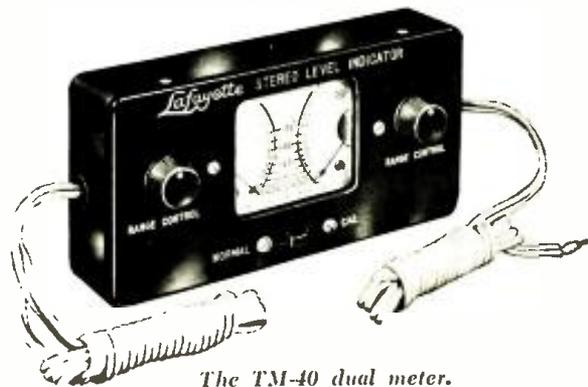
stereo discs without audible distortion or undue wear, and this same characteristic probably accounts in large measure for the Professional's very low needle talk. —J.G.H.

### Lafayette Audio Level Meters

**SPECIFICATIONS** (furnished by manufacturer): single-face and dual-face VU meters for monophonic or stereophonic volume level indication. **MODEL TM-20**—single VU meter with calibrating control. **Calibration:** 0 to 100% primary scale;  $-20$  db to  $+3$  db secondary scale. **Input impedance:** 10,000 ohms. **Sensitivity:** 1.4 v required for Zero VU (100%) indication. **Dimensions:** 4 in. wide by  $2\frac{1}{4}$  in. high by  $1\frac{3}{8}$  in. deep, over-all. **Price:** \$5.95. **MODEL TM-40**—dual VU meters with separate calibrating control and NORMAL/CALIBRATE switch. **Calibration:** 0 to 100% primary scales;  $-20$  to  $+3$  db secondary scales. **Input impedance:** 10,000 ohms each side. **Sensitivity:** 1.4 v required for Zero VU (100%) indication. **Dimensions:**  $6\frac{1}{4}$  in. wide by  $3\frac{3}{8}$  in. high by  $1\frac{3}{8}$  in. deep, over-all. **Price:** \$8.95. **DISTRIBUTOR:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

Each of these novel devices consists of a VU meter (or meters) and necessary calibration controls, in a small plastic box. They can be used in practically any low-impedance

The meters are true VU (volume unit) indicators, in that their indicating needles are damped to prevent excessive overshoot or "floppy" action when subjected to the complex signals of audio program material. The meter faces



The TM-40 dual meter.

are calibrated to read from 0% to 100% and from  $-20$  db, through Zero db (which corresponds to 100% recording level), to  $+3$  db. These are the calibrations most commonly used on the meters in professional recording equipment.

The single-meter TM-20 is for use in any monophonic system. It can replace the neon bulb or magic-eye indicator on many tape recorders, to provide much more accurate recording-level indications, or it can monitor the output volume from a public-address or wired music system. Its input impedance is 10,000 ohms, which means that it will



The TM-20 single VU meter.

application calling for a visual indicator of audio volume levels—in tape recorders, mixers, industrial sound distribution systems, and home music installations.

Continued on page 118

## YESTERDAY MEETS TOMORROW on Hermon Hosmer Scott's Desk . . .

In this picture, the amplifier on the right was the first complete H. H. Scott amplifier made for the consumer market. It was manufactured 11 years ago. The styling may be old fashioned, but its features are still current . . . in fact hundreds of these amplifiers are still in use across the country.

This picture demonstrates how easily this amplifier can be converted to Stereo. Here it is shown with the new 209 plugged into the H. H. Scott Stereo-Daptor Model 135.

H. H. Scott components have always been built for the future . . . as this picture shows, you never have to worry about obsolescence.



Ideal for Stereo Conversion...

# New H. H. Scott 36 Watt Amplifier

\$139.95



H. H. SCOTT, INC. 111 POWDERMILL RD., MAYNARD, MASS.  
EXPORT: TELESKO INTERNATIONAL CORP. 36 W. 40TH ST., N. Y. C.

The 36 watt output stage and many versatile features make the new 209 outstanding for a new monaural system, or as a second amplifier to add to your present system for stereo sound.

Use the 209 for monaural now . . . convert later -- This new H. H. Scott amplifier has a convenient front panel switch to make conversion instantaneous. Simply add a second amplifier and the H. H. Scott Stereo-daptor whenever you wish.

Use the 209 for converting your present system to stereo now. The 209 and the H. H. Scott stereo-daptor make a perfect stereo conversion kit for use with your present amplifier.

### Important Features of the New 209

- Rugged output stage, using 6CA7 output tubes and heavy-duty transformers insures long trouble free operating life. Special air-flow cooling principle.
- Dual phono cartridge inputs let you select between a turntable and record changer or tape deck.
- Separate three-position scratch and rumble filters operate with all inputs.
- Front-panel speaker selector switch allows easy control of remote speakers.
- New Acoustic Level Control assures proper amplifier operation with all types of loudspeakers.
- Extremely low noise and hum levels (80 db below full power output) is made possible by D-C operation of preamplifier tube heaters.
- Amplifier absolutely stable under all operating conditions, even with capacitive loads.
- Technical specifications include: Frequency response 19 CPS to 35,000 CPS  $\pm 1\frac{1}{2}$  db; Harmonic distortion less than 0.5% at full power output; IM distortion less than 0.1% (first order difference tone).
- Easily panel mounted. Matches all other H. H. Scott components; Size in accessory case 15 $\frac{1}{2}$ " x 5" x 12 $\frac{1}{2}$ ". Price: \$139.95 (West of Rockies \$143.95)



Write for full technical specifications and new catalog HF-11

## TESTED IN THE HOME

Continued from page 116

operate best when connected across a loudspeaker line or a low-impedance transmission line. It does not introduce any measurable or audible distortion into the audio circuit, and it requires only 1.4 volts of input to cause a Zero-db indication. The calibrating control gives a reduction of up to 20 db in the meter's sensitivity; it allows the meter to be adjusted to read Zero level when the recording (or loudspeaker) level reaches its normal maximum.

The calibrating control has some effect on the meter's frequency response. Over most of the control's range the meter is almost perfectly linear from 20 to 20,000 cycles, but control settings at or near maximum produce a marked loss of bass response. So for accurate indications, the calibrating control should never be advanced much beyond its 3/4-up position. Except for this qualification, which applies equally to the stereo Model TM-40, this meter does its job neatly and effectively.

The dual-meter TM-40 is designed for stereo applica-

tions, although it will serve equally in a non-stereo dual-channel music distribution system. It consists of two separate meter indicators on a single meter face. Each needle has its own paired scales for per cent and decibels level, and each is fed by a separate pair of input connecting wires. There is a separate calibration control for each meter, as well as a slide switch that selects normal two-channel operation (for visually balancing stereo recording levels or loudspeaker playback levels) or a calibrating position. In the CALIBRATE position, the left-hand meter is connected to the right-hand input so that both meters are driven by the signal that normally feeds only the right-hand indicator. This position is used for adjusting the calibration controls to give identical sensitivities for both meters.

Although I am dubious about the practicability of visual balancing for stereo playback systems, I can report that these meters do precisely what they are claimed to do. They behave like professional VU meters, they do not require any power supply connection (two leads to the audio source are all that are needed), and they are pretty well foolproof as long as their installation instructions are followed to the letter.—J.G.H.

## Rek-O-Kut Stereo Tone Arm

**SPECIFICATIONS** (furnished by manufacturer): a universal stereophonic transcription pickup arm for records up to 12- or 16-in. diameter. **Pivots:** two ball-bearing races for lateral movement; two ball-and-cup bearings for vertical movement. **Offset angle:** 30°. **Recommended stylus overhang:** 17/32 in. for 12-in. arm; 3/4 in. for 16-in. arm. **Stylus force adjustment:** threaded rear counterweight. Removable cartridge shells accommodate all standard cartridges. **Interconnecting cables:** four conductors, unshielded. **Arm height:** adjustable from 1 3/4 in. to 2 1/2 in. **Length:** Model S-160, 15 1/2 in.; Model S-120, 13 1/2 in., over-all. **Prices:** Model S-160, \$30.95. Model S-120, \$27.95. **Conversion kits:** SC-16 for Model 160 arm, \$19.95; SC-12 for Model 120 arm, \$17.95. **MANUFACTURER:** Rek-O-Kut Co., Inc., 38-19 108th St., Corona 68, N. Y.

The original Models 160 and 120 transcription arms were favorably reported in "Tested in the Home" in April 1958. These stereo models are identical to those units in all respects, including performance, except that their original two signal leads (and two head-connecting pins and sockets) have been replaced by four leads and four head connectors. A second minor change involves restyling of the rear counterweight, whose fluted ridges have been changed to annular ridges, presumably to facilitate visual identification of the stereo models.

There have been price increases of about one dollar for each arm—certainly a negligible change—and conversion kits are available at moderate cost so that owners of the Model 120 or 160 arms may "go stereo" without having to discard their previous models. The conversion is exceed-

ingly simple, and takes about 10 minutes of time using the tools that are provided with the conversion kits.

Rek-O-Kut's basic pickup arm design lends itself very well to stereo use, since the unit is relatively light, resonance-free, and of approximately equal mass vertically and



Rek-O-Kut's S-160 stereo tone arm.

horizontally. In short, these are as good stereophonically as they are were monophonically—which is to say, excellent.—J.G.H.

**MANUFACTURER'S COMMENT:** The stereo-monophonic versions of the original Rek-O-Kut A-120 and A-160 series tone arms have undergone still further important modifications in design. The cartridge shell is now made from Zamak, increasing its mass substantially. Similarly, the counterweight is now a larger and heavier chrome-plated brass turning.

The increased mass of the arm insures optimum performance with all available stereo cartridges.

## Gramercy Speaker-Saver

**DESCRIPTION** (furnished by manufacturer): a fuse protection system for loudspeakers. **Maximum capacities:** fuses blow at 15, 30, 60, and 100-watt power levels. **Speaker impedance:** 4, 8, or 16 ohms. **Dimensions:** 4 3/4 in. long by 3 3/4 wide by 1 1/8 high. **Price:** \$4.98. **MANUFACTURER:** ProSound Corp., 175 Fifth Ave., New York 10, N. Y.

When a fragile or drastically underpowered loudspeaker is used with a high-powered amplifier—one having, say, more than twice the speaker's power rating—there is always the risk of overloading the speaker to the point where it will sustain permanent damage. Woofers or single-way full-range loudspeakers may have their cones ruptured or deformed if an input plug is inserted or removed while the amplifier is turned on, or if a selector switch introduces violent clicks. Tweeters may rupture or burn out if sub-

jected to loud switching clicks, overly loud cymbal crashes in program material, or sustained ultrasonic oscillation from the amplifier.

The power rating of a loudspeaker system is generally based on the power level of program material that can safely be handled by the system. Since most natural sounds contain considerably less power at high frequencies than through the middle- and lower-frequency ranges, a typical 20-watt speaker system may well consist of a 20-watt woofer and a super-tweeter whose maximum power capacity is 5 watts or less. Thus, ideal protection for both of the units comprising such a system will call for a very fast-acting fuse on the woofer, and a separate, slower-acting fuse of considerably less capacity on the tweeter.

Continued on page 120

Now,  
in  
tuners,  
too—

# BOGEN MEANS STEREO REALISM



*A stereo tuner with a built-in future.* The new ST662 offers tremendous versatility to the present and prospective high fidelity fan. It brings you AM-FM stereo broadcasts (available in many cities), and monaural AM or FM. It also includes built-in provision for adding FM Multiplex stereo reception—a standard feature in all Bogen FM and FM-AM tuners.

The versatility of the ST662 is suitably complemented by its performance, and such features as individual AM and FM tuning-eye indicators and a superb Automatic Frequency Control on FM. Price: only \$189.50\*, enclosure and legs \$7.50\*.

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#### SPECIFICATIONS

Frequency Range: FM-88-108 mc, AM-520-1640 kc. Sensitivity FM, for 30 db quieting: 1.25 microvolts at 75 ohm input, 2.5 microvolts at 300 ohm input. AM—Loop sensitivity—100 uv meter for 20 db S. N. Frequency Response FM 20 to 18,000 cps  $\pm$ .5 db, AM 20 to 4,500 cps —3 db. Automatic Volume Control on AM and FM. Separate tuning-eye Indicators and tuning knobs. Automatic Frequency Control, with defeat, on FM. Dimensions: 15" wide x 10 $\frac{1}{2}$ " deep x 4 $\frac{1}{2}$ " high excluding knobs and ferrite loopstick.

