

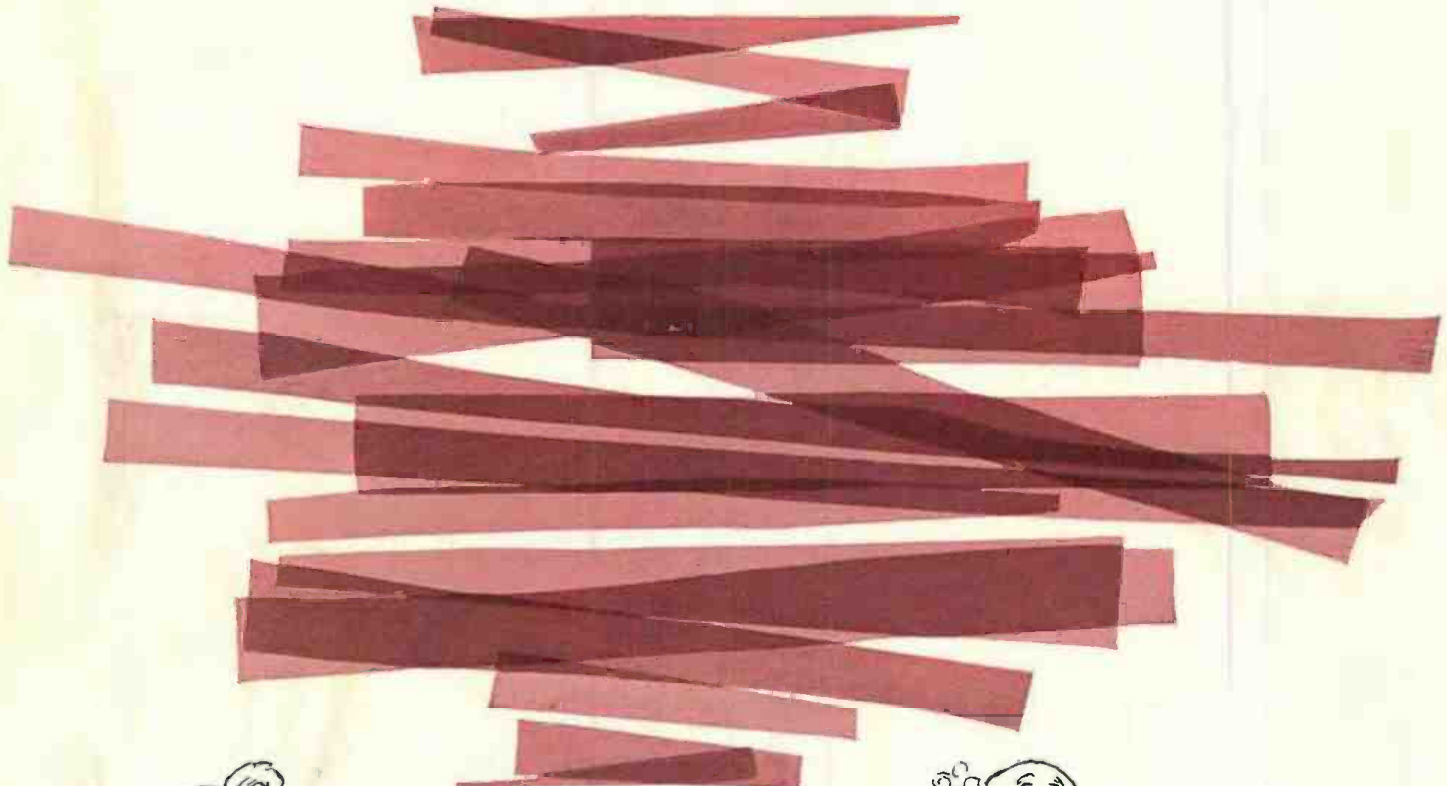
in this issue

The Musical Funnybone by RONALD EYER

High Fidelity

ICB

July • The Magazine for Music Listeners • 60 cents





ready
for
STEREOPHONIC
records

GLASER-STEERS GS-77

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

That the Glaser-Steers GS-77 should be ideally suited for stereo is no mystery. It is simply the result of strict adherence to rigid precision standards, and permitting no compromise in quality. This is evident in every feature of the GS-77.

The Tone Arm, by reason of optimum mass distribution and free pivot suspensions, exhibits no resonance in the audible spectrum. And tracking error is virtually eliminated. In addition, the arm counterbalance is so designed that the stylus pressure between the first and tenth record in a stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble (to which stereo is sensitive).

Turntable Pause is an ingenious GS-77 innovation designed for added record protection. During the record-change cycle, the GS-77 turntable comes to a complete halt, and doesn't resume motion until the stylus has come to rest in the lead-groove of the next record. This completely eliminates the grinding action which takes place where records are dropped onto a moving turntable or disc – more important than ever because of the delicate grooves of stereo records.

The GS-77 is the perfect record changer for stereo as it is for conventional monaural high fidelity. It brings with it traditional turntable quality – at its very best – plus the most modern automatic conveniences. And does it all with incredible mechanical simplicity. \$59.50 less cartridge and base.

See the new GS-77 at your hi-fi dealer today, or write to:
GLASER-STEERS CORP., 20 Main Street, Belleville 9, N. J.

In Canada: Glaser-Steers of Canada, Ltd., Trenton, Ont.
Export: M. Simons & Sons Co., Inc., N.Y.C.

Have the best in Hi-Fi Sound

... and save with a **Jensen**
High Fidelity Speaker **KIT**

Now you can have famous Jensen authentic high fidelity loudspeaker performance plus the fun and satisfaction of building your own speaker system (and save money) with any one of Jensen's eight Hi-Fi loudspeaker kits. Choose from kits ranging from the modest KDU-12 two-way Budget Duette to the superlative KT-31 Imperial 3-way system. You can build your own enclosure, build into your custom home music installation, or install in a Jensen factory-built cabinet. In every speaker kit you get the same high quality matched components used in Jensen's factory assembled reproducers—and at far less cost, too. Select the kit that best fits your budget and space, follow simplified plans, and enjoy the finest in sound reproduction. Send for our free Catalog 165-B.

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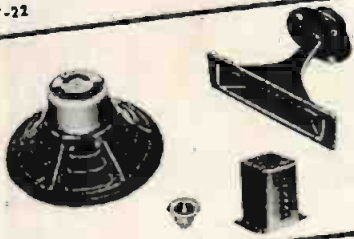
If you don't want to build your own enclosure, you can install a Jensen speaker kit in one of Jensen's many fine furniture speaker cabinets. Catalog 165-B gives complete details and suggestions for cabinet-kit combinations.



KT-21



KT-22



KT-23



KDU-10



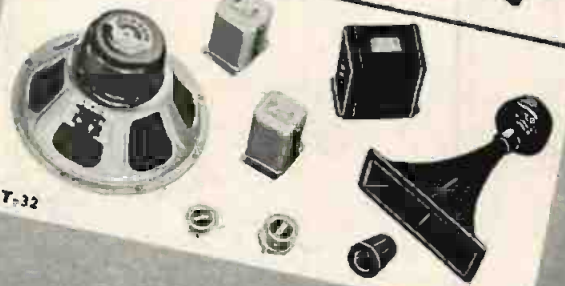
KDU-11



KDU-12



KT-31



KT-32

36 PAGE JENSEN MANUAL 1060

This is your guide to kit selection and enclosure construction. Complete data and instructions for all Jensen Speaker Kits from the famous 3-way "Imperial" system to the budget cost 2-way "Duette" system. Describes Bass-Ultralex and Back-loading Folded Horn enclosures in complete detail with exploded views and simplified wiring instructions.

JENSEN MANUAL 1060 — Net Each 50c



Model	KT-31†	KT-32††	KT-23	KT-22	KT-23	KDU-10	KDU-11	KDU-12
Type	3-way Imperial	3-way Tri-plex	2-way Concerto-15	2-way Concerto-12	2-way Contemporary	2-way Duette or Contemporary	2-way Automobile or Duette Table	
Frequency Range†††	25-UHL	30-UHL	30-15,000	30-15,000	40-15,000	50-15,000	50-15,000	55-13,000
Power Rating (Watts)	35	35	30	25	20	20	20	15
Impedance (Ohms)	16	16	16	16	16	8	4	4
Components:								
L-F ("Woofer")	P15-LL*	P15-LL	P15-LL	P12-NL	P12-RL	P8-RL	P60-RL†	69J10†
M-F (Mid-Range)	RP-201	RP-201						
H-F ("Tweeter" or "Supertweeter")	RP-302	RP-302	RP-102	RP-102	RP-103	RP-103	RP-103	P35-VH
Networks	A-61; A-402	A-61; A-402	A-204	A-204	A-204	Capacitor	Capacitor	Capacitor
Controls	**	ST-901; ST-901	ST-901	ST-901	ST-901			
Shipping Wt. (Lbs.)	43	43	29	19	15	7	6½	3½
Net Price	\$184.50	\$189.50	\$89.50	\$73.00	\$42.75	\$24.75	\$23.75	\$10.50

*Special "woofer" for "Imperial" Back-Loading folded horn—not available separately. †6 x 9 Oval not available separately. ††Includes M-1131 Intrarange equalizer—not available separately. **Special M-F and H-F Controls—not available separately. †††L-F response depends on enclosure. (UHL—Upper Hearing Limit).

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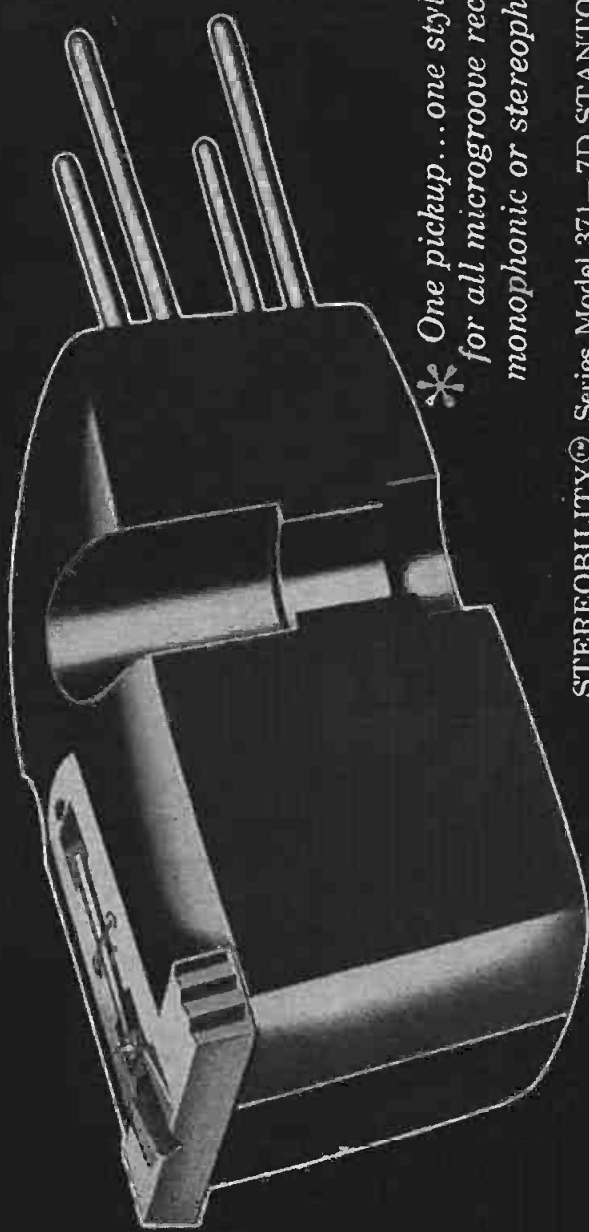
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For the first time—a pickup with all of the compliance, frequency response and distortion-free performance required for the highest quality reproduction.



The compatible STANTON 45X45 Stereo-FLUXVALVE defies obsolescence... exclusive T-GUARD stylus assembly with .7 mil diamond will play all microgroove records... monophonic or stereophonic. No bothersome plugging, switching or other manipulations necessary when changing records, they can even be stacked on a record changer for fully automatic operation.

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* One pickup... one stylus... for all microgroove records, monophonic or stereophonic!

STEREOBILITY® Series Model 371—7D STANTON 45X45 Stereo-FLUXVALVE cartridge with .7 mil diamond in T-GUARD stylus assembly. **\$29.85**

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Write today for your copy.

For those who can **hear** the difference™ FINE QUALITY HIGH FIDELITY PRODUCTS BY
PICKERING & COMPANY, INC., Plainview, N. Y.





The antics on the cover were sketched for us by the well-known British cartoonist and bass-tuba player, Gerard Hoffnung, who also illustrated Ronald Eyer's article on humor in music.

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- The Musical Funnybone** 32 Ronald Eyer
Not every composer or every interpreter can express humor through music, but some can and do.
- The Wit and the Heart: a study of Francis Poulenc** 35 Edward Lockspeiser
A strange and piquant mixture of the classic and the modern, and of the impish and the reverent, is France's leading composer.
- The Well-Tended Recorder** 38 Louis E. Garner, Jr.
The first of two articles on the proper care and use of a tape recorder.
- Quietus for a Still, Small Voice** 41 Joel Tall
The most defiant demon that haunts magnetic tape—print-through—may soon be exorcised.
- A Hi-Fi Primer** 85 J. Gordon Holt
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Lafayette PK-225 transcription turntable
Lowther Acousta speaker system
Scott 300 and 330C tuners
ESL C-60 cartridge

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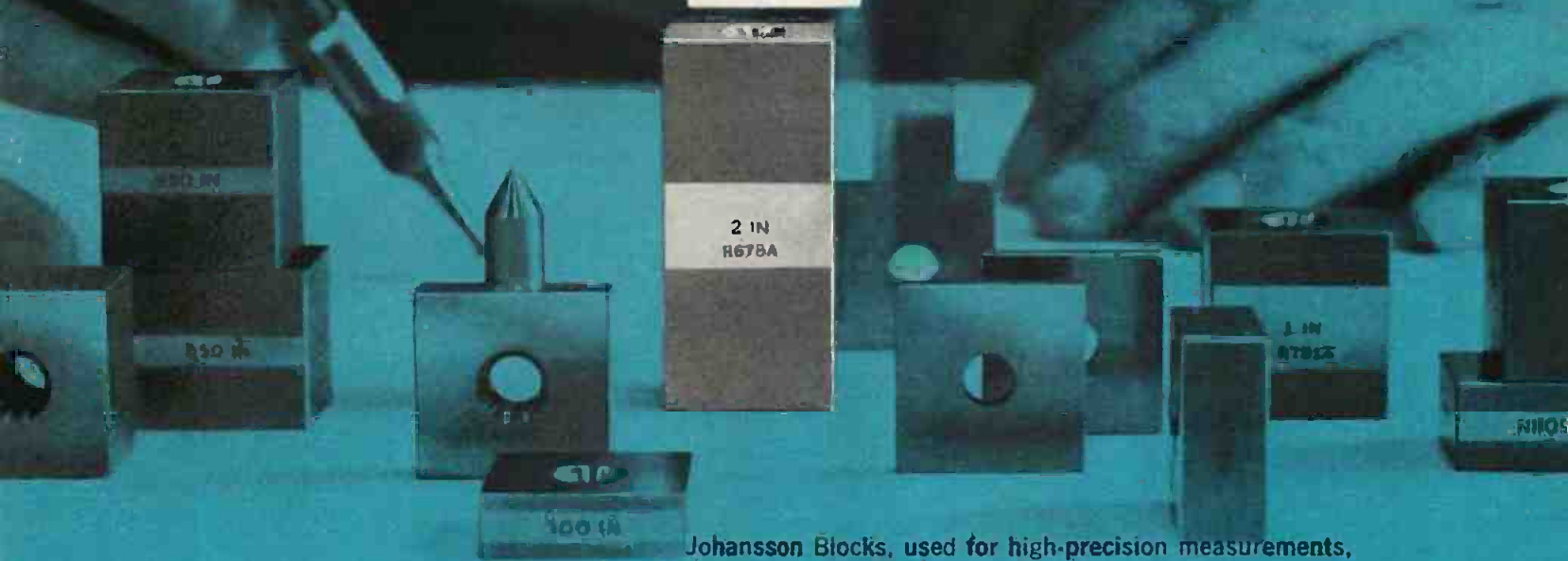
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230 East Ohio St.
Telephone: Whitehall 4-6715
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Los Angeles
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High Fidelity Magazine is published monthly by Audiodom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial, publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Concord, N. H., Member Audit Bureau of Circulation. Printed in the U. S. A. by the Rumford Press, Concord, N. H. Copyright © 1958 by Audiodom, Inc. The cover design and contents of High Fidelity Magazine are fully protected by copyrights and must not be reproduced in any manner.

JULY 1958

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Johansson Blocks, used for high-precision measurements, are accurate to within one millionth of an inch. Their surfaces are ground so perfectly flat that, when one is placed on top of the other, molecular attraction and atmospheric pressure wring them firmly together.

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AUTHORitatively Speaking



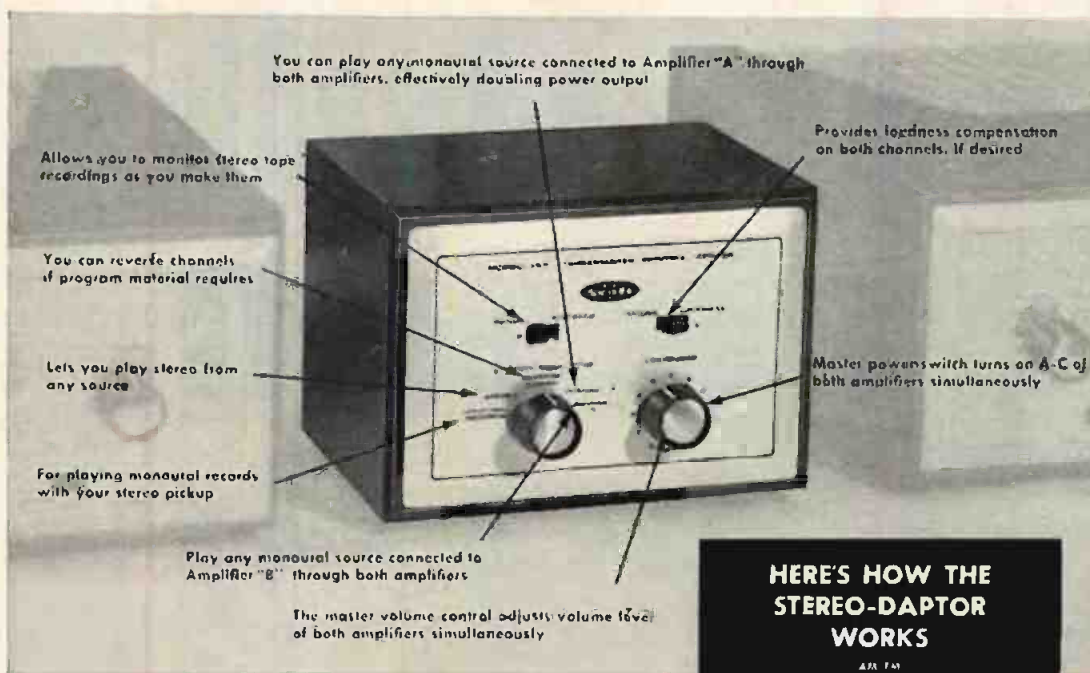
HERE IS HOW YOU CAN CONVERT TO STEREO...

Ronald Eyer, author of "The Musical Funnybone," is editor of *Musical America*. In fact, he has been editor of *Musical America* twice, from 1943 to 1947 and from 1952 to the present. Between times he went back to Grand Rapids, his home town, where he bought and operated a motel. This was the second of his non-literary, nonmusical endeavors since, before joining *Musical America* to begin with, he was vice-president of a real estate company. He is married, owns a house in Greenwich Village, and drives a Volkswagen. His writings have appeared in many magazines and, for two years, in a syndicated newspaper column entitled "Manhattan Nocturnes."

Edward Lockspeiser, whose word portrait of his lifelong friend Francis Poulenc begins on page 35, is an Englishman widely considered one of the world's foremost authorities on French music. As Foreign Liaison Officer of the British Broadcasting Corporation's Music Department during World War II he secured for the BBC the first performance of Poulenc's *Figure Humaine*, composed to celebrate the liberation of France. For his services to French music he has been made an officer of the French Academy. Books which bear his name as editor include *The Literary Clef*, an anthology of writings by French composers from Berlioz to Satie, and a collection of heretofore unpublished Debussy correspondence, *Lettres inédites à André Caplet*.

Louis E. Garner, Jr., whose two-article series on the tending and running of tape recorders begins on page 38, is no newcomer either to audio experimentation and research or to writing about it. His interest in high fidelity began, he says, back in the 1930s, when a super-fidelity amplifier used a pair of 2A3 tubes—now but a memory—in push-pull at the output stage and delivered a staggering ten watts. He has been writing fairly steadily since then, and his published articles now number somewhere around three hundred. They have appeared in publications ranging from the how-to-do-it genre to the scientific—*Popular Science*, *Science and Mechanics*, *Electronics*, various professional journals. His own liveliest literary interest is indicated by his being a past president of the Washington Science Fiction Association. He lives in Silver Spring, Maryland, is father to five children, and is a life member of the National Rifle Association. His published books include two basic works on transistors: the *Transistor Circuit Handbook* and *Transistors and Their Uses*.

Our genial tape expert Joel Tall, who tolls the death knell of print-through on page 41, put the finishing touches on his manuscript under adverse conditions—couldn't keep awake. The CBS technicians, of whom he is one, were on strike (all settled now) and Mr. Tall had drawn picket duty from 4 a.m. to 8 a.m. daily! It is not now and never will be, he says, his favorite time of day.



NEW H. H. SCOTT STEREO-DAPTOR

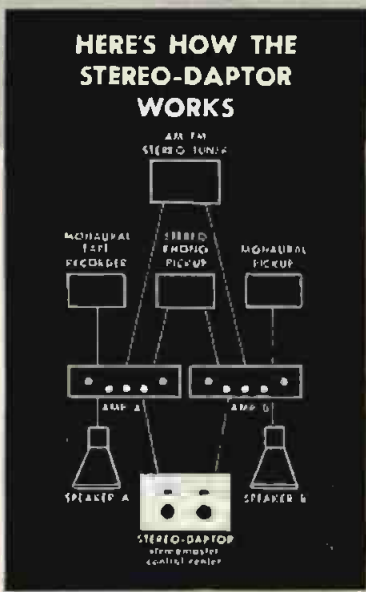
- Updates your present H. H. Scott System for Stereo records and tape.
- Lets you buy a monaural H. H. Scott System now; convert later.

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

The Stereo-Daptor permits control of two separate amplifiers from a central point. A Master Volume Control adjusts the volume levels of both channels simultaneously. Special switching lets you play Stereo, Reverse Stereo, use your Stereo Pickup on Monaural Records, or play monaural program material through both amplifiers at the same time. This gives you the full power of both amplifiers. No internal changes are required when used with H. H. Scott amplifiers.

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

only *
\$24⁹⁵



SPECIFICATIONS

H. H. Scott Stereo-Daptor
Stereomaster Control Center

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

Group I: 99-A, B, C, D; 210-F; 120-A; 120-B; 210-C
Group II: 121-A, B, C; 210-D, E
Group III: Any systems with separate preamplifiers and power amplifiers.
Group IV: Two identical complete amplifiers having tape monitoring input and output connections.

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

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

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

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

*slightly higher West of the Rockies

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A worn needle ruins records

just as surely



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

That's why it's wise to check your needle often. When it's time to replace, be wise again—replace with a Fidelitone Diamond.

FIDELITONE LASTS LONGER

A Fidelitone Diamond is your soundest needle buy. It gives you more hours of safe record playing time for your money than any other type of needle . . . costs you less than 1¢ an hour.

Every Fidelitone Diamond point is cut from the heart of a true gem stone. Then Fidelitone takes an extra step to give you extra hours of playing time. The Diamond point is oriented in the stylus to put the hardest planes of the Diamond in contact with the

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

DON'T GAMBLE WITH YOUR RECORDS

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

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

Fidelitone

"Best Buy on Records"

Notes



Abroad

LONDON—The largest record library in the world is that of the Library of Congress, to which leading American companies voluntarily donate copies of their products. In France and in Italy, two copies of every published record must by law be deposited with, respectively, the Phonothèque Nationale and the Discoteca di Stato founded in 1928. But in Britain we have been negligent, and there is no scheme analogous to that by which printed books are deposited with the British Museum, and the Bodleian Library in Oxford. The largest record collection in this country is that of the BBC; but while its custodian, Valentine Britten, is unfailingly helpful towards researchers and discographers, it cannot in the nature of things be open to consultation by the general public. Neither, obviously, can the library of the *Gramophone* magazine, the second largest in the country, in which are preserved all records reviewed in its pages since its foundation in 1923.