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HIGH FIDELITY  
...because it sounds better

MANUFACTURERS OF HIGH FIDELITY COMPONENTS, PUBLIC ADDRESS EQUIPMENT AND INTERCOMMUNICATION SYSTEMS

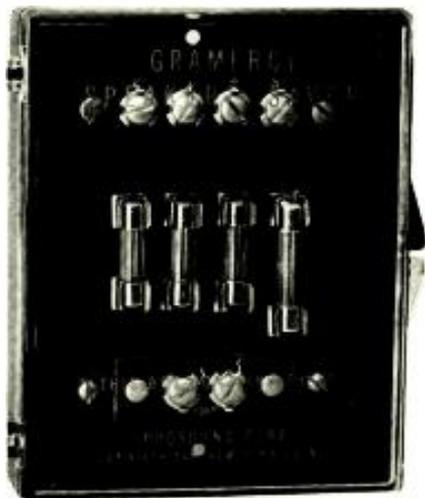
NOVEMBER 1958

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The Gramercy Speaker-Saver is based on the premise that a loudspeaker rated at a certain power will handle that power over its entire range—not an unreasonable assumption, but one which will not apply in all cases. It utilizes a single fuse for the entire loudspeaker system, and offers a choice of fuse values for positive, accurate pro-



The Gramercy loudspeaker fuse box.

tection of speakers of practically any power rating. Two input terminals on the Speaker-Saver connect to the amplifier output. Of the other four terminals, one (Common) goes directly to one side of the loudspeaker, while the oth-

ers (to the other side of the speaker) pass through fuses of different current-carrying capacity. Instructions supplied with the Speaker-Saver list the proper connections for speakers of different impedances and power ratings.

Since I have only one fairly fragile loudspeaker on hand, and was not inclined to risk its destruction, the only tests I was able to make on this device involved checking the power level at which each of its fuses let go. It was found that each fuse would handle slightly more than its rated power instantaneously—long enough to pass musical transients without opening up—and that as soon as a fuse's rating was reached on a sustained tone, it opened up. This will give almost perfect protection for a woofer or wide-range speaker, but the Speaker-Saver will not protect a drastically underpowered tweeter unless connected directly into the tweeter's circuit and set for its lowest range of power levels.

The fuses, by the way, introduce a slight amount of series resistance into the speaker circuit, so they may reduce the damping applied to a loudspeaker by the amplifier. The resistance that is added ranges from about 1 ohm (from the lowest-power connection) to 0.1 ohm (from the highest-power connection).

Not an inexpensive device, in view of the fact that only one of its fuses will ever be used, but useful nevertheless.

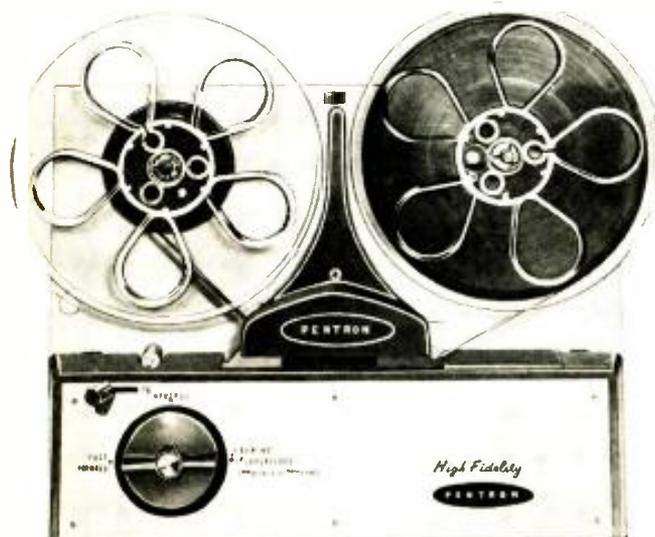
J.G.H.

**MANUFACTURER'S COMMENT:** We have taken into account the fact that a tweeter is connected into the circuit through a crossover network and an attenuator. The attenuator, in balancing the tweeter's level against that of the woofer, also limits the amplifier power going to the tweeter. Our measurements of the power curves of several amplifiers showed them to be down several db at higher frequencies, with relation to their mid-range output.

Although only one or two (two are used on stage one) fuses may be used at any one time, we have allowed for the possibility that the loudspeaker system may eventually be replaced by another of different impedance or power rating.

## Pentron Tape Equipment

**SPECIFICATIONS** (furnished by manufacturer): a line of integrated tape recording and playback components. **MODEL TM-4**— two-speed stereo-monophonic recording and playback mechanism. **Speeds:** 7.5 and 3.75 ips. **Frequency range:** 40 to 14,000 cps. **Signal/noise ratio:** 50 to 55 db. **Flutter:** less than 0.4% at 7.5 ips; less than 1% at 3.75 ips. **Controls:** motor off/on; speed selector (7.5, 3.75); mode selector (fast forward, reverse, neutral, record/play). **Dimensions:** 12 in. high by 14½ wide, over-all, with 7-inch reels in place; 2½ in. required above motor board; 6 in. required below motor board. **Price:** \$109.95. **MODEL CA-11**— playback preamplifier. **Frequency range:** 40 to 14,000 cps.



Pentron's TM-4 basic tape deck.

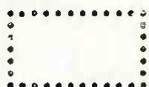
**Distortion:** 1% harmonic. **Signal/noise ratio:** 50 to 55 db. **Equalization:** modified NARTB. **Input:** low-level high-impedance, from playback head. **Controls:** combined AC power and volume, hum balance. **Output:** high-level high-impedance. **Dimensions:** 12 in. wide by 5 high by 8 deep, over-all. **Price:** \$39.95. **MODEL CA-13**— record playback amplifier. **Frequency range:** 40 to 40,000 cps. **Signal/noise ratio:** 50 to 55 db. **Distortion:** 2% harmonic. **Equalization:** modified NARTB. **Inputs:** one at low-level high-impedance from microphone, one at high-level high-impedance from tuner or phono preamp, one at low-level high-impedance from tape playback head. **Controls:** combined AC power and volume; record play push button and safety lock; hum balance. **VU meter** for volume indications. **Dimensions:** 12 in. wide by 5 high by 8 deep, over-all. **Price:** \$79.95. **MODEL CA-15**— stereo playback preamplifier. **Frequency range:** 20 to 20,000 cps. **Signal/noise ratio:** 50 to 60 db. **Distortion:** 1% harmonic. **Equalization:** variable; NARTB available. **Inputs:** two at low-level high-impedance, from playback heads. **Controls:** channel 1 and channel 2 volume; channel 1 and channel 2 equalization; combined AC power and master volume; hum balance. **Outputs:** two high-level high-impedance. **Dimensions:** 12 in. wide by 5 high by 8 deep, over-all. **Price:** \$79.95. **MODEL CA-14**— four-channel input mixer. **Frequency range:** 20 to 20,000 cps. **Inputs:** two low-level high-impedance from microphones; two low-level or high-level high-impedance from microphones or from phono preamps or tuners. **Controls:** AC power; channel 1 volume; channel 2 volume; channel 3 volume; channel 4 volume; hum balance. **Dimensions:** 12 in. wide by 5 high by 8 deep, over-all. **Price:** \$39.95. **MANUFACTURER:** Pentron Corp., 777 S. Tripp Ave., Chicago 24, Ill.

Included in this diverse line of tape recording components are a two-speed tape deck, a monophonic recording and playback amplifier, a monophonic playback-only preamplifier, a two-channel stereophonic playback-only amplifier and a four-channel monophonic input mixer.

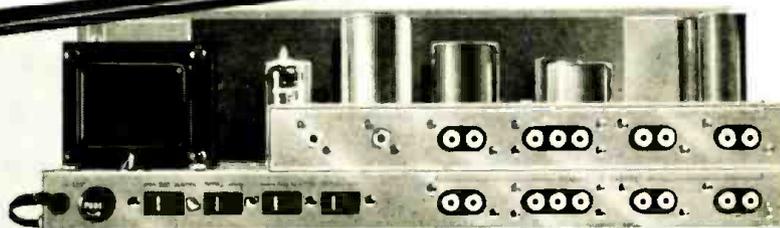
The tape deck is equipped with two heads, one for erasure and one for recording and playback of two-track stacked stereo, or half-track monophonic tapes. Four un-

Continued on page 122

# THE FISHER

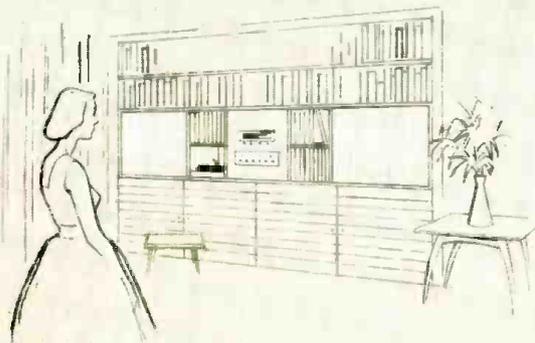


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MASTER  
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**THE "400"** for you. Compare **THE FISHER**  
 side-by-side with any other stereophonic audio  
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- Eight pairs of stereo inputs, 4 pairs for low-level, 4 pairs for high-level.
- Seven pairs of permanent connections, 4 low-level, 3 high-level.
- High-gain microphone preamplifier.
- Push-button function and channel selection.
- Built-in crossover network, with complete use of the tone controls at all times.
- 3-position, lever-type Rumble Filter.
- 3-position, lever-type Loudness Contour Control.
- Special input for ceramic stereo cartridge.
- Channel indicator lamps.
- Power-on indicator lamp.
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## TESTED IN THE HOME

*Continued from page 120*

labeled phono-type receptacles at the rear of the deck connect to the two halves of the stereo head, to the half-track erase head, and to an unused terminal on an insulated strip next to the head assembly. A separate wire, connected to the deck chassis and terminating in a solder lug, serves to ground the deck to the chassis of the preamplifier it is being used with, to minimize hum problems.

Speed regulation on our sample unit was fair—acceptable for any noncritical recording applications. All running modes are selected by a single control knob, and although the mechanism handles well and will take extra-thin-base tapes without any trouble, the mode selector is rather stiff in operation. I would not have been concerned about this had the control knob been anchored to its shaft by a set screw, instead of by the light-duty spring clip that is used.

If the deck is to be used for half-track monophonic playback of commercially recorded tapes, it may be coupled



*The CA-13 record/playback amplifier.*

to the CA-11 playback amplifier. This provides playback preamplification and correct equalization for tapes made on the Pentron deck. The "modified NARTB" equalization in the preamp made standard NARTB tapes sound thin and brilliant and, while tone control correction helped to remedy this, it could not produce an accurate complement to the NARTB recording curve. Hiss from our sample CA-11 was quite low, as was distortion, but hum was faintly audible at average listening volume levels.

For monophonic half-track playback *and* recording, the CA-13 play-record amplifier is used. This is equipped with a 3-inch illuminated VU meter for recording volume indications—something that is rarely found except in professional or semi-professional recording equipment. The record push button is next to a small tab which acts as a safety lock. When the button is set to PLAY, a little green indicator strip shows "safe" through a slit on the front panel. The record button cannot be depressed without first pressing the safety lock's projecting tab. When this is done, the record button may be depressed and will lock in place until released by finger pressure. When the amplifier is recording (and erasing), the only indication that it is doing so is the tiny red indicator strip behind the slit on the front panel. The record button does not release automatically when the tape deck is switched to STOP, so it is a good idea to get into the habit of glancing at the indicator strip before playing any tape.

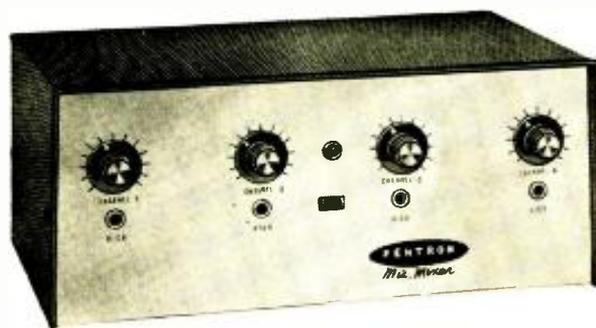
Tapes made on the Pentron deck, using the CA-13, were clean, nicely balanced, and quiet. Our sample CA-13 had extremely low hum and a hiss level that was below that of all commercial tapes played on it. High-frequency response from tapes recorded on this setup was excellent, and low-frequency response was good but not quite up to that of professional equipment. NARTB-recorded commercial tapes

had the same brilliant thinness that was observed with the CA-11 preamp.

A pair of CA-13s may be used together for stereophonic recording and playback, although since the deck's erase head is a half-track unit, it will be necessary to use new or previously erased (as on a bulk eraser) tapes.

The CA-15 stereo playback preamp consists of a pair of preamplifier-equalizers, with variable equalization and individual volume controls for each channel, together with a master volume control which varies the volume of both channels simultaneously. This is the only playback preamplifier in Pentron's line which permits almost perfectly accurate equalization of NARTB-recorded tapes as well as tapes made on the Pentron deck and other recorders utilizing nonstandard playback equalization. An excellent feature, although we would have welcomed a couple of markings on the equalizer knobs indicating their correct settings for the NARTB-RIAA and Pentron playback curves. As it turned out, the equalizers on our sample unit gave flattest response from Pentron-recorded tapes when set at 12 o'clock, whereas the closest approach to the NARTB characteristic occurred at the 9:30 settings. The gauged volume control is another welcome convenience; it provides for adjustment of the over-all volume without upsetting the volume balance between the stereo speakers. The control in our sample unit exhibited good tracking between sections, necessitating rebalancing of channel volumes only when the control was rotated through a very large range of rotation. Hiss from the CA-15 itself was inaudible under all conditions of operation, but hum from both stereo channels was evident at high listening levels. Over-all sound was clean and quite solid.