But we have now a public *discothèque*, the British Institute of Recorded Sound, founded and kept going by the enthusiasm of a handful of people—among them Lord Esher, Frank Howes, music critic of the *Times*, Sir Robert Mayer, head of the English Jeunesses Musicales, and Desmond Shawe-Taylor. Its secretary is the devoted Patrick Saul, whose energy and determination supply the life force of the Institute itself. Founded back in 1951, it acquired a home only two years ago, a large Bloomsbury house ideally situated beside the British Museum. But it started late. People clearing out their 78-collections to make way for LP presented records, and now the B.I.R.S. owns something over 30,000 discs (including a complete run of the HMV D series)—a tiny start. The Arts Council, the London County Council, the Pilgrim Trust, and various other bodies granted some money; but the B.I.R.S. still runs precariously

Continued on page 8



**NEW
TRUSONIC
TOROID
TWEETER**

ADDS OCTAVES TO YOUR SOUND SYSTEM

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

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compact,
easy to install...

adjustable brilliance
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STEREO

... now a practical reality



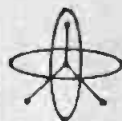
with WEBSTER'S NEW TAPE DECK MODEL 340

When you go stereo, go with Webster's new stereo tape deck. Then you'll be sure to have one of the finest, most precise tape handling mechanisms in the industry... and Webster's acclaimed "true-life" stereophonic reproduction.

The new tape deck is easy to install and operate. Monomatic central control eliminates tape loops. On-off switch and speed control are combined to neutralize drive mechanism when in "off" position.

Model 340 has in-line stacked heads. And, with the proper preamp and amplifier it is possible to *record and play back stereo* as well as monaural sound. Either channel can be erased independently.

The price? Just \$99.50! Deluxe unit (Model 342) with tape-out switch and program selection-finder is slightly higher. Both units are beautifully finished in gold and black panels with matching controls. Ask your dealer to show you this new Webster stereo tape deck. Do it soon!



Now in development... a new stereo playback equalizer and a stereo preamp equalizer and control center

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ELECTRONICS DIVISION

WEBSTER ELECTRIC



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See yellow pages for
your nearest Ekotape dealer —
the man from Webster.



Circle 10 on Reader Service Card

NOTES FROM ABROAD

Continued from page 6

on a staff comprising Mr. Saul and a half-time girl. The big companies do not present their products (and they would have to pay purchase tax on them if they did). There are two listening rooms, a lecture room where the Institute runs an enterprising series of lectures and recitals, a couple of offices, and plenty of storage space waiting to be filled. Mr. Saul hopes these words may strike the eye of some generous Americans—for one of the few governmental concessions made to the Institute is freedom from having to pay purchase tax and import duty on records that come in from abroad. Serious collectors may want to become Friends of the Institute (annual subscription one guinea, or \$3.00) simply for the sake of its quarterly *Bulletin*, which publishes vital discographies (address: 35 Russell Square, London WC. 1).

London's Widow. In March Decca moved its headquarters from a shabby old place in South London to a big new building on the South Bank of the Thames, opposite the Tate Gallery. It has no merit as architecture—the plainest kind of unimaginative nine-story office building—but offers the staff pleasant vistas of barges going by, sunlight sparkling on the water (occasionally), or Whistlerian fog effects. Here John Culshaw, head of Decca's classical repertory, was cagey about his company's future recording plans, but enthusiastic about a *Merry Widow* he had just made in Vienna: Hilde Greden in the title role, Emmy Loose as Valencienne, Waldemar Kmentt. Per Grunden, Peter Klein, and Karl Dönch as Zeta. The conductor is operetta composer Robert Stolz (*White Horse Inn*), who conducted the première for Lehár, and the edition used is an *Ur-text*, without cuts and with original keys (unlike Columbia's Schwarzkopfler version which is cut and adapted to allow a baritone, Erich Kunz, to undertake the tenor lead of Danilo). It is to be a two-disc set, and has been recorded, like *Die Walküre*, in simulated stage conditions. In stereo you will be able to track the path of the hero and heroine as they sway to the strains of the *Merry Widow Waltz*.

ANDREW PORTER



HIGH FIDELITY MAGAZINE



Phooey!

There is scarcely a week that passes without some publicity release crossing our desk and making us see red for awhile. Most such items land in the wastebasket, where they belong, but some we have set aside because we feel they are ridiculous to the point of being dangerous.

Most of the "danger" goes back to the same basic problem which has confronted the high-fidelity industry and its adherents ever since day one. That is the problem of definitions. Nevertheless, there are certain accepted definitions; and when we say accepted, we mean accepted by audio engineers, leading and ethical manufacturers, record companies, and possibly as many as half a million of what we just called adherents.

Today, of course, stereo comes in for the worst abuse. We have harped on this so many times that the subject is no doubt boring to our regular readers. But for newcomers let us say once again—and again—that to meet the accepted definition of stereo, there must be two of everything. Furthermore, to meet this same accepted definition, it is completely and utterly and absolutely impossible to produce stereo from a monaural source such as a standard LP record.

HIGH FIDELITY Magazine already has refused a substantial amount of advertising from companies that wish to sell remarkable devices giving "true" stereo from your "old" records, and we will continue to do so. We will continue to deride in public companies which announce the development of a new device that "enables ordinary records, tape, or FM radio to give stereophonic reproduction." The particular device referred to in the quotation achieves its so-called stereophonic effect by the time-worn method of separating bass from treble sounds. It apparently utilizes some sort of a bi-amplifier arrangement; we don't really know how it works, and we'll be delighted if the manufacturer will not submit a unit for a "Tested in The Home" report. Which reminds us that we are

Continued on next page

ALLIED'S OWN knight® HI-FI COMPONENTS



MONEY-SAVING HI-FI • COMPARABLE TO THE FINEST

- ★ Advanced Design, Performance and Styling
- ★ Outstanding For Superior Musical Quality
- ★ You Get the Very Finest For Less
- ★ Each Unit Guaranteed For One Full Year



EASY TERMS AVAILABLE



Model KN-700 **\$7950**
Only \$7.95 down

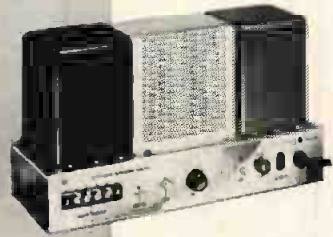
NEW knight Stereophonic-Monaural Preamplifier

Features:

- For Stereo or Monaural Use
- 2-Channel Tape or FM-AM
- 2-Channel Stereo Discs
- Channel "Reverse" Switch
- DC on All Tube Filaments
- Full Equalization
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- Loudness Switch

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NEW knight 32-Watt Basic Hi-Fi Amplifier



Model KN-632 **\$7450**
Only \$7.45 down

- More Power For Your Hi-Fi Dollar
- Ideal For Stereo Systems
- Distortion: 0.5% Mid-Frequencies
- Variable Damping Control

Amazing value—ideal for use with preamp above, either singly for monaural use or in pairs for stereo. Response, ± .5 db, 20 to 40,000 cps. Harmonic distortion at rated output, 0.5% (at mid-frequencies); never exceeds 1 1/2% from 30 to 20,000 cps. Intermod. distortion at full output, 2%. Sensitivity, 1/2 volt for rated output. Size: 7 1/4 x 14 1/4 x 5 1/4". Shpg. wt., 24 lbs. **\$7450**
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 Stereo-Monaural Preamplifier \$7950	 17-Watt Basic Hi-Fi Amplifier \$7450	 30-Watt Deluxe Hi-Fi Amplifier \$9450	 15-Watt "Bantam" Hi-Fi Amplifier \$6450
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WHAT OTHERS ARE DESIGNING...

TANDBERG HAS ALREADY

BUILT IN!



*Model 3-Stereo Reproducer/Monaural Recorder — Complete with fine luggage case, high fidelity Goodman Speaker, matched quality crystal microphone, and reel of tape for only \$369.50.

FREE with every Stereo-3 Recorder

A low-speed pre-recorded Tape. Proof positive that Tandberg's low-speed means quality reproduction.

NOW TANDBERG has TAPE



To Meet the Highest American Standards — and the Traditionally high Tandberg design requirements.

A complete line of Mylar and Plastic Tapes is available. Whatever your recording requirement, you will find a TANDBERG TAPE to meet your need.

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Tandberg of AMERICA inc.

10 E. 52nd Street
New York 22, New York

The Tandberg incorporates Electronic Automatic Shutoff that works through metalized strip on Tape Leader and Bass Boost Switch that imparts greater fullness to the Low End.

adds up to a **TANDBERG**
with better value than ever!

*Tandberg four track conversion kit will be available for Model 3-Stereo.

NOTED WITH INTEREST

Continued from preceding page

snickering a bit these days. About six months ago a manufacturer of television sets and console phonographs made almost an identical announcement—stereo from monaural sources. Some people got so mad about this one that the whole matter was reported to the Better Business Bureau. Now that stereo discs seem to be a fairly safe bet, this company can get into the act; therefore it's busy denouncing attempts to produce stereo except from true stereo discs and stereo tapes. So it goes!

Continuing down into our mad pile . . . here's a letter from a speaker manufacturer taking us and John Newitt to task for insisting that, to merit the definition of true coaxial, a loudspeaker must have two voice coils. Frankly, we thought this ghost had long since been laid, and at this late date in high-fidelity history we see no reason to bring it up again. But we do feel strongly that a clear distinction must be made between speakers with multiple cones, all of which must operate together because actuated by the same voice coil, and speakers with multiple cones which may operate independently of one another because they are driven by separate voice coils. Therefore, for the latter classification we—and again nearly everyone else in the hi-fi universe—reserve the appellation "coaxial."

And, while on the subject of speakers, there is one which is claimed to have a nonresonant cone. No resonances, anywhere!

And here's a letter from a reader in Grand Rapids saying that at a recent department store demonstration of stereo—true stereo—the clerk said that one microphone was used for low frequencies and the second for high frequencies. That's a new twist!

Guzzle in Hi-Fi

Now you can guzzle in full fidelity. Hi Fi ginger ale is being made by the Hi Fi Bottling Company in Brooklyn, so we hear.

Speaker Service

Just for once we're not talking about the kind of a speaker you may think we are. This is a service through which a speaker manufacturer will provide a speaker . . .

Let's start over again. Altec Lansing has announced the formation of a Speakers' Bureau. . . . There we go again; but anyway, it's a man who will

Continued on page 12

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

EICO
KITS and WIRED

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

SAVE 50% Mass purchasing, and a price policy deliberately aimed to encourage mass sales, make this possible.

EASY INSTRUCTIONS You need no previous technical or assembly experience to build any EICO kit — the instructions are simple, step-by-step, "beginner-tested."

DOUBLE 5-WAY GUARANTEE Both EICO, and your neighborhood distributor, guarantee the parts, instructions, performance . . . as well as lifetime service and calibration at nominal cost . . . for any EICO kit or wired unit.

BEFORE YOU BUY, COMPARE At any of 1200 neighborhood EICO distributors coast to coast, you may examine and listen to any EICO component. Compare critically with equipment several times the EICO cost — then you judge. You'll see why the experts recommend EICO, kit or wired, as best buy.

†Thousands of unsolicited testimonials on file.



HFS2 Speaker System



HF90 FM Tuner with "eye-tronic" tuning



HF61 Preamplifier



HF60, HF50 Power Amplifiers



HFS2 Speaker System: Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn of 12-ft path. Middles & lower highs from front side of 8½" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15¼", 11½". " . . . rates as excellent . . . unusually musical . . . really non-directional" — Canby, AUDIO. "Very Impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

HF90 FM Tuner equals or surpasses wired tuners up to 3X its cost. New, pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Sensitivity, 1.5 uv for 20 db quieting, is 6X that of other kit tuners. DM-70 traveling tuning eye. Response 20-20,000 cps ± 1 db. Cathode follower & multiplex outputs. Kit \$39.95*. Wired \$85.95*. Cover \$3.95. *Less cover, excise tax incl.

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

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

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

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

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

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

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

Prices 5% higher in the West

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

HFS1 Two-Way Speaker System, complete with factory-built cabinet, Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs, 70-12,000 cps ± 6 db. Capacity 25 w. Impedance 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HF-7



HF52, HF20 Integrated Amplifiers



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Over 1 Million EICO instruments in use the world over.



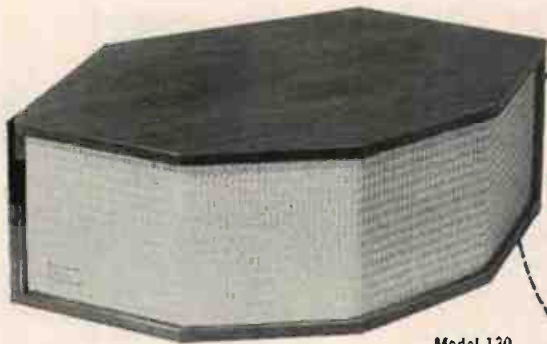
HF30 Power Amplifier



HFS1 Speaker System

©1958

JansZen* Electrostatic



Model 130

"... Uncanny smoothness and unobtrusiveness... a spaciousness of sound which sets it apart from most other tweeters. There is no audible pattern of directivity in the horizontal plane. With the JansZen speaker, the entire apparent sound source broadened out... sparkingly different from other tweeters. Instrumental combinations which had been submerged on other speakers emerged with startling clarity."

The Audio League Report.
Authorized quotation No. 52

JansZen* DYNAMIC

The JansZen Dynamic sets new standards in cone woofers. Unique design concepts, combined with new materials has resulted in a woofer system which can be used singly or in pairs with the JansZen Electrostatic.



Model 250 measures only 18 1/2" high (exclusive of legs) by 24 3/4" wide by 14" deep

The Z-200 System



A complete range loudspeaker system using the incomparable JansZen Electrostatic mid and high range speaker (Model 130U) with the new JansZen Dynamic.

The JansZen Z-200 was picked by the Institute of Contemporary Art as The high quality loudspeaker in its price class and above for exhibit at the U.S. Pavilion of the Brussels World's Fair.

Model Z-200 measures only 32" high (including 4" legs) by 24 3/4" wide by 14" deep

*Designed by Arthur A. Janzen

NOW more than ever...
Hear the Music, not the Speaker

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NOTED WITH INTEREST

Continued from page 10

deliver a lecture and give demonstrations of component high-fidelity equipment from a practical home engineering standpoint. Altec Lansing says the lecture and demonstration will be suitable only for technical or semitechnical audiences and can be made available only when the audience is sufficiently large to justify travel and equipment transportation expenses. Interested groups should write to Altec Lansing Speaker Bureau, 161 Sixth Ave., New York 13, N. Y.

Plug-Switch

A cute gadget from Is Waber of CBC has nothing to do with high fidelity but should be worthwhile for a dozen applications around the house, including high-fidelity equipment. It's simply a glorified extension cord. Has ten feet of heavy-duty cord attached to a small outlet box containing four outlets plus four switches. Thus each outlet is controlled by a separate switch. Dream up your own uses. . . . The address is 2601 North Howard St., Philadelphia 33, Pa.

Tape Predictions

A while back, Edward Altshuler, Business Analyst for the Magnetic Recording Industry Association, clambered boldly out on a limb and predicted: stereophonic tape sales of \$8,000,000 for 1958. By 1960, 3,000,000 tape recorders in use. Total high-fidelity equipment sales in 1958: \$240,000,000 . . . and add \$120,000,000 for tape recorders and accessories.

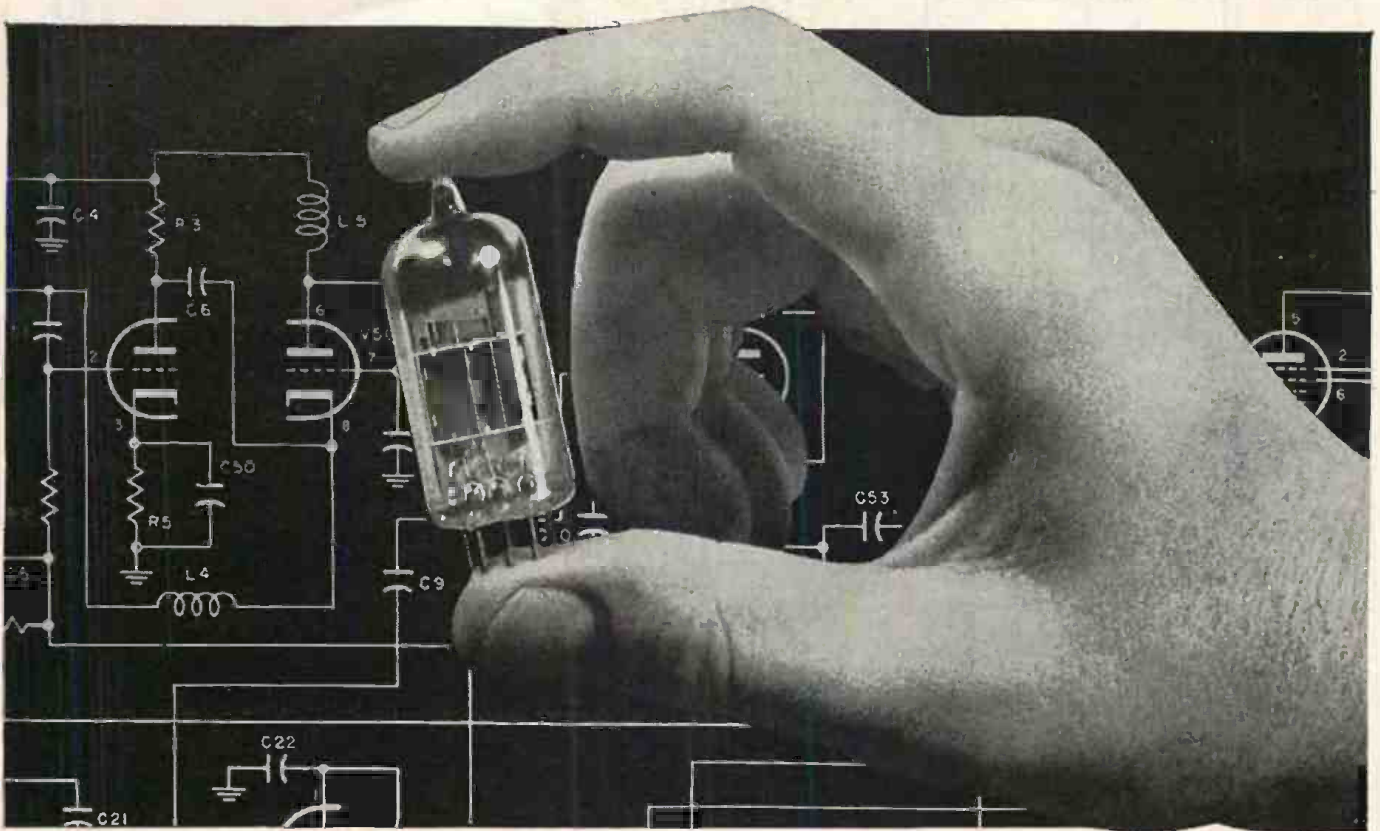
Organ-Phonograph

The Thomas organ people have come up with a neat one: they've built a phonograph unit into their organ console. The organ has a full 49-note keyboard and a 13-note pedal bass. And then it has a four-speed record changer, ceramic cartridge, preamplifier, 20 watt amplifier, and a four-speaker system (one 10-inch, two 6-inch, and one 5-inch tweeter).

Record Indexing, Continued

It shouldn't be long before all conceivable methods have been reported on, but meantime . . . here's one more. Reader Wormser simply snips out the appropriate lines from Schwann's catalogue and sticks them on the spine of the record jacket with Scotch tape. Name of composer, composition, etc.

WHY DOES THE FISHER



USE A GOLD CASCODE?



THE FISHER FM-90X

Everybody Knows...

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

Only FISHER has it!

Everybody Knows...

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

Only FISHER has it!

Everybody Knows...

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

Only FISHER has it!

Everybody Knows...

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

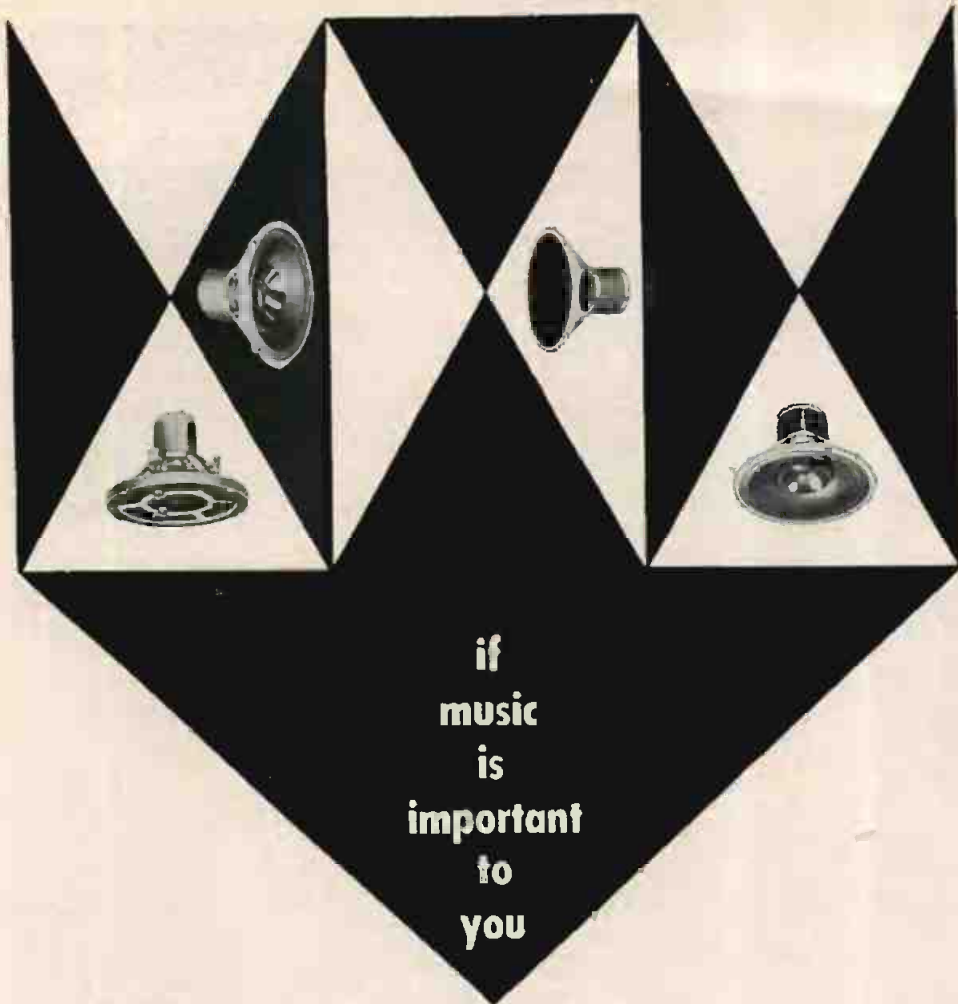
Only FISHER has it!

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

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

WRITE TODAY FOR COMPLETE SPECIFICATIONS

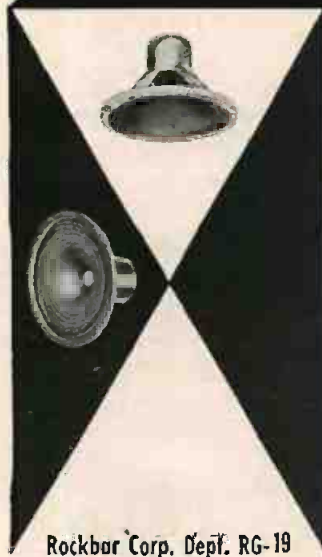
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music
is
important
to
you

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Goodmans
speakers are . . .
one of the uniformly
best lines on the market today."
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Mamaroneck, N. Y.



University's versatile Debonaire **SPEAKER SYSTEM** is available in three forms: the Model S-3 Debonaire-12 three-way system; Model S-4 Debonaire-15 three-way system; or the enclosure alone (costing \$63 or \$69 depending on finish). Adapters allow the use of either 12- or 15-in. woofer or full-range speaker, and there are cover plates for the tweeter and super-tweeter holes.

Fisher Radio has announced a new **CATALOGUE** containing complete information about all Fisher consoles.