The CA-14 is a four-channel mixer, permitting individual volume control of four microphones or two microphones and two high-level sources. Its gain is adequate for all but the lowest-level microphones, and its hum and hiss are very, very low—comparable to some professional mixing systems. There is some slight interaction between the volume controls, and the unit's high-frequency response varies slightly with the settings of the controls. It is, however, capable of handling a wide range of input signal strengths, and of de-



*The CA-14 four-channel input mixer.*

livering at low distortion sufficiently high output to drive fully any tape recorder's high-level input. The CA-14's high-level inputs, located on the rear chassis apron, bypass the preamplifier stages and feed directly into the Channel 1 and Channel 2 volume controls.

The instructions supplied with these units are vague, but most of the necessary information is there; you just have to hunt for it. All in all, these comprise a nicely thought-out and well-integrated line of tape components for the hobbyist whose budget or whose individual requirements won't embrace a professional tape recorder.—J.G.H.

**MANUFACTURER'S COMMENT:** Current production models of the tape deck have labels identifying the input and output receptacles as numbers 1 to 4.

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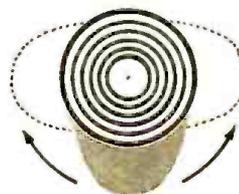
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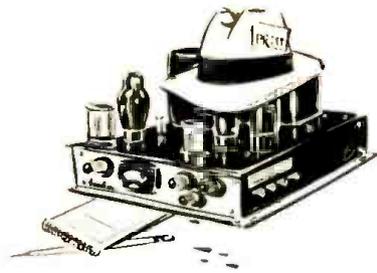
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RE-28



# The Accurate Amplifier

by J. Gordon Holt

*Which characteristics of a power amplifier are most important? Which ones can be measured and described by specifications? And what do these specs mean in terms of listening quality? Read on!*

A GOOD AMPLIFIER is like a good newsman. Either, when presented with a set of facts, will deliver the same set of facts accurately, completely, and without favor or discrimination. An amplifier, however, is not called upon to convert facts into words; it must simply accept the facts—electrical signals representing audible sounds—and enlarge them, without adding to or subtracting from them and without changing their relationship to one another. It must, in other words, be capable of reproducing on a larger scale exactly whatever is fed into it. If it doesn't, it will degrade the audible quality of any reproducing system of which it is a part.

Most natural sounds, whether those of an orchestra or a pneumatic drill, are made up of transient tones and sustained tones. Transients are instantaneous impulses, such as are caused by the initial impact of a piano hammer on its string. A transient has no repetition rate or frequency; therefore, it has no pitch. A sound has pitch or frequency only when it recurs at evenly-spaced intervals. The more rapidly these air vibrations recur, the higher is the pitch of the sound; and the more intense are the vibrations, the louder is the sound.

A musical sound will often consist of an initial transient, followed by a sustained tone which may last from a small fraction of a second (as from castanets) to several seconds (as from a piano or organ). The nature of the initial transient is part of the characteristic sound of the instrument, as is the structure of the sustained tone. The latter consists of a fundamental frequency (which we recognize as the pitch of the note) plus several partials or overtones, most of which are mathematically related to the frequency of the fundamental (Fig. 1).

An amplifier which upsets the relationships between fundamental tones and their associated overtones will change, or color, the sounds passing through it, causing a loss of realism or fidelity. This an amplifier can do by selectively suppressing or exaggerating certain parts of the audible frequency spectrum, or by adding overtones or difference tones which were not present in the original sound.

There are certain relationships between musical bass and treble tones which we recognize as being correct and proper. If we hear more bass than we are accustomed to hearing, the sound strikes us as being heavy or ponderous; too little bass makes it sound thin and without founda-

tion. An excess of treble will produce shrillness or, if the excess occurs only at very high frequencies (in the overtone range of most instruments), we will observe a change in the character of the sounds themselves. They will become overly intimate-sounding, strings will take on an exaggerated guttiness or a zizzy quality that is "bigger than life," and the sibilants in the human voice will be emphasized. On the other hand, if we start to *limit* the upper frequency range, the first thing that will be noticed is a loss of sharpness in transient tones, a rounding off, so to speak, of impulses which normally occur almost instantaneously. This begins to happen when high-frequency response is limited to below 20,000 cycles. If we restrict the upper range further, limiting it to, say, 10,000 cycles, there will be a further loss of transients and sonic detail, and the upper overtones of certain instruments, particularly strings, will begin to lose their resinous, gutty quality. Further restrictions of high-frequency response cause a rapid deterioration of realism, as transients become increasingly rounded off and more and more instruments begin to lose their characteristic upper overtones, and by the time the upper range is limited to about 5,000 cycles, the entire sound has be-

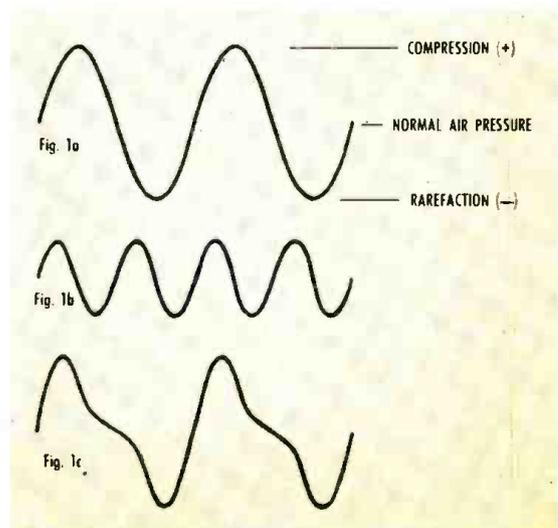


Fig. 1. Adding second harmonic changes wave shape.

come dull and lifeless. At around 2,000 cycles, parts of the upper fundamental range of some instruments are lost; ascending scales get progressively weaker with rising pitch, and certain percussion instruments, most of whose energy lies above this frequency (triangles, castanets, wire brushes), almost completely disappear. This is the realm of practically-no-fidelity-at-all.

Restriction of the low-frequency range has less dramatic effect upon the sound, but is equally detrimental to overall quality. A reproducing system which extends to 20 cycles or below will produce a sensation of profound solidity and power which, while not musically significant, nonetheless is helpful in producing a convincing illusion of realism. Part of this effect, certainly, is accounted for by the reproduction of extremely low-frequency noises which all of us hear in a large auditorium or hall, even though at the time we may not be aware of them. These noises are caused by the movement of automobiles and trucks in the street outside the auditorium, as well as by subways, trains, and trolley cars in the vicinity. Even the bellows of an organ can cause a deep rumbling noise, and its presence in a reproduction of organ music, while not noticed separately by the listener, *does* serve to strengthen his conviction that he is listening to the "real thing."

As low-frequency range is limited, this and similar subterranean disturbances (such as the eccentricity of 78-rpm record grooves) disappear until, at about 35 cycles, we start cutting into the lower extremities of the musical range. As bass response is limited to frequencies above 30 cycles, music becomes less substantial-sounding, although there is not a marked restriction of the musical range until the low-frequency limit is raised to above 50 cycles. Further reduction in bass range will produce a marked thinning of the sound, and by the time 100 cycles is reached we have lost almost all of what we consider as real bass tones. Remember that 100 cycles is little more than an octave deeper than middle C on the piano.

If an amplifier is to reproduce musical sounds accurately, it must pass all frequencies in the original sounds, while maintaining each one's volume or intensity with respect to all the other tones. The measure of an amplifier's ability to amplify all frequencies equally is known as its frequency response characteristic. And, as is usual with such characteristics, there's a logical, technical way of expressing this—on a graph, or as a numerical specification.

An amplifier that is perfect in this respect will, if fed a tone of varying frequency but *un*varying strength, reproduce a stronger varying-frequency tone of unvarying strength. If the amplifier is deficient in bass, bass tones will be amplified less than will the rest of the frequency range. A tendency to exaggerate or boost bass will show up as increased bass output with respect to the rest of the frequency range. We can show all of this quite clearly on a graph whose horizontal scale is calibrated from left to right in terms of frequency, and whose height is marked off in terms of the signal volume coming out of the amplifier. (The same input intensity for all frequencies is assumed.) Thus, our perfect amplifier, when its test frequency increases in pitch (from left to right on the graph), will show absolutely no deviation in output. Its frequency response "curve" will be shown as a perfectly straight, horizontal line extending from one side of the graph to the other. This is known as a flat response curve, for reasons which should be self-evident.

Deviations from flat frequency response almost invariably occur at the frequency extremes. For this reason, the middle range—1,000 cycles, in most cases—is chosen as the reference point for the amplifier's output, and deviations from this reference point are expressed in decibels. A decibel is only an arbitrary unit of percentage *change* in intensity, with respect to a specified reference point or refer-

ence level. It doesn't matter what absolute volume the original signal or reference level has; this is always considered as the zero-decibel intensity level. And any change in level above or below this intensity is expressed as a certain number of decibels above or below the reference level. Thus, a signal whose sound intensity is doubled is said to have been changed to a value of +3 decibels (abbreviated "db"). The decibel scale for changes in volume is logarithmic, and anyone who doesn't feel like delving into the mathematical details thereof can simply remember that a sound intensity of 1 to 2 db is about the smallest detectable by the human ear; 3 db represents a halving or doubling of sound intensity; and 10 db represents a very obvious increase or decrease of ten times the original intensity.

Since no amplifier is ideal, in this or in any other respect, its frequency response curve will show some deviation at both ends of the spectrum. Thus, a typical amplifier's frequency response curve might look like Fig. 2. The curve is perfectly flat throughout the middle range and most of the upper and lower ranges. At the very low end, it shows a rise of 2 decibels at 16 cycles, indicating a mild tendency toward low-frequency instability. (See "The Well-Fed Loudspeaker," September 1958.) Then its response begins to fall off, and is down 2 db at 10 cycles. At the high end, the response curve shows no rise at all, but has fallen to 2 db down at 60,000 cycles—a high frequency "loss" that will have little or no effect upon the reproduced sound.

This amplifier's frequency response could be stated factually as  $\pm 2$  db from 10 to 60,000 cycles. Or, if the manufacturer wanted his published specifications to look a little better, he could ignore the low-frequency hump and the losses at both ends of the spectrum and rate his amplifier as  $\pm 0.1$  db from 20 to 30,000 cycles. As we can see, a frequency response specification doesn't always tell the whole story, and neither does a response curve which does not show considerably *more* of the frequency spectrum than the 20-to-20,000-cycle range.

If the curve shown on Fig. 2 did not exhibit the low-frequency hump, this amplifier's response could be rated as +0, -2 db from 10 to 50,000 cycles. Or the middle range could be moved up the scale by 1 db, and the whole thing rated as  $\pm 1$  db from 10 to 60,000 cps.

Fig. 3 shows the response curve of a very poor amplifier. This one has a marked exaggeration of the middle-bass range, and a loss of extreme high frequencies. The amplifier would sound boomy, and would be deficient in crispness and reproduction of sonic detail because of its poor transient response.

Engineers refer to frequency Continued on page 128

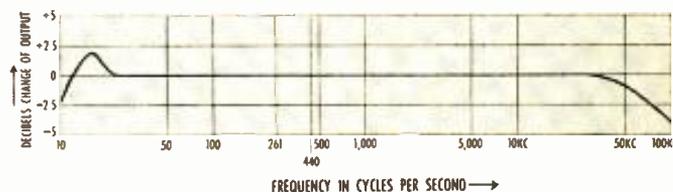


Figure 2.