The **Geloso Hi-Tone TAPE RECORDER** weighs only 7½ lb., and measures 9¾ by 5¾ by 5½ in. It may be operated at 1½ and 3¾ ips; will plug into any standard storage-battery outlet. Controls include record, rewind, playback, and stop, fast forward, and volume. Price is \$179.95.

The **KLH Model Six** is a two-way bookshelf-size **SPEAKER SYSTEM**. The woofer is a 12-in. acoustic-suspension mechanism with a claimed frequency response of 45 to 1,200 cps ±2 db. The tweeter is a small cone-type direct radiator, response stated as 1,200 to 20,000 cps ±2 db. Price is \$124 with a choice of mahogany, walnut, or birch finish.

Altec Lansing has published a comprehensive **BROCHURE** on the construction and design of high-fidelity loudspeaker enclosures. Included are construction diagrams, comparative bass-performance charts of several popular enclosures, and information on proper phasing.

A series of professional **TAPE RECORDERS** (Series 800) has been announced by Presto. Special features include provision for remote control and room for four separate heads. There are three speed ranges for rewind and fast forward. Models range in price from \$1,375 to \$2,094.

Great Western Furniture's **Hi-Fi-Pak** is a unique idea for **RECORD STORAGE**. It is a hassock upholstered in plastic, in which up to 100 records may be stored vertically. Under \$30.



**This man
is making
MUSIC!**



THE FISHER

ASSEMBLING, WIRING, SOLDERING a FISHER instrument is far more than the purely mechanical process it may seem at first glance. Equally with design and testing of the instrument, the production assembler is making MUSIC, for in his skilled hands, lies the responsibility for the reliable performance of the actual instrument you buy, and for the years of service it will give you.

How well this responsibility is discharged is evidenced by the superiority of the specifications of FISHER instruments. These specifications are based on actual production units, exactly like the one you can buy—not on the performance of a 'laboratory-pet' sample. You can rely on FISHER specifications to provide you with an accurate, meaningful index of quality.

A case in point is THE FISHER FM-AM Tuner, Model 90-R, shown above. Because of its GOLD CASCODE RF AMPLIFIER STAGE, its signal-to-noise ratio is measured at 0.85 microvolts, making it the world's most sensitive FM-AM tuner.

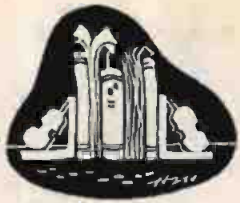
THE FISHER Model 90-R

- ■ FM sensitivity of 0.85 microvolts. ■ AM
- sensitivity of 3 microvolts. ■ Gold Cascode
- RF Amplifier stage. ■ Four IF Amplifier
- stages. ■ Zero-Time-Constant Dual-Dynamic
- Limiters. ■ MicroRay Tuning Indicator.
- ■ Pushbutton FM muting and pushbutton AM
- selectivity. ■ Frequency response uniform
- from 20 to 20,000 cycles within 1 db. ■ Har-
- monic and IM distortion completely inaudible.
- ■ FM dipole antenna included. ■ Handsome,
- brushed-brass panel. ■ Chassis, \$199.50.

Slightly Higher in the Far West

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



Books in REVIEW

The Naked Face of Genius. Although neither a biography nor an analytical musical study, this stranger-than-fiction account of Bartók's last years (1940-45) in the United States, as told by his idolizing friend and summer hostess Agatha Fassett, is a quite unique portrait of one of the most introverted and tragic composers of all time. Almost intolerably nerve-wracking at times, at others almost boringly prolix in its prosaic details of apartment hunting, financial straits, and illnesses, it still cannot be missed by anyone who has ever been moved by Bartók's late works but who has never before fully realized what the final masterpieces actually cost their creator. Nor should audiophiles miss the few more cheerful pages dealing with the arrival in this country of the already engineering-minded youngster, Peter Bartók, who has since become outstanding in recording his father's—and many others'—music (Houghton Mifflin, \$5.00).

Richard Rodgers. The triumphal, but more or less conventional career of the currently reigning monarch of tunesmiths is pretty much a stereotyped American "success story." David Even already has dealt effectively with the high points of the Rodgers-Hart/Rodgers-Hammerstein saga in his *Panorama of American Popular Music*, (reviewed here Sept. 1957); this full-length biography merely fills in background and peripheral details. The 14 pages of candid photographs, two-page facsimile reproduction of an early composition, and 57 pages of lists of works, recommended discography, bibliography, and index are similarly useful rather than enlightening (Holt, \$4.95).

Count Basie and His Orchestra. It has taken a Britisher, Raymond Horricks, not merely to write the first book-length account of Basie and his old and new bands but to achieve what is undoubtedly the most substantial and judicious biography of any jazz luminary to date. Moreover, Horricks' solidly documented story of Basie's rise is enriched by discerning analyses of his influence and style, both as leader and pianist. The book also includes remarkably detailed and perceptive biographical sketches of all Basie's sidemen, major and minor,

and is crowned by Alun Morgan's fabulously comprehensive 39-page chronological discography (Citadel Press, \$4.00).

Jam Session: An Anthology of Jazz. Ralph J. Gleason, of the *San Francisco Chronicle*, obviously makes no pretense of covering the whole work of jazz for either laymen or hipsters; but even so there are curious omissions here (Louis Armstrong and Duke Ellington among them) which seem more glaring than they might have been had the editor been more sparing in his own contributions—eight out of the total 35 by some 22 authors or collaborating pairs. Nevertheless, I surely won't be alone in blessing Gleason for resurrecting a couple of the irreplaceable Otis Ferguson's masterpieces, Lillian Ross's deadpan *New Yorker* piece on the Newport Jazz Festival, Irving Kolodin's tribute to the greatest of jazz impresarios and propagandists—John Hammond, and several other outstanding articles. And Gleason's own pieces, especially those on West Coast activities, well warrant more permanent form than their original periodical appearances (Putnam's, \$4.95).

Sound (Basic Science Series). Audiophiles who have forgotten basic acoustical principles learned in high-school physics courses, yet who lack courage to tackle a textbook or professional handbook, should be able to obtain a maximum of useful information at minimal effort from Alexander Efron's 72-page liberally illustrated syllabus. Its "Introduction to Sound" and "Hearing, Speech and Music" concisely survey fundamental objective and subjective aspects; and in the "Wave Nature of Sound" Efron clarifies the problems of "interference" and "resonance" which—usually unsuspected by laymen—play such vital roles in home-listening experience (John F. Rider, paperback, \$1.25).

How to Read Schematic Diagrams. Another area where many audiophiles, especially those who have attempted wiring their own "kits" or who endeavor to keep up with semi-technical literature, are keenly conscious of their own ignorance is that of electronic-circuit "schematics"—those seemingly mysterious wiring

diagrams essential to clear understanding of any electronic equipment's operation as well as to its construction and maintenance. A comprehensive instruction book has been long overdue; happily David Mark's fills the need with considerably more than mere competence. He writes clearly, illustrates illuminatingly, and organizes his materials so well that even the complete novice who studies these some 147 pages and 94 diagrams will be able to cope at the end with schematics as complex as those of TV circuits. He also will have acquired in the process a new comprehension of just how amplifiers, power supplies, tuners, equalizers, tone controls, etc., actually work—as well as an enhanced understanding of the wiring and switching complexities of his own home power and car ignition and lighting circuits (John F. Rider, paperback, \$3.50).

High Fidelity Simplified, 3rd Ed. *Tempora mutantur!*—Harold D. Weiler's pioneering explanation of home sound-system functions in terms meaningful to nontechnicians remains a constant best seller. But since 1952 the standards for such didactic primers have been markedly raised and to meet them *High Fidelity Simplified* properly should be substantially revised, expanded (to cover stereo in particular), and reset in a format less suggestive of component-sales catalogues. Unfortunately, the present third edition has only minor changes, mainly in commercial-equipment illustrations, and most of the original errors (including many typographical slips) are uncorrected. Weiler deserves better than this, since despite all such shortcomings his "first reader" still warrants a niche in every serious home-listener's library (John F. Rider, paperback, \$2.50).

McProud High Fidelity Omnibook. Like the well-known series of *Audio Anthologies* edited by C. C. McProud, the present collection is drawn from the files of *Audio* (formerly *Audio Engineering*) magazine; but in this case the articles chosen are confined largely to nontechnical pieces (including the humorous "Theory and Practice of Hi-Fi-Man-

Continued on page 19

from **McIntosh**

the Tuner that
keeps the *promise...*



\$249.00
cabinet \$25.00

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 4.5 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 10 K.C. on narrow and medium positions. None on wide position.

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

the *Superior* MR-55

Now, for the connoisseur, a tuner that surpasses all recognized standards. Over two years of diligent research has produced a tuner that is virtually distortion free, a tuner that sounds as good as phonograph records.

Critical tuning with ease and simplicity is a reality for anyone with the 'Mc Tuner.' The strongest, and only distortion free automatic frequency control (A.F.C.) used in any tuner, coupled with McIntosh developed ultra-sonic muting, enhances tuning simplicity and increases listening pleasure.

For a complete demonstration of all the new and outstanding advancements incorporated in the McIntosh Tuner, visit your favorite franchised dealer. You, too, will enjoy the difference.

A New Laboratory Standard by...

4 Chambers St., Binghamton, N. Y.
Export Division: 25 Warren St., New York 7, N. Y.
Cable: SIMONTRICE N. Y.

McIntosh
LABORATORY, INC.

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.

Radiation:

Substantially below F.C.C. requirements.

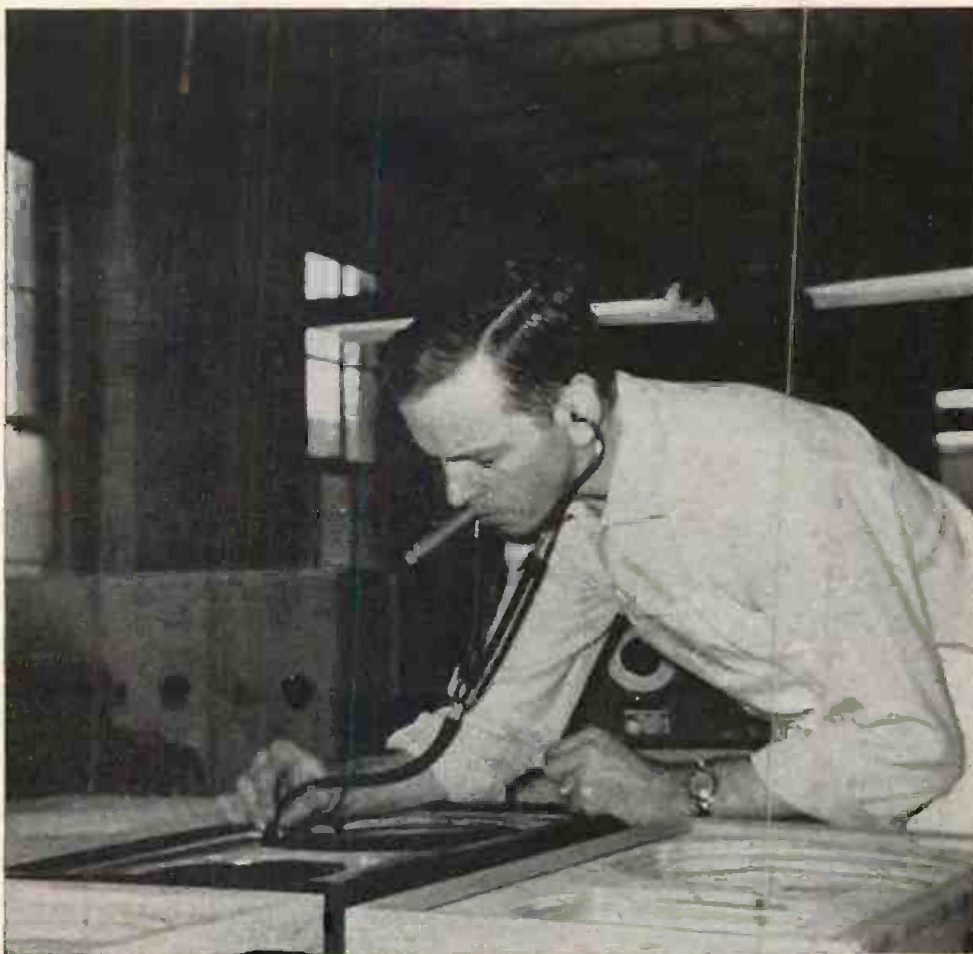
BOOKS IN REVIEW

Continued from page 16

ship" by Charles Sinclair and George L. Augspurger's "The Languid Expert Looks at Hi-Fi") and those of primary interest to the practical lay audiophile: Greene and Radcliffe's series on home music installations and furniture building; Klipsch's "Experiences in Stereophony"; six papers on speaker designs and enclosures, etc. (Radio Magazines, paperback, \$2.50).