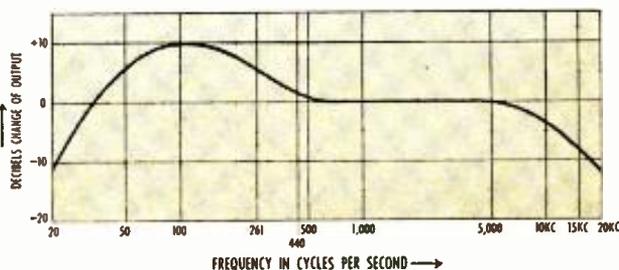
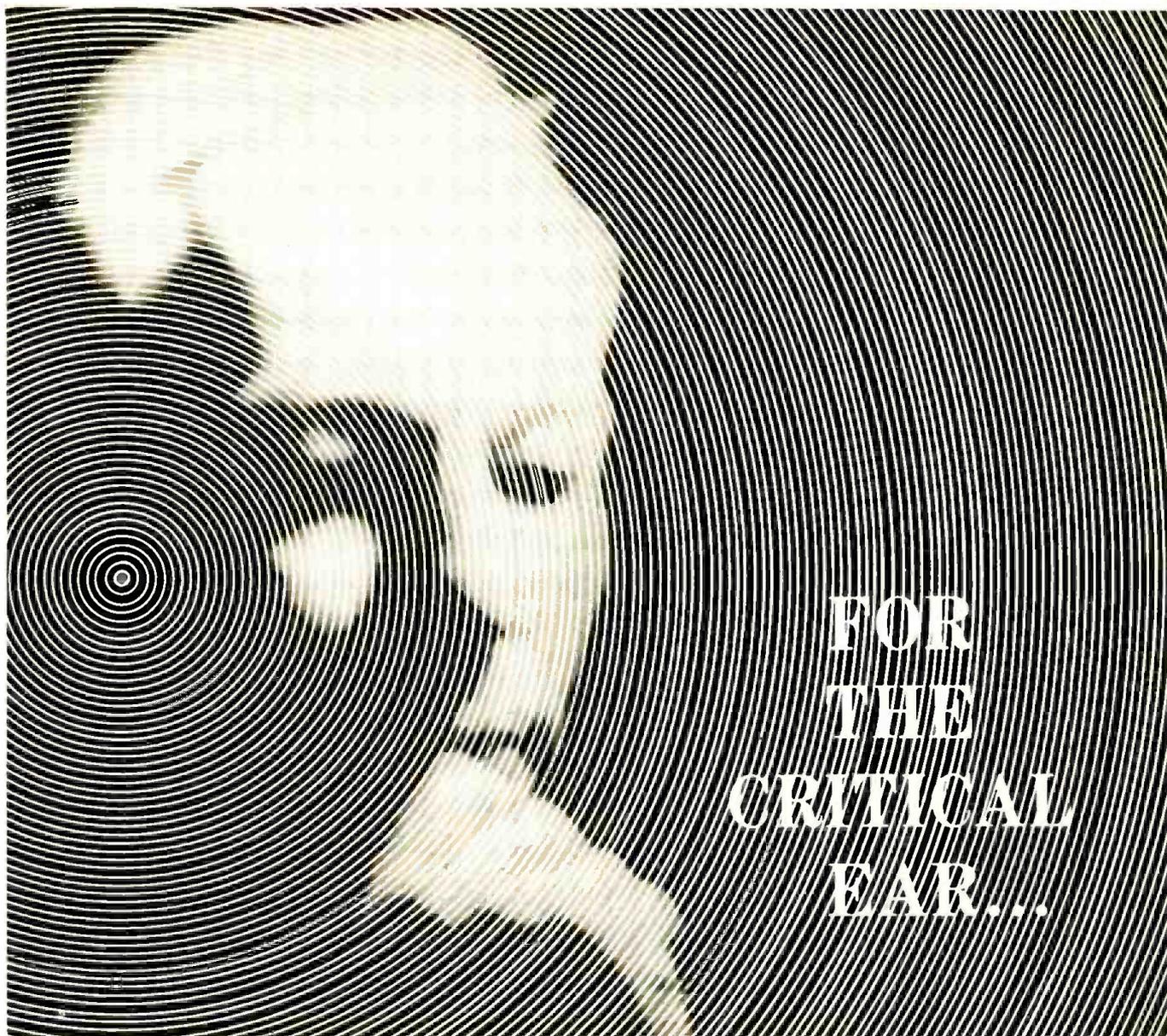


Figure 3.



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## ACCURATE AMPLIFIER

*Continued from page 126*

response deviations as "frequency distortion," but the word "distortion" is most commonly used in the high-fidelity field to refer to two other specific forms of sonic degradation: the production of spurious overtones and difference tones. The kind of distortion which adds overtones or harmonics to the original signal is known, quite logically, as harmonic distortion. The production of beat notes by interaction of two original frequencies is called intermodulation distortion. In both cases, the effect is much the same as that which determines harmonic relationships in music: if the spurious tones are related in a certain way to the original (or fundamental) tones, they will change the sound of the tones but will have little other effect. But it usually happens that some of the harmonics and most of the difference tones created in an amplifier (or in any other high-fidelity component) are dissonant, and thus tend to make the sound unpleasantly harsh.

Subjectively, harmonic distortion in an amplifier imparts a harsh or glassy quality to the reproduced sound, and tends to mask whatever extremely high frequencies may be present in the program material. The extent to which these things occur depends upon the amount and nature of the distortion products that are added. Intermodulation distortion at its worst renders bass muddy and indistinct, and affects the middle and upper ranges in a strangely contradictory manner: it makes the sound sharper and harsher, yet veils the whole thing in a shroud of indistinctness.

There are two other puzzling aspects of amplifier distortion which, while observable, have not as yet been satisfactorily explained. One of these is the fact that, although most loudspeakers produce comparatively large amounts of distortion (compared with that produced by an average amplifier), they do not seem to mask significantly the distortion which originates in the amplifier. A typical loudspeaker may add 5% harmonic distortion throughout most of its range, yet when the harmonic distortion in the amplifier feeding it is reduced from 0.5% to 0.1%, the improvement can be noticed immediately.

The second puzzlement here is the evident difference in the audibility of distortion with respect to its place of origin. For example, a reduction in harmonic distortion from 0.5% to 0.1% seems to be more evident when the distortion is occurring in an early amplifier stage than when it is origi-

nating in the output stage. This is undoubtedly related to the *kind* of distortion which takes place in different parts of an amplifying system, but no one has managed to pin down the relationship as yet. Until someone does so, we can only generalize.

Audibility of specific amounts of distortion depends also on the high-frequency range and smoothness of the loudspeaker system. The more extended is the upper range of the system, the lower the amplifier's distortion must be for comfortable listening. Thus, an amplifier producing 0.5% intermodulation distortion (IM distortion) may simply sound a little veiled and indistinct through a speaker whose upper limit occurs at about 7,000 cycles, but the same amount of distortion can produce distinct harshness when reproduced through a loudspeaker which extends to beyond 15,000 cycles.

The best-sounding amplifiers available today produce 0.1% or less IM distortion at normal listening levels, and never exceed 2% IM on the loudest musical passages. In order for the latter requirement to be met, the amplifier must have sufficient power output capability to drive its loudspeaker at full room volume without incurring overloading. The actual amount of power necessary to do this depends upon the efficiency of the loudspeaker, the size of the listening room, and the type of program material being reproduced. Since this is a topic all to itself, we'll reserve comment on it for a future date.

As a matter of fact, an amplifier's distortion at low to medium listening levels is actually much more significant in terms of listenability than is its distortion at full power output, because most musical material may never drive the amplifier beyond one or two watts of output power. Few amplifier specification sheets list IM distortion at 1 watt output, but if such a listing is included, and is found to be below 0.2% IM, chances are the amplifier will sound very, very good as long as its stability is good and its power output capabilities meet the specific requirements of the installation at hand.

So, assuming a good, wide-range loudspeaker system, here's what to expect from a few typical values of electrical IM distortion. Intermodulation distortion of 0.1% or lower may or may not be audible at all, under any conditions. In general, this is considered by perfectionists as the "breaking point," below which it doesn't really matter what the distortion figure is. Between 0.2 and 0.5% IM, the amplifier's sound will become increasingly veiled and indistinct, and will begin to sound shrill on loudly re-

corded musical passages, giving the impression that the recording itself or the pickup cartridge isn't quite what it could be. IM levels between 0.5% and 1% will add a more aggravating degree of harshness, and will exaggerate record groove distortion, FM tuner distortion, and other forms of sonic raggedness originating in early stages in the system. From 2% on, the sound will generally become so poor as to make it impossible for a normally sensitive ear to tolerate listening to it for any length of time. By the time it has reached or passed 5%, the distortion may actually be audible as a fluttery fluctuation in the intensity of treble notes occurring in sympathy with heavy bass notes, and as a marked quality of muddiness (in the bass range) and simultaneous mushiness and harshness in the middle and upper ranges.

It must be reemphasized that the preceding subjective descriptions of the effects of IM distortion apply only to a wide-range amplifier feeding a loudspeaker of almost comparable high-frequency range. If the speaker has less extended upper range, a given amount of distortion will generally be less audible. If the distortion is occurring in an early preamplifier stage, a given amount of it is likely to be even more annoyingly audible than suggested above.

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## AUDIO FORUM

(Advertisement)

# Sound Talk



by Dr. W. T. Fiala

Chief Physicist

### HIGH FREQUENCY HORNS

The high frequency horn is an important part of any high fidelity speaker system. It must properly load the driver element, provide smooth distribution from its lower frequency limit to beyond the range of the human ear, offer no interference to the frequency response of the driver, and be free from resonances that introduce a "character" to the reproduced sound.

Horns available for high fidelity reproduction fall into four general types: diffraction horns, ring or circumference radiators, acoustic lenses and sectoral horns. Of these four, only one meets all the requirements for an acceptable high frequency horn.

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The ring radiator, like the diffraction horn, makes no attempt to control high frequency distribution. It has the additional fault of phasing holes whenever the distance between the near and far sides of the radiator equal  $\frac{1}{2}$  the wave length of the frequency being reproduced.

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### Loudspeaker Connections

Sir:

Is there any particular kind of wire that should be used for loudspeaker leads? My speaker will be located about 15 feet from the amplifier, and I wondered if I should use special wire to run for this distance.

Also, can I use ordinary AC-type plugs and sockets to make up extension cords so that I can move the speaker to other parts of the house?

Donald L. Smith  
Pittsburgh, Pa.

Ordinary AC cord, of the type used for light-duty household lamps and appliances, is perfectly satisfactory for loudspeaker interconnecting cables, as long as the cable is not run for more than about 50 feet. Greater lengths will cause loss of speaker damping, a slight loss in power, and possibly high-frequency instability in the amplifier.

Under no circumstances should AC plugs or receptacles be used on loudspeaker cables. No matter how careful the user is to "make sure" he doesn't inadvertently plug his loudspeaker or amplifier into a 110-volt AC wall outlet, the possibility of doing so will always exist. It is better to use a type of interconnecting plug that cannot be inserted into an AC outlet.

Nearly all manufacturers of electrical connectors make suitable two-conductor plugs and wall outlets for audio cables.

### Three (or More) Channels

Sir:

What is this three-channel stereo recording I keep reading about? I note that practically all stereo tapes are two channel, yet I am led to believe that some of these are recorded on three channels. How can three stereo channels be played through a two-channel system, and what is the advantage of doing this?

Harold Thomas  
Los Angeles, Calif.

Three-channel stereo recording (and playback) is exclusively a professional technique since—with a possible exception to be noted later—it demands special, exceedingly complex and expensive equipment and makes use of

half-inch tape rather than the quarter-inch width standard for commercial stereo releases and most studio as well as home recorders and playback equipment. It is employed for "master" recordings by Mercury, RCA Victor, and probably a few other companies, who do not, however, release any three-channel tapes to the public, but "edit" them down to two channels (by "bleeding" the center channel into the outer two) for their commercial stereotape releases, and down to a single channel (a blend of all three originals) for LP releases—that is, in the normal practice of RCA Victor. Mercury normally makes a separate single-mike single-channel "master" simultaneously with its three-channel stereo "master."

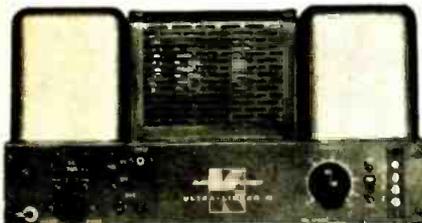
At least one company (Manhattan) goes even further in using eight-channel "master" recordings (and equipment originally designed for multi-channel "information" recording), which are of course similarly "edited" down to two channels for commercial stereotape releases.

The main advantages of such multi-channel originals is obviously greater ease of editing and balancing, but it is also claimed (often with considerable justification) that it minimizes the danger of "center-hole" effect—although the best two-channel-only recordings also can be remarkably successful in this respect. The disadvantages of course are increased cost and complexity of the equipment required, as well as the ever-present danger of inartistic editing.

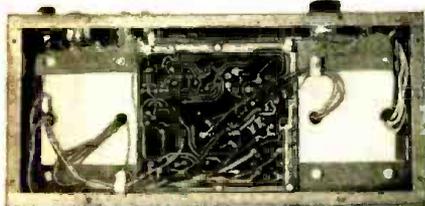
Such three or more channel tape recordings are inaccessible to the general public, which would rarely have facilities for playing half-inch tapes in any case. However, we have just learned that a new company, Novatape, is planning to issue commercial three-channel recordings in standard quarter-inch-width form which are "compatible" with normal two-channel stereo tapes. The notion seems to be that until one obtains a three-channel quarter-inch playback head (and adds a third amplifier and speaker to one's present stereo system), these tapes can be played by ordinary stacked-head two-channel equipment, since the tracks are so ar-

Continued on next page

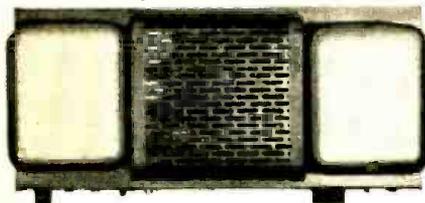
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## AUDIO FORUM

Continued from preceding page

ranged that a portion of the center one (as well as a complete outer track) will be picked up by each of the present heads. The idea certainly is ingenious; how it works out in actual practice remains to be seen.

### Converting to 50 Cycles

SIR:

My phonograph is designed to be used on 120-volt 60-cycle current. Is there any way I could convert this for use on 120-volt 50-cycle current?

Ba P. Vo  
Minneapolis, Minn.

The electronic section of your phonograph will operate normally from 50- or 60-cycle current. The only thing that will change will be the speed of the phono motor, and if this is equipped with a vernier speed control, you should be able to obtain the proper operating speed.

If the phono unit does not have a continuously-variable speed control, it will have to be equipped with a speed step-up sleeve which fits over the motor shaft. Write to the manufacturer of your turntable and ask if he makes available such a sleeve.

### Warped Tape Reels

SIR:

If a plastic tape reel is warped to the extent that it binds against the tape, is there any way in which this condition can be corrected?

I have tried placing the empty reel in hot water, but when bent back into shape it would not retain its bend. Can you suggest any other procedure?

Stanley M. Searles  
Mill Valley, Calif.

Plastic reels may be reshaped by slowly applying heat (from a candle or a soldering iron, for instance) to the bent section of the flange, bending it to the desired shape, and then holding or propping it in that position until it has cooled.

However, in view of the fact that empty plastic reels are available at a cost of about 60 cents each, it is simpler and easier to replace warped reels with new ones.

### Impedance Matching

SIR:

Could you explain to me the significance of impedance matching between a speaker system and an amplifier?

What are the consequences of

matching a higher-impedance speaker system to a lower-impedance output; for example, an 8-ohm output matched to a 16-ohm speaker, and vice versa?

What effect does a capacitance-inductance-type crossover network have upon the impedance of a multiple-speaker system?

Could a speaker system comprised of an 8-ohm woofer, an 8-ohm mid-range speaker, a 16-ohm tweeter, and a three-way capacitance-inductance crossover, be properly matched to the 8-ohm tap on the amplifier? If not, in the absence of any higher-impedance taps, could any auxiliary device such as a transformer be placed in the circuit to provide a correct match?

Gordon H. Carlson  
Elyria, Ohio

The optimum impedance match between an amplifier and a loudspeaker is that which produces the maximum transfer of power from the amplifier to the speaker at minimum distortion.

Connecting a loudspeaker to too high or too low an output impedance tap will limit the amount of undistorted power that can be delivered to the speaker. If the amplifier is normally being run at a small fraction of its maximum power capability, a loudspeaker mismatch will not have a significant effect upon distortion, but may slightly change the sound of the system because of the change in electrical damping applied to the speaker.

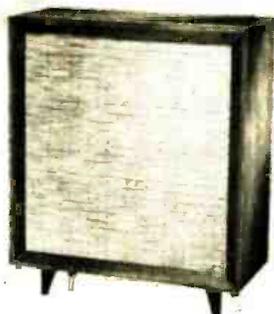
The amount by which an amplifier controls, or damps, the speaker cone depends upon the amplifier's so-called source impedance (which is usually a very small fraction of its rated "nominal" impedance at any given output tap). Excessive damping will produce thin bass but will improve low-frequency definition. Insufficient damping will exaggerate deep bass and will sacrifice low-frequency definition. The correct amount will produce the best compromise between bass range and definition. Since an amplifier's source impedance is a fixed fraction of its nominal impedance at any output tap, it is possible to change the damping applied to a loudspeaker by connecting it to a higher or lower tap than its own impedance rating. If the amplifier has enough reserve power the only primary effect of doing this will be to change (for better or for worse) the system's low-frequency response and definition.

A properly designed crossover network should have no adverse effect, and may have a beneficial effect upon the impedance characteristics of a speaker system. If all of the loud-

Continued on page 134



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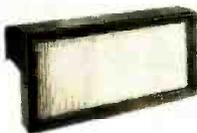


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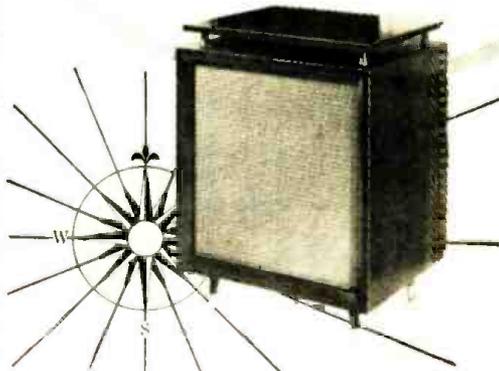
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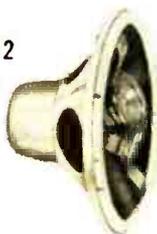
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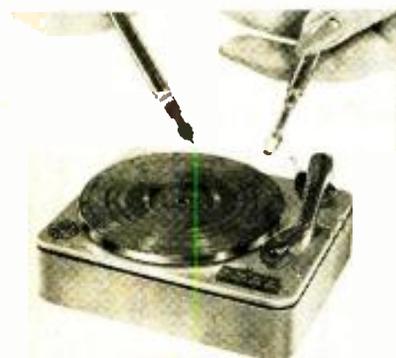
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**MIRACORD XS-200**

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## AUDIO FORUM

Continued from page 132

speakers in the system have the same impedance, the crossover network will match this impedance to the amplifier. If any of the speakers have different impedances, their individual impedances will be presented to the amplifier throughout their particular operating ranges. Impedance matching is most important at the low-frequency end, so if loudspeakers of different impedances can be matched with respect to efficiency in a multi-way system, it is best, first, to match the woofer to the amplifier. Then if it is felt that a different damping factor value might be better, the speaker system may be tried on a higher- or lower-impedance tap.

Impedance matching and amplifier damping are discussed in some detail in Parts 11 and 12 of the High Fidelity Primer, in HIGH FIDELITY.

### Tape Recording Amplifier

Sir:

My phono preamp-control unit has a preamp input for a tape playback head, as well as a tape output connection for recording.

I want to purchase a tape deck so that I can record and play tapes, but I don't know how to go about connecting this up. I know that the playback head goes into the preamp input, but the tape deck I am considering uses the same head for recording and playback, so how can I connect this head to both the preamp input and tape output connections?

M. Parelli  
Brooklyn, N. Y.

*For playback only, a tape deck may be connected to the tape head input on a preamp-control unit. For recording, however, you must obtain a special tape amplifier containing an ultrasonic tone generator (for the recording "bias"), and the unique form of equalization that is needed for tape recording.*

*Since nearly all such tape amplifiers include their own playback preamplifier as well as a recording amplifier, the output from this preamplifier may be connected into a high-level input (Tuner or Aux or Tape Pre) on the control unit.*

*The tape amplifier selected should be one made by, or recommended by, the manufacturer of the tape deck.*

### Phono Cartridge Loading

Sir:

The instructions for my magnetic cartridge specify using it with a 27-

000-ohm resistor connected across its terminals. My preamplifier, however, has a 100,000-ohm pickup load resistor.

Will connecting my cartridge to the 100,000-ohm load make any difference in its sound? And if so, how can I go about correcting for this mismatch?

J. DeVries  
Philadelphia, Pa.

*A magnetic pickup cartridge operated with too high a load resistance may exhibit a rising high-frequency response, and may be excessively peaky. Too low a load resistance will often produce restricted high-frequency response.*

*Low-impedance cartridges are normally unaffected by the typical range of load resistance values provided in preamplifiers, so if a manufacturer does not specify a load resistance value for his cartridge, any value between 10,000 and 500,000 ohms will usually suffice.*

*If a cartridge manufacturer does specify a recommended load, this should be used if the cartridge's full performance capabilities are to be realized.*

*To obtain the correct resistive load for your cartridge, connect a 36,000-ohm ½-watt resistor across its terminals or directly across the 100,000-ohm load resistor inside the preamplifier.*

### Airplane Interference

Sir:

Occasionally, when tuned to one of the weaker FM stations in my vicinity, I will notice a slowly repetitive "swishing" sound coming from the speaker. It gradually increases in frequency, and eventually disappears.

Close visual inspection reveals that the speaker cone is moving in and out over a considerable distance (up to half an inch). At the same time, my ears invariably tell me that there is an airplane approaching. Clearly, it is the latter which is creating the disturbance, but I would like to know more.

Is this a potential threat to my loudspeaker?

Does it indicate a fault in either the tuner or the amplifier?

What causes this sort of interference, and how?

Can it be eliminated?

C. M.  
Princeton, N. J.

*If the FM interference caused by passing aircraft is sufficiently severe to cause a popping sound from your speaker (as its voice coil hits bottom), then it is likely to damage the speaker. Otherwise, the extreme voice-coil ex-*

ursions will not do any harm at all.

This is a perfectly normal phenomenon, and does not indicate a defect or a shortcoming in any of your components.

The swishing noise that you hear is caused by fluctuations in the strength of the FM signal arriving at your antenna. The approaching airplane encounters some of the signal radiating from the FM transmitting antenna, and reflects it back toward the ground, where it reaches your antenna along with the direct signal from the transmitter. Since there are two different path lengths involved, and since the moving airplane changes the difference between these path lengths, the reflected signal tends to reinforce the direct signal at one instant and to cancel it at the next. As a result of this fluctuation in signal strength, the FM tuner will produce full quieting at one instant and practically no quieting at the next instant, causing the varying swishing noise that you observe. The violent motions of your speaker cone are caused by extremely low-frequency pulses produced by the limiter's gating circuit in the tuner.

The problem cannot be eliminated, except by means of Nike rocket missiles, which are costly and difficult to obtain. A more directional antenna might help, though.

### Creeping Turntable

Sir:

A little less than a year ago I replaced my old record changer with a Rek-O-Kut L-34 Roundline turntable, which has just started to give me trouble.

When turned on, the turntable starts up very sluggishly, and takes from 8 to 10 minutes to come up to its proper speed. Once it has come up to speed, however, there is no detectable wow or flutter.

Any ideas as to what might be the matter?

Charles Rousseau  
Philadelphia, Pa.

The most probable cause of the prolonged warmup period in your turntable is thickening or drying of the oil in the turntable well.

Lubricate the well and shaft as recommended by Rek-O-Kut, and while you're at it, clean all idlers and drive shafts with gasoline, and check for slippage of the drive idlers (by seeing how much drag must be applied by the finger to the turntable to stall it).



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209 (Stereo)  
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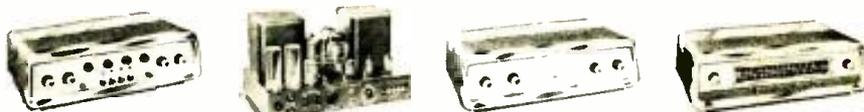
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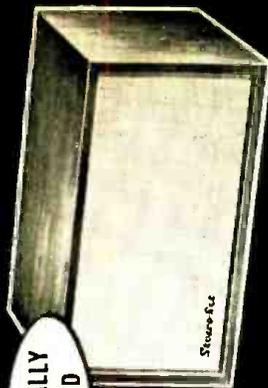
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## SONGSTERS IN MOTION

Continued from page 46

The stage director can usually afford to dodge the problem of purely musical balance and position his *Meister-singer* quintet right across the stage (on the principle of not trying to please all the people all the time, or who sits nearest hears loudest); but what is the recording director to do when faced with five unequal voices and a vast unseen audience, waiting to pounce on the first indication of either faulty positioning or unmusical balance?

This is the heart of the stereo opera problem. It is summed up in one question: are people who buy complete operas collecting voices or performances? If the answer is performances, then positions and perspectives matter (without them, the system is merely an improvement in sound quality and nothing else). If voices only, they don't. Mimi's death bed is on the left, Arabella enters on the right, Carmen is stabbed slightly left of center—does it really matter, *will* it really matter? I think it does, and will. With the best voices in the world, I cannot imagine anyone of normal perception enjoying a stereo recording of *Tosca* where the lady is as close and as central in her final suicidal leap as she is in her intimate passionate moments. Whoever heard of a Carmen glued to the floor throughout the *Habanera*? The aural medium is crude enough, heaven knows, but it has failed unless it can convey, in terms of directional sound, the essential visual content of the drama. All that the production of stereo opera calls for is imagination; but, as in most other mediums, the technical genius which made stereo discs possible is sometimes reluctant to realize the artistic potentialities of its offspring. There are a thousand reasons why it is not practicable to have voices move around in stereo opera; but unless they do, unless this marvel can attain the courage of its convictions, the future of complete opera on records is strictly *as you were*—a somewhat gloomy prospect.

Of course there are dangers: it is a truism that an inexperienced stage director will tend to devise too much distracting action in a misguided attempt to enliven his work. The same danger applies to stereo opera; one can devise all sorts of gymnastics for the singers, and beyond a certain point these will be less desirable than an immobile production. Florestan and Fidelio must stick together in their duet, and at that moment the stereophonic version will be identical to the monophonic except for the vastly improved sound quality. It is more than likely that while stereo

will have its quota of dreary, static, "nailed-to-the-floor" operas, there will be many where the singers jump from here to there like so many cats on so many hot tin roofs. Between these extremes lies the future of recorded opera.