North Carolina Folklore, IV. Probably only specialists are familiar with the formidably extensive documentation (eventually to be a seven-volume series) of the late Frank C. Brown's collection of Carolinian folk-song and ballad transcriptions and recordings; yet the present midway publication, *The Music of the Ballads*, edited by Jan Philip Schinhan, richly deserves a wider audience. Professor Schinhan's minute critical examinations and statistical analyses of the musical characteristics of the ballads are certainly not easy reading; but both his commentary and the some 200 tunes (many with several variants) given here in musical notation, along with exact documentation of their sources, fill a serious gap in the existing ballad literature (Duke University Press, \$7.50).

How to Bring Up Your Child to Enjoy Music. As a nonparent myself, it has always been easy for me to assert that the less "bringing up," musical or otherwise, children have to endure, the better off they will be; and that in music especially the only sure way to blight their natural capacities for enjoyment is to inflict "children's pieces" or unwanted lessons on them. The music editor of the *New York Times*, Howard Taubman, is a parent. He doesn't dare (or has better sense than) to go quite as far; but he evidently sympathizes with prejudices like mine, as well as with the practical predicament of parents who hope that their children can avoid some of their own difficulties in finally coming to a true and catholic relish for good music. At any rate, his 113-page booklet of general suggestions and graded discographies (the latter prepared with the assistance of Harold C. Schonberg) strikes even my jaundiced mind as good common sense and an invaluable source of specific help when parents are at a loss for what to play next—either for the kids' or their own benefit (Hanover House, \$2.50). R. D. D.



Robert Bell, assembly foreman at AR

FACTORY INSPECTION for AR SPEAKERS

A stethoscope is used in the production testing of every Acoustic Research speaker system, to detect possible air leaks in the cabinet. The speaker is driven by a twenty-cycle signal, and if there are any leaks a characteristic rushing sound can be picked up at the trouble spot.

This test procedure is necessary because the sealed-in air of an acoustic suspension enclosure is a basic working element of the speaker system. In conventional speakers the cone works against the springy stiffness of its mechanical suspensions; in AR speakers this stiffness is missing, and the cone works instead against the springiness of the enclosed air-cushion. Like the new air-suspension cars, the speaker literally rides on air.

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AR speakers have been adopted as reference standards, as test instruments for acoustical laboratories, and as monitors in recording and broadcast studios. Their most important application, however, has been in the natural reproduction of music for the home.

The AR-1 and AR-2, two-way speaker systems complete with enclosures, are \$185 and \$96 respectively in either mahogany or birch. Walnut or cherry is slightly higher and unfinished fir is slightly lower in price.

Literature is available on request.

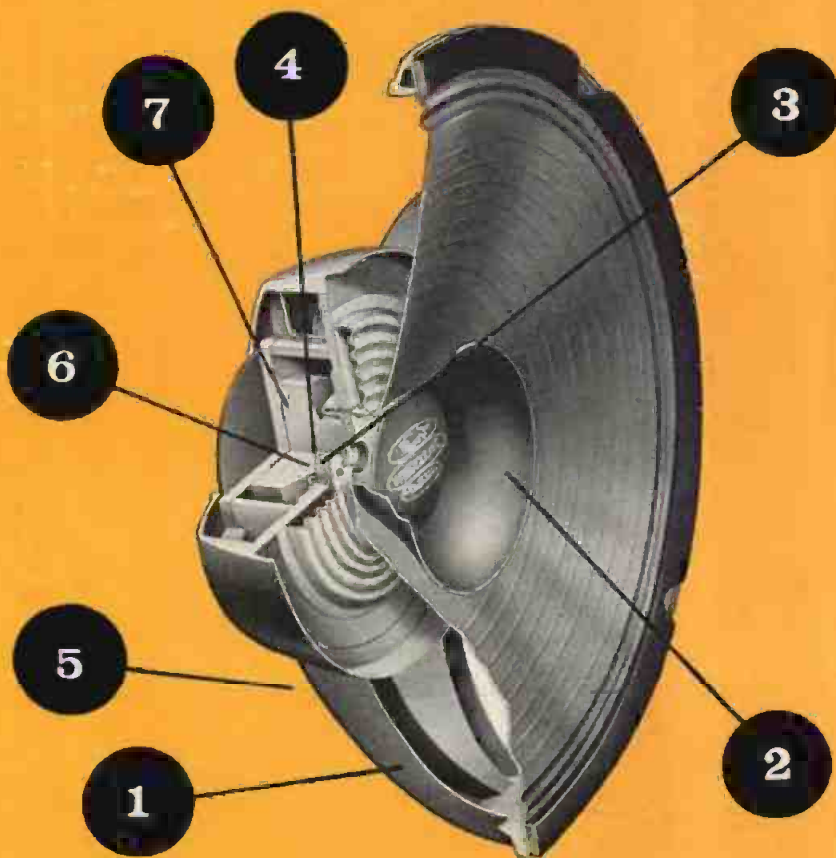
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1	Die Cast Frame	Yes	No	No	No	Yes
2	Radox Cone	Yes	No	No	Yes	No
3	Edgewise Wound Voice Coil	Yes	No	No	No	Yes
4	Gloss Coil Form	Yes	No	No	No	No
5	Low Silhouette Frame	Yes	No	No	No	Yes
6	Long Throw Voice Coil	Yes	Yes	Yes	Yes	No
7	Slug Type Magnet	Yes	Yes	Yes	No	Yes
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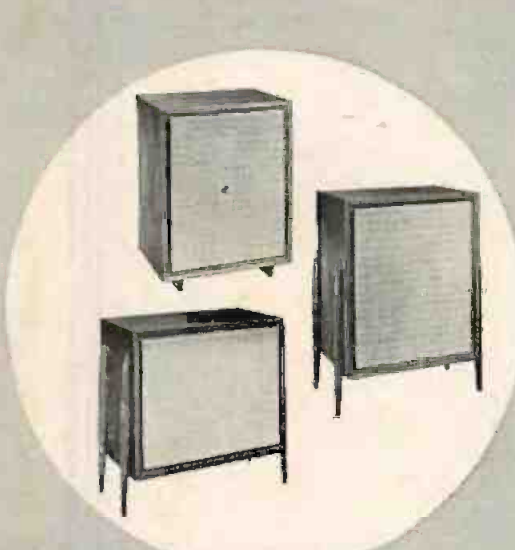
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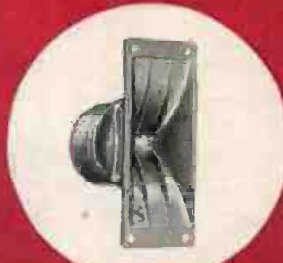
The Lancaster, Loraine, and Lindon are finished in Blonde, Mahogany, or Walnut.



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 Direct radiator, shelf-type enclosure for 8-inch speakers and 2-way separate speaker systems. Overall size: 11" high x 23 1/2" wide x 10" deep. \$34.50
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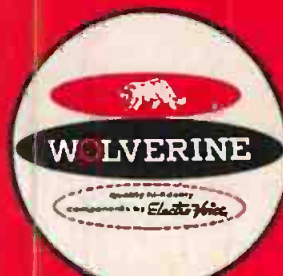
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HARMAN- KARDON MAKES STEREO SENSIBLE



Harman-Kardon stereo instruments are the most flexible on the market today. Intelligent design assures ease of operation. The new Duet stereo tuner and Trio stereo amplifier — make stereo attractive, effective, inexpensive — and sensible.

THE TRIO, Model A-224, Stereo Amplifier — actually embodies *three* excellent instruments in one handsome, compact unit. The Trio is: A complete stereo preamplifier with two separate 12 watt power amplifiers (24 watt peaks each.) A complete 24 watt monaural amplifier (48 watt peak.) A 24 watt monaural amplifier with complete stereo preamplifier arranged to convert an existing monaural amplifier to stereo. Outstanding features include: Separate ganged treble and bass controls, balance control, mode switch, speaker selector switch for local and remote speaker systems, contour control, tape output for recording application and rumble filter.

THE TRIO, Model A-224 \$99.95
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THE DUET, Model T-224 \$114.95

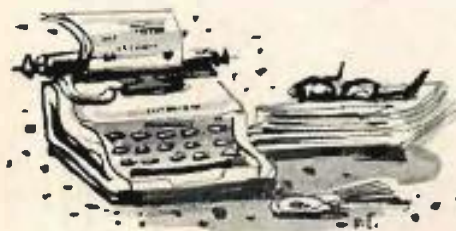
Prices slightly higher on the West Coast.

For additional information on Harman-Kardon stereo and monaural units, simply send a postcard with the word stereo on it to Harman-Kardon, Dept. 11F-07, Westbury, N. Y.

harman kardon

LETTERS

FROM



READERS

Resurrection Recording Requested

SIR:

Though I am only sixteen, I have developed—I am proud to admit—a keen taste for classical music. Proceeding from the flamboyant Russian composers, to the more subtle Bach and Mozart, and finally on to Beethoven, I have now reached the Romantic and contemporary composers, such as Schubert, Schumann, Bruckner, and Mahler.

It is about this last great composer that I am writing. I feel that a great injustice is being done to him, one of our most interesting contemporary composers. I admit that his reputation has definitely increased within the past few years: his song cycles and his symphonies receive frequent performances by most of the major orchestras of this country. But what of recordings? Schwann lists seven First Symphonies, five Fourth, etc.

Yet the fabulous Second Symphony, the *Resurrection*, my prime concern in this letter, has received but one single performance on records, and, in my opinion, it is not worth considering for a collection.

Why are the great recording companies, like Columbia, RCA Victor, Angel, London, all so afraid of it? Granted it is not a well-known, nor, it seems, a well-liked work here in America, but who else is to introduce it to the Western public?

I address this small criticism to you particularly, Mr. Bruno Walter, who in your youth were companion, follower, and confidant to Gustav Mahler, and who also, in the past, helped to spread his music throughout the large centers of Europe. What Mahler recordings you have made are superb, but it seems a pity that his "Resurrection" is not among your "Masterworks." I was under the impression that Columbia had recorded your three performances of this work, last February '57, during concerts in New York. Surely they were suitable for transcription on records. Is there any explanation for this serious delay?

I notice, too, that you, Mr. Oppenheim, who are Columbia's a & r man, have not made a very great effort to figure your company in the Mahler

catalogue—would this be a prejudice, a hesitation, or simply a neglect?

I ask all of you, in particular, Maestros Kletzki, Walter, and Van Beinum: are you going to let this masterwork fall into oblivion? Who will light the torch of Wisdom and take the lead with a rousing performance of this great masterpiece?

André Auger
Ottawa
Canada

Baker Street Minutiae

SIR:

I wish to express my appreciation for Mr. Herbert Kupferberg's article, "The Adventure of the Bodiless Virtuoso" in the May issue. I hope that one or two critical notes will not make me appear ungrateful.

(1) On page 35, the article says: "When we consider that there are forty-nine such Mendelssohn Lieder and that Holmes could presumably play them all 'in quick succession,' his feat becomes all the more impressive."

But Dr. Watson had merely said that The Master played "in quick succession a whole series of my favorite airs," and never implied that such a series consisted of all forty-nine *Lieder ohne Worte*. It is unnecessary to guild The Master!

(2) Concerning the case of the Mazarin Stone, the author says:

"Holmes authorities, on the basis of internal evidence, give it (the date of the events) as 1903, a few years before Holmes's retirement to beekeeping on the Sussex Downs."

This should say a few months (not years), for the date of the case is in Summer of 1903 and The Master retired from active practice the following Autumn.

(3) This point is of somewhat more importance. The author states on page 122 that the *Barcarolle* proper takes only two minutes and forty-one seconds to play, but that "not quite five minutes elapse from his departure to the moment he seizes the gem," the estimate being based on "reading aloud for yourself the conversation between them (the Count and Sam Merton) while Holmes is . . . presumably playing the violin."

But the estimate is far off. If one reads aloud the pertinent conversation, but omitting Watson's narrative between the spoken sentences, it will be found to take only two minutes and about forty seconds. Hence it does not follow that the record must have been an LP. It is true that The Master took the chance that the record might end before he learned what he wished to know, but in that case he could have slipped back and turned it on again from the beginning.