The problems of realization are enormous. To take the simplest example: continuity in space is now a factor in recording scarcely less relevant than in film production. Madame X, standing at the stage intersection of squares B and C, sings an off-pitch B flat at Bar 387 and is required to retake. She starts four bars earlier to facilitate the splice, but either because she didn't like the earlier result or because she wants a better view of her husband in the wings, she now stands at the intersection of squares F and G. The result is that at the space of a quarter note in fast tempo, Madame X leaps something like eight feet, aurally speaking. Just as a film director needs to know two weeks after he shot a sequence that Mr. B stood at angle X in relation to the coffee table (which is where he is picking up the sequence) so we now need to know that the Merry Widow had her arms round Danilo's neck at the cue four bars after letter C; anything less precise is either disaster or an admission that the system has failed.

Thus it has become necessary to rehearse opera production for records almost as thoroughly as in the theater. Operas which took twelve days to make now take three weeks, a great deal more hair is torn out, and a great deal more temperament displayed. Stages are being built in halls where monophonic requirements demanded no such amenities.

Would it not be easier, after all, to record operas directly from the live stage with stereo equipment? The answer, almost certainly, is no. Short of ten identical performances (on Bayreuth lines), one simply cannot get the musical perfection which the record public demands; and the acoustical problems of live theater recording usually defeat even the most adventurous of such projects. Until further notice, we remain in the studio, equipped with a technical miracle which portends a new era of opera on records. Among so many uncertainties, there are only two sure things: the first is that the public alone will decide whether stereo production techniques are justifiable; and the second is that whatever we have done up to now is no more than experiment. This is a new medium, and to make the best of it will take time. The beginning may be bright; the end could be brilliant.



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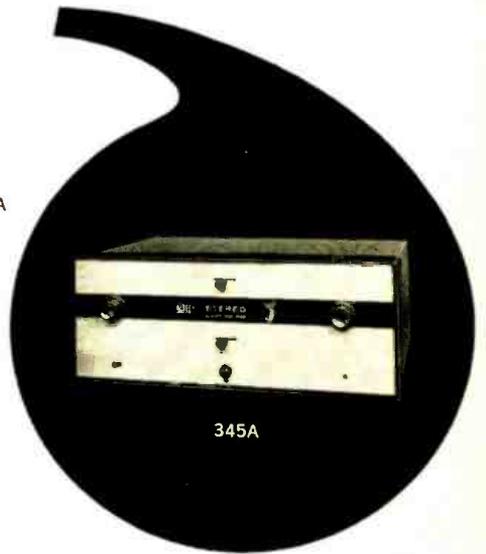
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## OLD MET

Continued from page 39

members have access to this imposing room with its musicians' gallery, giant fireplace, and Venetian chandeliers, and to the adjoining omnibus box on the string side of the orchestra. They are known affectionately as "The Penguins" because of their insistence on full dress at certain performances. Mrs. Irving P. Seery and Mrs. Joseph A. Gimma, both of whose husbands are members, are regular intermission guests in the club room. Fans recognize these ladies as Maria Jeritza, still tall, blond, and beautiful, and Licia Albanese.

Facing the club box is the Metropolitan Opera Guild's box. Across the hall is the Guild's club room. Hidden in an anteroom of these quarters is the most beautiful work of art in the house, a mask in colored wax by Malvina Hoffman of Anna Pavlova. Not many people know that the incomparable Pavlova was a member of the company for two seasons. Unlike the present day Russian visitors, Pavlova had no hard words for the splinters and holes in the old floor. The finest painting in the house is the enormous Sargent-like portrait of Emma Eames by her first husband, Julian Story. It has to compete with the aggressively crimson walls of Sherry's, of which Mr. Bing's secretary, when she saw them the first time, exclaimed, "I hope they don't get us the name of Metropolitan Opera House of Ill-Fame!"

Until 1940 the grand tier was a level of boxes. These were rented, in distinction from the parterre boxes, which were owned by the stockholders of the real estate company. The general manager's box was there. So was Box 44, from which Geraldine Farrar broadcast during the season she served as intermission commentator. Milton Cross still holds forth from a glassed-in booth in the center of the grand tier.

Both the balcony and the grand tier have their own refreshment bars (for soft drinks only), gay affairs with red and white striped awnings. On the top level there is a bust of Caruso in solid silver. On very nearly every level of the house there is some memorial to this unforgotten, unforgettable tenor.

From the front of the house to backstage there is only one door, on the Thirty-ninth Street side. As long as anyone can remember, this has been the men's side, from ballet and chorus to top principals. The ladies dress across the way. None of the company's money has been thrown away on outfitting these Spartan quarters. The furnishings on both sides are reminiscent of inexpensive rooming houses.

Only two artists in the Met's three-quarters of a century have had their own dressing rooms, Geraldine Farrar and Kirsten Flagstad. Down the hall from the prima donnas' room is a smaller, airless cubicle which Miss Farrar chose and asked to have as her own. She was given the key and nobody else used it as long as she was a member of the company. Flagstad had the same privilege and space. What memories here!

The Guild brightened up the two musicians' rooms off the pit. Here the men can enjoy a cup of coffee and a bite or a quick hand at cards during intermission. The Guild also—and this was only recently—installed showers for the ballet, a necessity after operas like *Aida* or *Samson* where the dancers have to use body make-up. Now stipulated in the ballet contracts on tour: no showers, no body paint. What did they do before? There is a story, perhaps apocryphal, that some of the thrifty foreigners slept in their skintints.

Those who saw the movie *The Phantom of the Opera* remember in their nightmares the tunnels under the Opéra which lead right down to the sewers of Paris. The lowest a person can go at the Metropolitan is two levels under the stage. The upper of these, of course, is geared with a vast system of traps and platforms, to shoot Jerry Hines into Faust's study or to whisk George London from view in *Tales of Hoffman*.

The highest one can climb above the stage is the catwalk from roof-stage to roof-stage, but for the traveler's protection this is encased in metal. Not much can be seen of the stage below. The next level down is vastly more interesting. This is the paint bridge (the Metropolitan has its own scenery studio) and most emphatically is not for victims of acrophobia. Ninety feet below, the performers make strange and sometimes beautiful patterns, but what you hear is more breath-taking than the height. Sound, like heat, rises and there are effects never to be gotten from "out front." These are the peaks from which to hear Wagner or Mussorgsky. Deems Taylor swears he once saw a stagehand on the rigging loft weeping. Boris, czar of all the Russias, ill and crazed with guilt, was dying. Yes, it was Chaliapin.

If your appetite for adventure is still unsatisfied, there is the proscenium itself. It takes some climbing and the ascent is pretty grimy, but you can go right up behind the serried rank of composers' names. (How many can you recall?) Here you follow the history of electrical wiring, probably more detailed and authentic than anything

to be seen at Consolidated Edison. Gas, of course, was the first illumination in the house, but soon wiring to ignite the brackets with a spark of static electricity was introduced. Ten thousand bulbs lighted up the 1893 reopening after the Great Fire. The house had been closed for a year.

Since you have gone this far, you may as well persevere to the highest point inside the house, above the giant chandelier. Visitors often ask how the light bulbs are changed. Very simple. You just go up there. There is also some direct lighting of the stage from this strategic point.

Although the house's days are numbered, the management and directors still are making improvements. This year there will be a new press office. Some of the cloakroom space in the Thirty-ninth Street lobby, the "carriage trade" entrance, has been appropriated, but checking service will not be curtailed. In fact, it will be expedited. There will be a counter the width of the lobby instead of the tiny congested windows of yore. The old press office just inside the executive office entrance has been taken over for some much needed expansion for the administrative staff.

With the house's anachronisms, its woeful inadequacies, its almost human obduracy, we are all thrice familiar. It has been hammered in at every fund drive. The most casual visitor to New York on a Saturday afternoon has been dumbfounded by the great slabs of scenery stacked on Seventh Avenue in rain and sleet and snow waiting to come in for the night show. There is no storage space and hardly room on the stage for one production at a time.

On the first page of his history of the Metropolitan, Irving Kolodin condemns the house as "a relic of another day's thinking, no longer suitable for the purpose it serves, and vastly more costly to maintain for that reason." Yet the Metropolitan inspires a loyalty (Weirfel again) any church might envy. Miracles occasionally happen here. The faithful not only remember; they eagerly hope for recurrences. Any moment the lightning of the gods may strike.

In the front row at every Saturday matinee are two ladies who occupy the identical seats their family held when the house first opened. They are by no means isolated cases. A couple of years ago a subscriber suffered a slight heart attack during a performance. When she got home, she sent a check for \$5,000 in appreciation of the treatment she had received at the hands of the house physician. A few weeks later she had another attack.

*Continued on next page*

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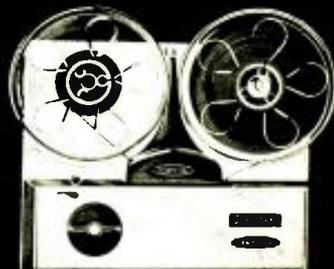
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## OLD MET

Continued from preceding page

She kept right on coming. Several people on both sides of the footlights have died in the house. (So far no births are recorded.) With no trace of disrespect whatever, one may inquire if they could have died more happily. The late Sir Lonis Sterling on his way to the London premiere of *My Fair Lady* with a high fever quipped, "I would rather die at an opening than any place I know." Neither to have said this nor to repeat it is being morbid.

There are offices in the old place—like this reporter's—without benefit of light of day or outside air (it used to be a libretto storeroom, a dungeon), yet it is safe to venture that not one of the Met's seven hundred employees, ten thousand-odd subscribers, millions of radio listeners will take leave of the house without a tug at the heart, a lump in the throat, and perhaps a blurred eye.

## AMERICAN OPERA

Continued from page 44

the musical show more than any composer in its history—brought to it, indeed, the forbidden gesture of the "modern" composer. There are passages in the particularly adventurous *West Side Story* that could have been written by Stravinsky; and theater audiences take in their stride a dissonant, polyrhythmic texture that might very well put to flight their presumably more sophisticated cousins at the opera house. With its full-blown contemporary score and its realistic subject matter, *West Side Story* may, in spite of a here-and-there nod to Broadway commercialism, one day be seen as a more significant contribution to the American lyric theater than a number of the essentially middle-brow operas now attracting high-brow attention.

In looking over the record of recent American operas, one finds it both confusing and a little appalling to read the list of those that have been cussed out of performance solely because of "impossible" or "bad" librettos. Composers and laymen, critics and musicologists pontificate about what a libretto should not be. But the poor composer looking for instruction is sunk, because he will find as many different formulas for success as he will formulators. A short opera of my own, for one, was assailed beyond the normal excesses of journalistic denun-

Continued on page 142

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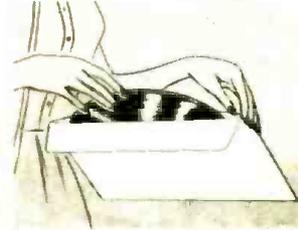
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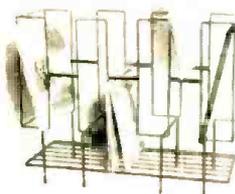
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## AMERICAN OPERA

Continued from page 140

ciation by a New York newspaper critic who was *also* a composer, because, it was explained, *no* one in his right mind would tackle such a story. But this same critic had an opera, too, and it was first performed in New York not long ago to a shriek in unison from the press that, in effect, the composer must have been in a trance while selecting such an "imoperatic" text.

This turnabout might have provided the perfect opportunity for vengeful glee on my part; but it was, in fact, rather sobering. It left me wondering more than ever why all of us are prepared to denigrate new American works on the basis of questionable librettos while we accept as minor masterpieces operas of other eras with admittedly idiotic librettos and with music, contrariwise, transcendently beautiful.

Reflection of this sort brings to mind Aaron Copland's *The Tender Land*, the most recent case of an opera where the music is heavenly, the book wanting. It was, in any event, given the full critical treatment—again on the basis of the libretto—when it was produced by the New York City Opera Company in 1954. For myself, I question that the weakness of the text justifies the opera's failure. I know, though, on the other hand, that when I first encountered the work I would have vowed it did. By about the fourth hearing, however, I'd quite forgotten the solecisms of the libretto; Copland's score, which is among his most extravagantly lyrical, had diverted me from them entirely.

For another example, take *Tale For a Deaf Ear*, by the young American, Marc Bucci. It contained stretches of music quite as lovely as any heard during the City Opera's spring season. The libretto, however, was so generally detested that Bucci's music was scarcely noticed by most commentators. Carlyle Floyd's *Susannah*, on the other hand, has a powerful, high-pitched, supertheatrical libretto and, for all this young composer's promise, has no more than a half hour or so of genuinely sustained musical composition. The libretto, the music? The happy proportion, the perfect wedding; these are, of course, the components of masterpieces. But what is to become of those operas that are less—or even far less—than masterpieces? Which works are most to be cherished in consideration of the unassailable fact that opera, before anything else, is musical expression?