Ernest B. Zeisler
Chicago, Ill.

Coal-and-Potato Detector

SIR:

A hastily written note to tell you how much I enjoyed reading John T. Frye's article ["Hi-Fi Doctoring Without Instruments"] in the March issue.

Incidentally, according to Jack Cashel, an old radio experimenter with whom I worked in 1923 or 1924, a lump of coal pressed against a cut raw potato makes a good detector.

Joel Tall
New York, N. Y.

Mechanical Springs

SIR:

In the March issue of your magazine I read some statements that I feel you would like to correct, or at least clarify. Part VII of "A Hi-Fi Primer" by John H. Newitt states that mechanical springs are not inherently linear, and then goes on to say that an acoustic spring is completely linear. These statements are further illustrated by Fig. 3, which pictures the two spring systems and shows a graph supposedly giving the relationship between force and displacement.

Those who have worked with the design of mechanical springs know that it is possible to design such a spring so that the force/deflection relationship may take a number of forms. It is possible to design such a spring so that this relationship is linear within an extremely small margin of error. . . .

I was a little surprised at the words

Continued on next page



*Make mistakes
choosing LPs
and tapes?*

*To select the best
invest in . . .*

Records in Review

1957

The Third High Fidelity Annual

Edited by Joan Griffiths

Associate Editor, HIGH FIDELITY Magazine

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

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

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

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LETTERS

Continued from preceding page

and illustration concerning an air or acoustic spring. The mathematics for this device are rather straightforward, and the restoring force can readily be expressed in terms of the air volume in the enclosure and the displacement of the piston or speaker cone. This relationship is anything but linear. It is true, however, as the ratio of piston displacement to total volume approaches zero, the deviation from a linear relationship decreases; but so does the restoring force approach zero or become considerably less the more linear the relationship becomes. . . .

Donald S. Bliss
Albuquerque, N. M.

Many times, by mentioning all the ramifications of a situation which properly define each and every condition of operation, one can make a relatively simple explanation so complex that the generalized picture is lost to the nontechnical reader.


Through omission of such data I purposely tried to keep the analogies and explanations simple. . . . To do this requires some generalizations that are not always rigorously true for all phases and applications of the situation, although, within the restricted range of the explanation, they should be true or at least reasonably accurate.

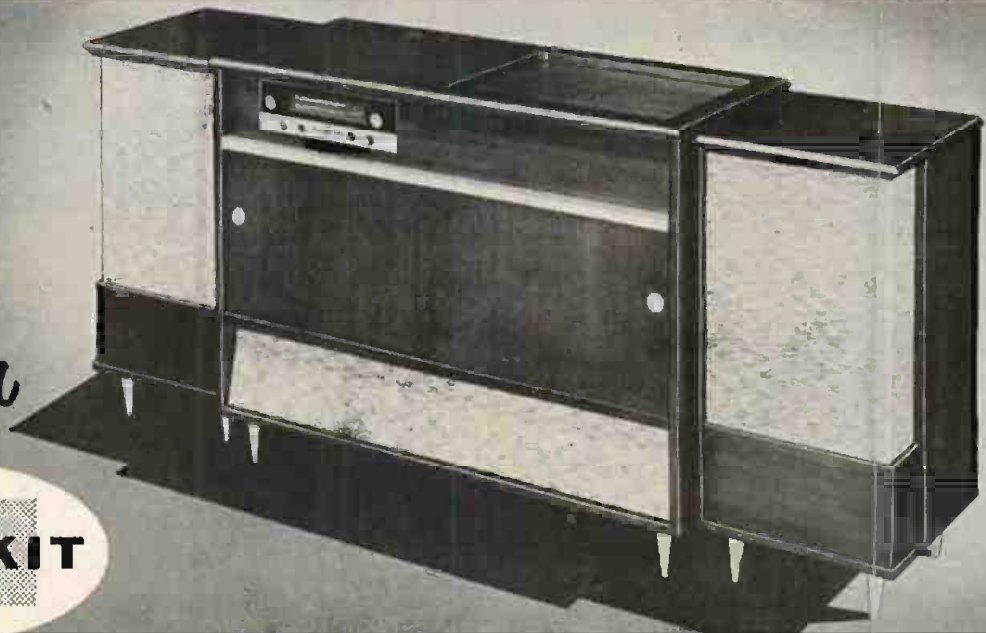
To get down to cases, we all know that a mechanical spring (especially of the type used in loudspeakers) is inherently nonlinear over its possible range of operation since it does not follow Hooke's Law over this entire range. It is quite possible to make a mechanical spring very linear by special metallurgical technique and by restricting it to a limited range of operation. I did imply this when I stated that a limited excursion of the diaphragm could give high-fidelity results on a normal speaker. In the case of a loudspeaker another problem exists; we are involved here with an annular spring, and a very large nonlinearity exists when we try to push this device beyond the spring limit since we are then trying to stretch the material of the spring itself. This nonlinear action is obviously way beyond the point at which Hooke's Law ceases to operate. Unfortunately we cannot keep the device within the linear limits unless we simply drive it lightly enough to assure the fact that the diaphragm does not enter the nonlinear spring region. In relation to my acoustic spring explanation, if the parameters of the actual situation rather than a particular hypothetical case are examined you will find the statements to be true.

In the acoustic system we have simply provided a spring that isn't driven into a nonlinear region under practical operating conditions. Any residual nonlinearity is microscopic compared to that of an overdriven mechanical spring.

—John H. Newitt

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(Price to be announced soon)

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



DELUXE AM-FM TUNER KIT

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



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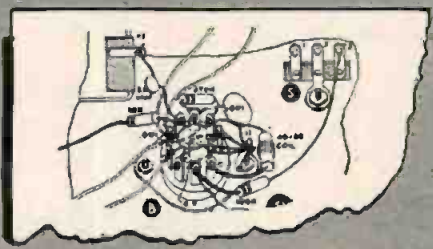


✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug D11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.

⊖ Connect a 470 KΩ resistor (yellow-violet-yellow) from socket D7 (S) (2) to B6 (NS). Mount as close to the socket as possible.

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\$43⁹⁵
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MODEL FM-3A \$25.95 (with cabinet)



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

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MODEL WA-P2 \$19.75 (with cabinet)

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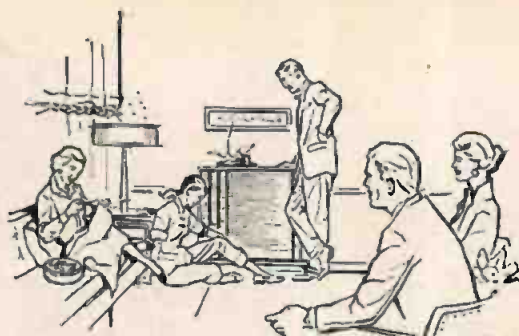
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HEATHKIT 25-WATT

MODEL W-5M

\$59⁷⁵



HEATHKIT 70-WATT

MODEL W-6M

\$109⁹⁵

high fidelity amplifier kits

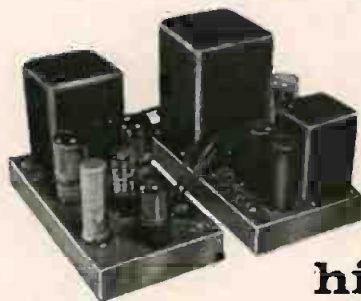
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

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HEATHKIT DUAL-CHASSIS

MODEL W3-AM

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HEATHKIT SINGLE-CHASSIS

MODEL W4-AM

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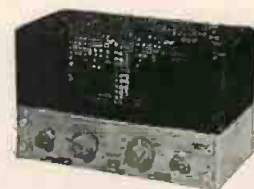


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The Eagle as Songbird

THE BRIGHT TIME between the equinoxes, from spring to autumn, seems to be when American music comes forth and flourishes. Festivals full of it follow the season north and across the continent—Texas, Alabama, the District of Columbia, New York, Massachusetts, Illinois, Washington, California. At each of these enthusiasts convene, a lively time is had by all, and fine hopeful sounds are heard.

This observation is provoked by my recent attendance at the twenty-eighth festival of the oldest of all concert series devoted to American music, that given annually at the Eastman School of Music in Rochester, New York, under the direction of Howard Hanson. As a presentation, it was quite beyond criticism. It shone with the evidence of devoted preparation. Every performer was patently in love with his endeavor; seldom have I witnessed a weekful of such fond intensity of effort. Not every musical work offered was engaging or consequential, some frankly were not intended to be, but none suffered any remissness of attention. And the effect on anyone who could attend the whole festival—no matter how unreceptive he may have been to begin with—must have been both broadly and deeply stirring.

The Rochester festivals, by virtue of their financing, are longer and more elaborate than most others can afford to be. And all the festivals differ somewhat in their musical emphasis and content. But in my experience they have all in common this quite extraordinary esprit and musicianly finish; you will never hear American musicians play more nearly at the very top of their form than they do during an American music festival.

These excellences apart, the question remains, I suppose, of what the festivals really accomplish. By their nature, they must have two aims. In one they are undoubtedly successful. In the other I think they aren't, quite, though this is not entirely their own fault.

The first aim—and perhaps the lesser—is to afford an exchange of musical ideas among the creators of today's and tomorrow's serious American music. This is achieved; both the audience and the music attest it. The hard constant core of the audience always consists of students and composers, volubly analytical of what they hear. And the music—the new music, I mean, of course—reflects their presence. Much of it is plainly and primarily intended by its writers for the ears of their professional compeers—be it to impress, to demonstrate technique, or even simply to entertain with novelty. "The boys are always up to polytonal pranks," as Dr. Hanson remarked, "but I don't suppose it does any harm."

I'm not so sure it doesn't do any harm, and here is where we deal with the second aim of American music festivals. This is to reach and enlist the American listening public. And I do not mean the Elvis Presley public or the Lawrence Welk public; I mean the Bach-Beethoven-Tchaikovsky-Wagner public, I use this nomenclature with a clear purpose, to hint at the possibility that the proponents of American music have on their hands a tougher task than they realize. To be blunt, I am far from sure that there now exists any sizable American audience for American music. If one is to exist, it must be built.

The America of a century ago was not a musical nation. The musicality of today's America owes largely to people of German, Italian, and Russian origin and tradition (a dash of French may belong in there, too). They furnished the performers and the first nucleus of paying listeners, for which we are in their debt. But they also impressed upon us their attitudes, including a sort of benign contempt for the native product. It is strange how strong this influence is: I still feel quite daring and embattled when I say that I very much prefer Virgil Thomson's Cello Concerto to Robert Schumann's, that I find *Porgy and Bess* far more moving than *Un Ballo in maschera*, that I am just as easily and thoroughly entranced by the Griffes Piano Sonata as by *Gaspard de la nuit*. (I haven't heard *Baby Doe* yet, but I am reasonably sure I am going to enjoy it more than *La Sonnambula*, *Andrea Chénier*, *Prince Igor*, *Mignon*, and quite possibly *Lohengrin*.)

Howbeit, I came by this appreciation the easy way: being peripherally in the business, I had to listen to the music; the delight came as a surprise. If the average listener makes the venture, through attendance at a festival, and is greeted with a string quartet written by an assistant professor of composition for the edification of his fellow craftsmen, what happens? The subtleties confound him; he perceives nothing musically recognizable or seizable; he is confirmed in the opinion that American music is tuneless, academic, *not for him*. He goes home to Piotr Ilyich and he never tries again.

What I am plugging for, in essence, is that American music festivals (and recording projects) should separate and clarify their aims. Programing and proper publicity can achieve this. The experimental and the accessible should be kept apart, and the latter vigorously advertised as what it is. Indeed, more of it might be written, if there were some assurance that people would come to hear it.

J.M.C.

AS THE EDITORS SEE IT



by ronald eyer

the musical funnybone



“A MUSICIAN attempting to be humorous,” to paraphrase Dr. Johnson, “is like a dog standing on its hind legs; it is not well done, but the wonder is that it should be done at all.”

That was to have been the opening theme of these ruminations, but I find I disagree with it, on second thought. The fact is that music can be one of the most hilarious of the arts, and the remark would be a libel upon a number of witty people who, from time to time, have practiced it.

Any composer, at the drop of a hat, will entertain company by parodying another composer — preferably a contemporary or a particularly vulnerable old master whom historical perspective has made a cinch for counterfeiting, such as Bach, Mozart, Wagner, or Debussy. Pianists delight in playing in the style of their peers, their betters, or anybody you care to mention; violinists love to make their instrument talk (they can, you know!); and wind players are much given to bird and animal imitations, lecherous caterwaulings, and indelicate noises of one kind or another.