In my opinion Douglas Moore's *The Ballad of Baby Doe* strikes the

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Several months ago, our Chief Engineer\* made one of his infrequent pilgrimages to the sales office. On such occasions, there is a notable tendency for all hands to assume a slightly defensive attitude; the white shirt with three drafting pencils and pocket slide rule simply doesn't seem to fit in with the assembled array of Ivy League, crew-cuts and horn-rimmed glasses. The discomfort of both sides is further compounded by the presence of a communication problem which is best illustrated by the elemental process of eavesdropping:

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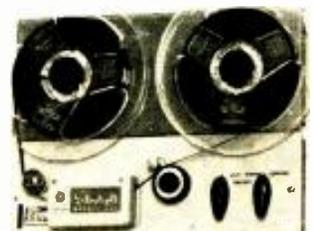
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"Now there you go again! Sure, lad, and if we she'llaighle were in me hand 'tis your head I'd be sendin' across the room!"

It is to be noted that our Sales Manager's Gaelic ancestry sometimes clouds an otherwise amiable temperament and that the head destined for clobbering was the Chief Engineer's, not the stacked stereo unit with half-track erase found on the STARLIGHT "120."

At any rate, recognizing the communication problem\*\* for what it was, and the S.M.'s clenched fist for what it could be, the Chief Engineer departed for his own diggings, not to be seen in Sales again for many a moon. And we Madison Avenue types in Advertising can only tell you that the STARLIGHT "120" is the best tape deck available for both *monaural* and *stereo* recording and playback. We strongly suggest that you plunk down \$189.50 at your hi-fi dealer's and enjoy one soon. And don't forget to feast your eyes on our stereo turntables, too.



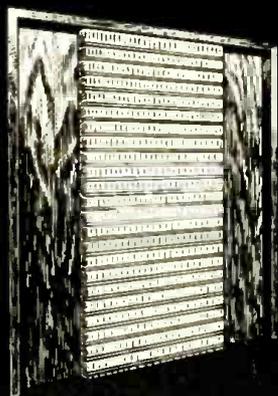
STARLIGHT "120"—\$189.50

- \* who is really a good looking lad when he's seen his barber.
- \*\* which could be solved if everyone spoke Sanskrit.

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happy medium of text and music as nearly dead center as any recent piece I've heard in New York. In *Baby Doe*, Moore has given us a bona fide piece of Americana, an opera that may not be "important," but that is a fair riot of regional color, nostalgic as can be, and awfully pretty as musical expression. Its bumptious Western background, its sense of American tradition, its feeling for panorama make it as likely a candidate for immediate and recurrent popularity as any I can think of.

Yet, with the American operatic renaissance fast approaching frenzy (at least so far as composers are concerned), who, indeed, can offer an unchallenged opinion on what is the best candidate for repertory or, for that matter, oblivion? The field now is a wide one, and any individual commentator is limited by consideration of what he likes most or, on the other hand, by what he dislikes but believes to be important. What, then, of such composers as Vittorio Giannini, Peggy Glanville-Hicks, Otto Luening, or the late Robert Kurka—all of whom have composed operas of solid merit or unusual interest?

Our younger composers, similarly, are a fascinating lot. They compose operas at a faster pace, with more adventurousness and more plain nerve than their elders; they do this, I assume, because they *are* young and because they have more time for duds and less reputation to lose if their operas lay eggs. Lots of them do just that; lots more are mightily promising. William Bergsma's *The Wife of Martin Guerre* and Jack Beeson's *The Sweet Bye and Bye* are both operas that many a more mature composer might envy for originality and talent. With such young men as Lee Hoiby, Ned Rorem, Russell Smith, Stanley Hollingsworth, and Marvin Levy we have further evidence of a generation that seems to regard opera as a medium that is here to stay.

But even this additional list of names scarcely gives a reasonably complete picture of the number, or quality, of American operas both recently composed and in the making. This is the best news yet. For it suggests that a new movement in American opera is no longer a daydream but a kind of chaotic reality. Operas are being composed in so many styles, by so many composers, and in such number that it is the work of a leg man to keep pace with their productions in the New York area alone.

But within the frame of all this activity, we are full face to the issue such fecundity raises: Is American opera, after all, to be only a glib re-

*Continued on next page*

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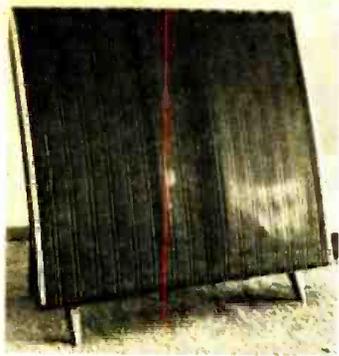


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## AMERICAN OPERA

Continued from preceding page

vival of the nineteenth-century European form, or will it find its own way on its own terms? Will it, to put it another way, be a form both reassuring and easy, or will it be one that is brave and fresh—a truly new and exciting kind of theater?

In either case, I am all for almost any manifestation of the new vitality. It is good for the American composer. It has, for one thing, taken his eye from the obsessive sight of Carnegie Hall, Symphony Hall, and the Academy of Music and directed it toward a medium whose fashion runs higher and higher in this country and, in the process, refuses institutionalization under the roof of the Metropolitan, or any other opera house. It is also a medium that—taken in its widest context from the progressive Broadway musical to grand opera—promises one day to be our principal form of musical expression. Those of our composers who have committed themselves to the lyric stage are in rare luck; the field is open and it widens day by day.

### American Opera on Records

Barber, Samuel: *Vanessa*, RCA Victor LM 6138; also available in stereo as LSC 6138.

Beeson, Jack: *Hello Out There*, Columbia ML 5265.

Bergsma, William: *The Wife of Martin Guerre* (excerpts), Composers Recordings CRI 105X.

Bernstein, Leonard: *Trouble in Tahiti*, M-G-M 3646; *Candide* (Musical Comedy), Columbia OL 5203; *West Side Story* (Musical Comedy), Columbia OL 5203.

Blitzstein, Marc: *Regina*, to be released by Columbia Records in 1959.

Claffin, Avery: *La grande bretèche*, Composers Recordings CRI 108X.

Foss, Lukas: *The Jumping Frog of Calaveras County*, Lyricord 11.

Gershwin, George: *Porgy and Bess*, Columbia OSL 162; Bethlehem EXLP 1.

Menotti, Gian-Carlo: *Amahl and the Night Visitors*, RCA Victor LM 1701; *Amelia al ballo*, Angel 35140; *The Consul*, Decca DX 101; *The Medium and The Telephone*, Columbia OSL 154; *The Saint of Bleeker Street*, RCA Victor LM 6032.

Moore, Douglas: *The Devil and Daniel Webster*, Westminster 11032.

Thomson, Virgil: *Four Saints in Three Acts* (abridged), RCA Victor LCT 1139.

Weisgall, Hugo: *The Stronger*, Columbia ML 5106.

## TRADER'S MARKETPLACE

Here's the place for individuals to buy, swap, or sell used audio equipment and records. Rates are only 45¢ a word (no charge for name and address) and your advertisement will reach well over 100,000 music listeners. Remittance must accompany copy and insertion instructions. Copy must be received by 5th of 2nd month preceding publication.

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YOU SUPPLY the kit, materials or money. We'll supply the construction. John D. Genet, Jr., Box 86, RD #1, Aliquippa, Pa.

ARENSKY Violin Concerto on MWL (Russian) label needed to complete collection. Will rent, borrow, buy, copy on tape, etc. O. Porrata Doria, College Station, Mayaguez, Puerto Rico.

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### CORRECTION

We had a silly typo in the September issue's advertisement for Electronics of City Line Center, Inc. Talked about the "oufit" of the Quad Amplifier! Should have been, of course, OUTPUT.

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## DEL MONACO

*Continued from page 41*

So far, the recorded Del Monaco repertory includes *Cavalleria rusticana*, *Pagliacci*, *Rigoletto*, *Il Trovatore*, *La Forza del destino*, *Aida*, *Otello*, *Manon Lescaut*, *Turandot*, *La Gioconda*, and *Andrea Chénier*, all complete and all on the London label. Also for London he has made four solo operatic LPs and a collection of duets with Tebaldi. His next two London releases, either late this year or early next, will be a complete *Norma* with Anita Cerquetti and a *Girl of the Golden West* with Tebaldi. London, which holds an exclusive contract with him through 1962, lent him to RCA Victor last April for a recording, with Risé Stevens and the Metropolitan Opera Orchestra under Fausto Cleva, of excerpts from Saint-Saëns's *Samson et Dalila*.

*Samson* represents Del Monaco's first LP venture into non-Italian territory. If he had his way, he might stray even further from the reservation, for this epitome of Italian tenors harbors a curious but quite sincere desire to sing Wagner.

"I have no one favorite part," he said, "but right now I am in love with Lohengrin." He explained to the astonished interviewer that he had been invited to appear at Bayreuth in the summer of 1958 but was prevented from doing so by other bookings.

"But next year I am ready to go," he said, "and I want to sing *Walküre*, too." If the Bayreuth trip comes off, 1959 will be a busy year for Del Monaco, for he is committed to a spring visit to the Soviet Union, and is preparing, in Russian, arias from *Pique Dame* and *Sadko*.

Del Monaco likes to play records as well as to make them. His New York apartment has an elaborate high-fidelity system of which Del Monaco, whose technological interests also encompass sports cars (four) and cameras (twelve) is quite proud.

"I like loud," he said with satisfaction, "but she"—indicating his wife—"doesn't. I like to be immersed in the music."

"What kind of records do you listen to?" he was asked.

"Beethoven. Beethoven symphonies—the *Pastoral*, the Seventh, wonderful. The *Emperor Concerto*, the Mendelssohn Concerto. . . ."

And he began to sing the solo violin line of the Mendelssohn as if he longed for a tenor transcription.

"Don't you ever play any opera records?"

*Continued on next page*

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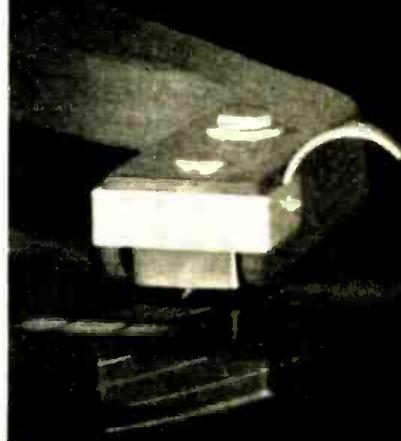
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## DEL MONACO

Continued from preceding page

"No. I cannot relax with opera."  
"Not even your own records?"  
"No, no. I play my own records for defects. I heard my *Andrea Chénier*. Did you hear it? Yes? What did you think?—No. I will tell you first. I will make my own criticism for you. I am so sorry about the duet of the second act 'Ora, soave, sublime ora d'amore.' It is not soft like I did the last time I sing it at the Metropolitan Opera and the way I can do it now. I only found later I could do it like that."

Del Monaco has rigged up for himself one of the world's handiest low-fidelity systems by making a few adjustments in a portable Dictaphone intended for office use. His wife takes it with her to all his rehearsals. Afterwards the two of them come home and play it back, sternly listening for passages that need improvement. He demonstrated its usefulness on the spot, by playing a snatch of *Die Walküre*, with Ludwig Suthaus singing Siegmund. He listens to Suthaus, he explained, in the interest of his own German pronunciation and style.

"I heard myself sing for the first time in my life in Rio de Janeiro in 1946," said Del Monaco. "I made my own records on the stage with a wire recorder. It was *Trovatore*. I listen later and I say to my wife: 'Who is this singing? I am so bad and the impresario pay me so much?'"

"That was the beginning, when I try to improve. Then I keep making recording, and try all over again."

"My trouble is too much voice. It is too much to handle, the big voice. It is hard. But now, after eighteen years, I begin to feel I can handle it. I begin now to sing . . . not well, but good enough."

## CHANNEL TWO

Continued from page 49

sirable in the event that the two stereo channels are crossed in making the original connections, but also may be used to correct for the positioning of the pickup microphones used in stereo broadcasts by different radio stations and for special effects, as may be desired by the individual operator. And finally, most stereo adapters also have provision for connecting both stereo channels in parallel when the system is used for the reproduction of single-channel program material.

Stereo adapters are relatively inex-

Continued on page 148

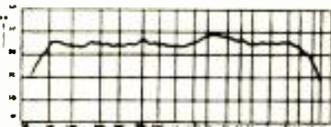


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Compiled by K. J. Spencer   Foreword by G. A. Briggs

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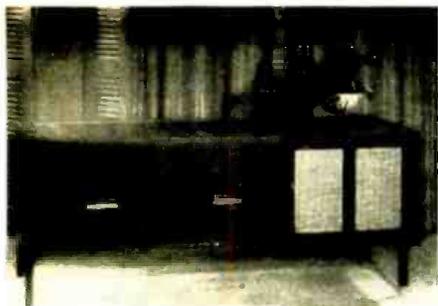
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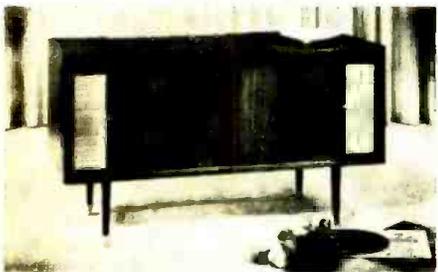
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## CHANNEL TWO

Continued from page 146

pensive and are available both factory-built and as easy-to-assemble construction kits. Many of the larger manufacturers have introduced adapters designed specifically for their amplifiers, but most will work with any pair of amplifiers (or preamp-power amplifier units) having standard input and output jacks. Before buying, though, check with your dealer to make sure the adapter you plan to buy will work in your setup.

Returning to the front end of the stereo installation, there are three pieces of input equipment to be considered: the radio tuner(s), the record player, and the tape deck.

Many older AM-FM tuners are designed for either AM or FM reception. As a result, these tuners cannot be used alone for the reception of stereo radio broadcasts made over separate AM and FM channels. If your system includes such a tuner, you have a choice of adding either an AM or an FM tuner if you wish to receive these stereo broadcasts. Your best choice, in this case, is a new FM tuner designed for easy adaptation to multiplex FM stereo.

Whether or not your record player can be converted to handle stereo discs will depend, to a large extent, upon the quality of your present system. In general, your transcription turntable and pickup arm should be of very good to excellent quality, your record changer of excellent to top quality.

The pickup arm itself is very important. There should be some provision for adjusting arm weight. If the arm is balanced on a single pivot, there should be no tendency for the arm to tilt sideways (to use a nautical expression, the arm should not roll).

On the assumption that your recording equipment is of good quality, its conversion to stereo is a relatively simple operation. Simply replace the original cartridge with a new stereo cartridge of your choice, adding an additional shielded lead as is necessary to complete the second channel connection. (Some changer and tone arm manufacturers have conversion kits for that purpose.) Then, readjust the tracking pressure to that recommended by the cartridge manufacturer (generally from two to six grams). This last step is extremely important.

Stereo cartridges, like single channel units, are available in a wide variety of models, and at an equally wide variety of prices. Your choice here may be based on your personal preferences: ceramic or magnetic,

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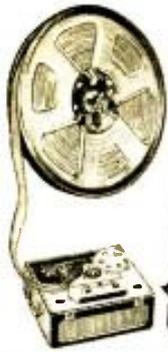
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You'll find that stereo cartridges are available with either three (common ground) or four (separate ground) terminals, depending on manufacturer and model. A *four-terminal* cartridge generally gives least hum if you're planning to use separate preamp-control units for the two stereo channels. If you have an integrated stereo preamp, or a single-unit stereo preamp-amplifier, it probably won't make much difference whether the cartridge has three or four terminals.

The final step in converting your record-playing equipment is to connect the two shielded leads from your record player to the proper input terminals of your preamplifiers. If you used a magnetic cartridge in your original installation and have switched to a ceramic cartridge for stereo, or vice versa, you'll have to shift input jacks.

Your present tape deck, like your record player, may or may not be suitable for conversion to stereo, depending on the make and model of the instrument. Most of the better units can be converted to stereo by changing the playback head and adding a preamplifier and/or equalizing network. Here, your best bet is to check with the manufacturer or the local distributor of your instrument, to see if a suitable conversion kit is available. Make sure that the conversion will be for stacked (rather than staggered) tapes and, preferably, for both old and the newer four-track stereo recordings. If no kit is available, or if the only practical conversion is to staggered tapes, you'd do well to forget conversion and plan on eventual replacement of the machine with a later model.

The physical interconnections of the equipment components (like those in a monophonic system) are made with single conductor shielded cable. *But take care to avoid multiple ground (shield) connections between different pieces of equipment.* Such multiple grounds produce "ground loops" which can introduce hum, motor-boating (low frequency oscillation), and other hard-to-eliminate troubles.

The remaining items to consider are the choice of a (second) loudspeaker system and the placement of the two speakers in the room.

Ideally, the two loudspeaker systems used in a stereo installation, like the amplifiers, should be identical. But since low frequencies contribute little to the directional qualities of sound, the woofer of the second channel need not have quite as good bass

*Continued on next page*



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## CHANNEL TWO

Continued from preceding page

response as the corresponding unit in the original channel. A few speaker manufacturers even recommend using only one woofer. The midrange and high-frequency response of both systems, however, should be as nearly alike as you can make them.

The realistic positioning of sound sources depends on establishing two points of reference. Therefore the loudspeaker systems used should not, in themselves, consist of broad sources. In this respect, many experimenters have found that coaxial or triaxial loudspeakers provide more realistic effects than multi-unit loudspeaker systems, wherein the individual mits making up the system are spread out across a fairly large enclosure. A multi-unit speaker system can give excellent results, however, if the individual speakers in each enclosure are mounted reasonably close together.

If YOU are planning a completely new stereo installation, rather than converting an existing single-channel system, you have in many respects an easier row to hoe. At the beginning, you can purchase identical pream-



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plifiers, power amplifiers, and loud-speaker systems; and an AM FM stereo tuner as well as record playing equipment and a tape deck designed specifically for stereo.

Recently several manufacturers have introduced single-unit stereo preamps and audio amplifiers designed especially for stereo installation. The latter combine both preamplifiers, both power amplifiers, a common power supply, and the control functions of a stereo adapter in a single case. Most are designed to serve either as monophonic amplifiers, delivering twice the rated output power of a single channel, or as stereo units, depending on circuit connections and control switch settings. They are ideal, too, for anyone buying a new single-channel audio system with intent of eventual conversion to stereo.

The operation of a stereo system is only slightly more complex than that of a monophonic system. While the Equalizer, Rolloff, Bass, Treble, and other controls may be duplicated in systems employing separate preamplifiers, these controls are likely to be ganged in single-chassis amplifiers. In any case, usual practice is to set the controls to identical settings if similar speakers are employed. If different speakers are used, you may have to experiment—using both your ears!

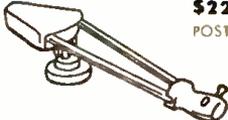
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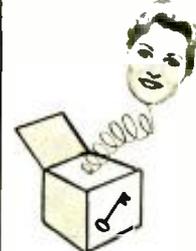
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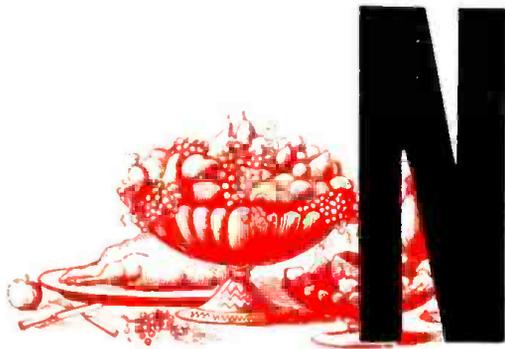
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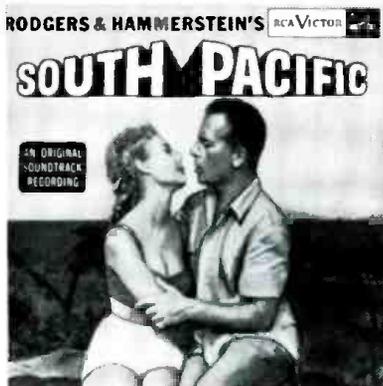
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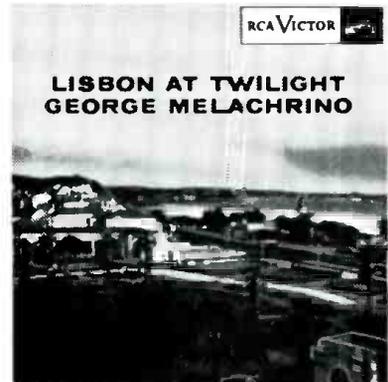
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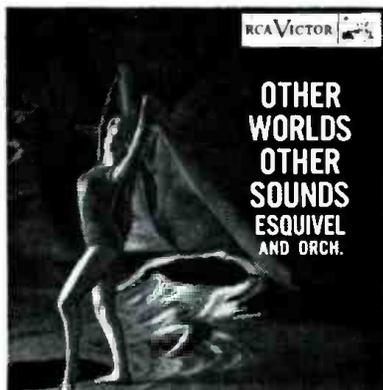
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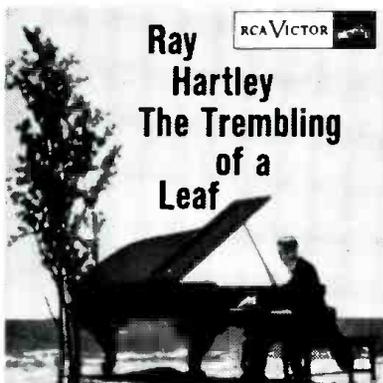
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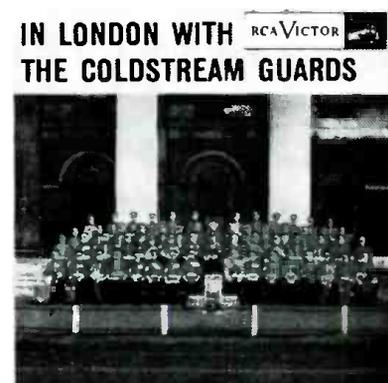
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The world's greatest military band in a parade of spirited marches. Astounding sound! LPM 1674\*



All recorded in New Orthophonic Sound.\*Also available on RCA Victor Living Stereo records.

# step UP your speaker system with **ELECTRO-VOICE BUILDING-BLOCK KITS**



first, choose an acoustically-perfect Electro-Voice factory-assembled enclosure or a do-it-yourself enclosure kit

 E-V Coronet net \$35.50	 E-V Aristocrat net \$72 E-V Aristocrat KD6 Kit net \$39 or its along-the-wall counterpart the new E-V Marquis net \$63	 E-V Regency net \$130 E-V Regency KD4 Kit net \$73	 E-V Empire net \$99 E-V Empire KD5 Kit net \$51
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second, choose an Electro-Voice full-range coaxial two-way speaker

 SP88 net \$29.50	 SP12R net \$35	 SP12 net \$66	 SP15B net \$43	 SP15 net \$89
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**STEP ONE** add-on an Electro-Voice high-frequency Building-Block Kit for a separate two-way system

 <b>BB1 BUILDING-BLOCK KIT</b> includes: T358 Super-Sonax VHF Driver, X36 Crossover, AT37 Level Control, Wiring Harness. net \$37	 <b>BB2 BUILDING-BLOCK KIT</b> includes: T35 Super-Sonax VHF Driver, X36 Crossover, AT37 Level Control, Wiring Harness. net \$50
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or start with an Electro-Voice integrated three-way speaker (equivalent to coaxial plus high-frequency driver)

 12TRXB net \$66	 12TRX net \$125
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**STEP TWO** add-on an Electro-Voice mid-range Building-Block Kit for a separate three-way system, the ultimate in high fidelity reproduction

 <b>BB3 BUILDING-BLOCK KIT</b> includes: T10A Driver, BHD Horn, X825 Crossover, AT37 Level Control, Wiring Harness. net \$86	 <b>BB4 BUILDING-BLOCK KIT</b> includes: T25A Driver, BHD Horn, X8 Crossover, AT37 Level Control, Wiring Harness. net \$114
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Picture your speaker system with E-V Building-Block Kits. You can start with a single, full-range Electro-Voice Loudspeaker and expand it step-by-step to a multi-way system as your budget permits.

Electro-Voice enclosures are ready for future addition of high-frequency and mid-range speakers. Your E-V enclosure can never be obsolete because there's always room to expand your system.

E-V Building-Block Kits may also be used with some non-E-V quality systems. Ask your high fidelity specialist or write Electro-Voice for details.

### Two-Range Separate Block-Way System

1. Start with an Electro-Voice full-range coaxial speaker. Then, when your budget permits, add-on the correct E-V high-frequency Building-Block Kit to give you a separate two-way system; later add-on the E-V mid-range Building-Block Kit for a superlative separate three-way system.

2. Or, begin your system with an E-V integrated 3-way speaker; merely add-on the E-V mid-range Building-Block Kit to achieve a separate three-way system.

Of course, you can purchase a complete three-way system composed of low-frequency driver, high-frequency driver, BB Kit, and mid-range driver BB Kit.

# Electro-Voice

FOREMOST IN ELECTRO-ACOUSTICS—Microphones, Phono-Cartridges, High Fidelity Loudspeakers and Enclosures, Public Address Speakers, Maring Instruments, EVI Professional Electronic Instruments and Military Material.

ELECTRO-VOICE, INC., Buchanqn, Michigan

Electro-Voice has the industry's most complete and versatile line of speakers, enclosures, and kits. Ask your high fidelity dealer or write E-V for complete information on how to step-up your system.