Singers have the widest scope. They too delight in mimicking other singers: a certain operatic baritone

who, with handkerchief drooping from little finger, sings Lieder in the style of Elisabeth Schumann leaves even the stiffest deplorer limp. And, of course, they have the help of language, or languages, to make their point precisely, whether said point is satirical, salacious, or just plain scatological.

The late Antonio Scotti had some real masterpieces in the two latter classifications, which he could be induced to sing at intimate gatherings. Some of them were bits of doggerel set in impeccable prosody to the famous themes of the Tchaikovsky symphonics, and to this day I cannot listen to these pieces with anything like the proper reverence. The lofty respectability of this publication unfortunately does not permit their reproduction in these chaste pages.

There are two species of humor in music, each with a subdivision. One is the guffaw, or baggy-pants, variety dear to the hearts of performing musicians; the other is the satirical, or witty, most common to composed music. These in turn are divided into scherzi readily understood by the layman and a precious, and therefore rather dull, type intended for, and appreciated by, musicians only. There is, properly speaking, a third species, which might

be called the good-humored, *gemütlich*, or "isn't-it-a-fine-day-for-snipe-hunting?" kind of thing that musicologists insist upon calling "unbuttoned." It had quite a vogue, particularly in German music, from Bach to (but not including) Mozart; and one of its inveterate practitioners was Haydn. Another was Beethoven. But more of that later.

An elaborate specimen of the guffaw, or baggy-pants, type is last year's Angel recording of the "Hoffnung Music Festival Concert," a numbing clambake that took place in London's Royal Festival Hall and is here preserved for a probably incredulous posterity. Billed as "An Extravagant Evening of Symphonic Caricature Devised by Gerard Hoffnung," this mad gavotte was described by some reviewer as "a sort of highbrow Spike Jones"; and that, I guess, about sums it up. It goes in for improbable instruments such as vacuum cleaners, rifles, floor polishers, hose pipe, and hurdy-gurdy; it offers a "Grand Grand Overture" which is all coda from about the second bar and contains the most protracted perfect cadence in history; and there is a "Concerto Popolare," listed as a piano concerto to end all piano concertos, in which the familiar themes of Grieg, Tchaikovsky, Rachmaninoff, *et al.* stumble over, and into, each other. And so on. It is a virtuoso performance of its kind, although some of the pieces exhaust their laugh potential well before the end—one of the besetting embarrassments in this kind of hokum.

In the same category are the platform antics of such pantaloons as Anna Russell, Victor Borge, Henry Scott, and, in much milder form, Alec Templeton, with their athletic jibes and jeers at serious music. These are very funny people. They also are very sophisticated musicians—so much so that the full flavor of their badinage sometimes goes over the heads of a lay audience. For instance, you might not get the full import of Anna Russell's "clear-white, or nymphs-and-shepherds" style of singing if you didn't know something about early English music. But everybody can laugh when Borge runs off the end of the piano keyboard, or Scott gets his neck caught between the lid and the strings.

Some pretty respectable composers have toyed with the gimmick too. There are, for example, Mozart's *Musical Joke* (K.522) and the Duetto from Stravinsky's *Suite for Small Orchestra*. Here the composers as well as the performers commit every technical mistake, every musical gaucherie in the book, to produce a lurching cacophony that never fails to stir visceral laughter, at least the first time around. Nobody has been able to ascertain, in the Mozart

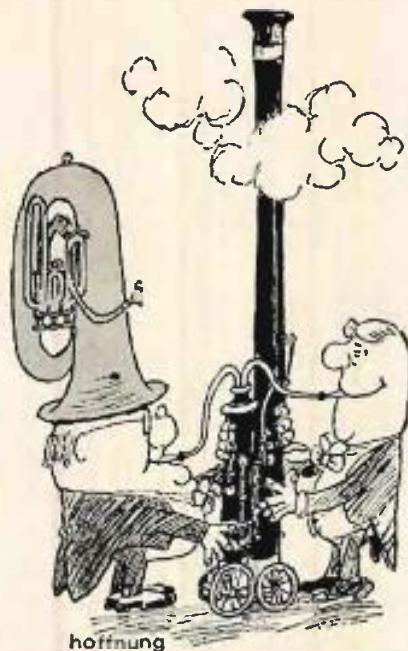
piece, whether he was caricaturing the inadequacies of his fellow composers, most of whom he regarded in a dim light, or whether he was lampooning the notoriously poor technique of many of the orchestral musicians he had to suffer day after day. I like to think it was both.

One of the admitted liabilities of this species of buffoonery is that once you've heard it, generally speaking, you've had it. Personally, I never get tired of watching Borge's hands lose their footing, so to speak, and carry him off the stool, nor of hearing Anna Russell expound the vagaries of Wagner's *Ring*; but the search for new material must be never ending. Composers have a bit the better of the deal, but not much.

At this point I suppose we may as well dispose of the inevitable question of the bassoon as the clown par excellence of the entire instrumental family. There is no getting around the fact that the bassoon, actually the most mournful voice ever created out of wood or any other musical material, can be amusingly grotesque when its inherent lugubriousness of tone and awkwardness of technique are subverted for comic effects. Innumerable composers have harassed it and its luckless operators with this end in view.

You will recall, of course, the tipsy bassoon in the Scherzo of Beethoven's Sixth Symphony, the amorous double bassoon in Ravel's *Ma Mère l'Oye*, the bassoons (three of them this time) that play the part of the walking broom in Dukas's *The Apprentice Sorcerer*, and many other instances where the instrument has been brilliantly cast as Pagliaccio. Hardly known at all is the *Pig's Quartet* in Eugene d'Albert's opera *Flauto Solo*, in which four bassoons represent the pigs and a piccolo is thrown in to represent a piglet. I never have heard this bit, but it sounds like a gem. No other instrument has been so consistently identified with a particular form of schizophrenia, and I have heard audiences laugh uproariously and automatically at the poor fellow even when he wasn't trying to be the least bit funny.

I hardly think we need go very far into opera since comic opera is a whole industry by itself; its humor is self-evident and generally arises from the libretto, abetted more or less successfully by the music. The Italians, with Rossini and his *Barber of Seville* at their head, were great hands at this naïve merriment until they went in for *verismo*; but Mozart, with such dazzling romps as *The Marriage of Figaro* (with *Three Blind Mice* in the overture) and *The Magic Flute*, which are musical jewels as well as jests, easily outdistanced them on their own track. Wagner, with *Die Meistersinger*, and Richard Strauss, with *Der*



the musical funnybone



Rosenkavalier, are the German cochampions. I submit that there is nothing in music more solidly risible than Beckmesser's serenade, punctuated by Sachs's whacks on the shoemaker's last, or the solo waltz of Baron Ochs with one arm in a sling. These are verities of humor which never fail of their effect no matter how often, nor how poorly, they are done.

Latter-day composers have brought to the genre sophistication of wit and satire of a quasi-literary nature sorely needed if musical humor is to be perpetuated in this dour age. Everybody knows things like Prokofiev's *Love for Three Oranges*; and it is to be hoped that everyone will become familiar with such choice cups of tea as Virgil Thomson's *Four Saints in Three Acts* and *The Mother of Us All*, which make wonderful sense of the otherwise largely incomprehensible Gertrude Stein.

Unless you were out of knee pants over twenty years ago, though, you probably have never heard Shostakovich's *Lady Macbeth of Mzensk* (and you are not likely to, in its original form at least, since the Soviet cultural commissars long ago viewed with alarm this master stroke of sardonic mockery, and Shostakovich is reported to have "revised" it). In any case it is, or was, a withering satire, presumably on the mores of the czarist regime; but it could just as well have been aimed at the Communist system, so far as any Western eye could see. A celebrated scene in this opera is one wherein Katerina and Sergei consummate their love more or less in view of the audience, the while the trombone whoopingly describes in detail the part of the action mercifully covered by a hastily drawn drape.

The American performances of *Lady Macbeth* were given in 1935 by the Cleveland Orchestra. I was fortunate enough to catch one in Philadelphia, for by the time the show reached New York the furor created by this scene had caused it to be toned down considerably. A popular suggestion at the time was that the opera be rechristened "Up in Katerina's Room."

Wit and satire, as distinguished from slapstick comedy, have been on the ascendancy in all forms of music since Mozart, an extraordinarily intelligent young man with a fast mind and a sharp tongue. Ferruccio Busoni has said of him: "He has a witticism ready to meet any situation, even the most tragic; in the merriest he can present a solemn mien." He was not completely above the "unbuttoned" brand of humor mentioned above, but he brought an added grace and subtlety to the fun that more Germanic writers, such as Beethoven and Haydn, could never achieve.

Oh, the lumberings of the string basses in the Trio of Beethoven's Fifth Symphony are amusing, after the manner of the bassoon; the Scherzo of the *Eroica*, with its *staccato misterioso* punctured by the calls of the hunting horns, may have some bucolic mirth in it; and the *Rondo Capriccio*, "Anger over a lost penny," is sufficiently graphic to be diverting if you know the subtitle. But Beethoven was too morose and crusty a personality to have many pixilated moments; and his levity, when it does appear, tends to be homespun and more than a little ingenuous.

Some people say Bach could be humorous and they point to the so-called "comic" cantatas. But these works, so far as the music is concerned, are not intrinsically comic at all. Their humor rests only in that the texts are on light, secular subjects. The *Coffee Cantata*, for instance, is about a small contretemps over learning to drink coffee—an issue you never would guess if you didn't follow the words. I will agree, however, that some of Bach has a bouncy jollity and good humor that probably were pretty gay for Leipzig in his day, and I am forced to admit that I always get a chuckle out of the Two-Part Invention in F major.

Haydn was another bucolic humorist, but of the foxy-grandpa persuasion. He ran to little practical jokes—like the forte chord in the *Surprise* Symphony—and a kind of childlike gaiety, as in the *Toy* and *Clock* symphonies and in the minuet and scherzo movements of most of the major works including symphonies, sonatas, quartets, and the like. One of his jokes was the *Jacob's Dream* Sonata for violin and piano, which he dispatched to a fiddler who was tediously vain about his execution in the higher position. The fiddler was charmed with the opening: "Here is a composer who understands the violin!" quoth he. But, compelled to ascend Jacob's ladder higher and higher without ever coming down again, he began to sweat, and finally exploded: "What sort of composition is this? The man obviously knows nothing of the violin!" Or so the story goes.

A rich vein of humor runs through a large body of music written in more recent years for, or about, children. Here the French have been particularly *simpatico*. The classic in this field is, of course, Saint-Saëns's *Carnival of Animals*, of which there are a dozen recordings. It contains adult raillery in the baiting of pianists, music critics, and so on, but the members of the animal kingdom are so adroitly drawn that even very young children recognize them quickly. Not so widely known, perhaps, is the complete *Children's Corner* Suite by Debussy, dedicated to his little daughter, "Chou-Chou." Every piano student plays *Gollivog's Cakewalk*, but there are five other numbers, including *Dr. Gradus ad Parnassum* and *Serenade for the Doll*, that are equally droll and captivating.

Ravel got into a frightful row with the Parisian public over the first performance of his *Histoires naturelles*, a set of five songs describing in

Continued on page 93

YOU IMMEDIATELY catch sight of Francis Poulenc looking like an overgrown schoolboy, hair *en brosse*, the strong, sensitive features suggesting a sophisticated Fernandel, sending everyone in his corner into fits of laughter. He has been telling one of his racy tales, heavily spiced with native argot and sailing perilously near the wind. The composer of the world-famous *Mouvements Perpetuels* is a Frenchman sure enough, and as thoroughbred a Parisian as you are nowadays likely to find. Poulenc boasts, in fact, of having been born in the very heart of Paris, a few yards from the Presidential Palace of the Elysée. Paris is his spiritual as well as his actual home, the Paris of the *rive droite* that is to say, or more precisely the old aristocratic quarters of the Marais and the Ile St. Louis. Indeed there is one aspect of his music, almost intoxicating in its elegance, which is as impossible to resist as the heady wine of the Parisian scene itself.

I hasten to add that this is not the whole of Poulenc, nor even the main key to his complex personality. When I first met him, introduced by Jean Cocteau—in those days a young

a study of Francis Poulenc **The Wit** *by Edward Lockspeiser*
and the Heart

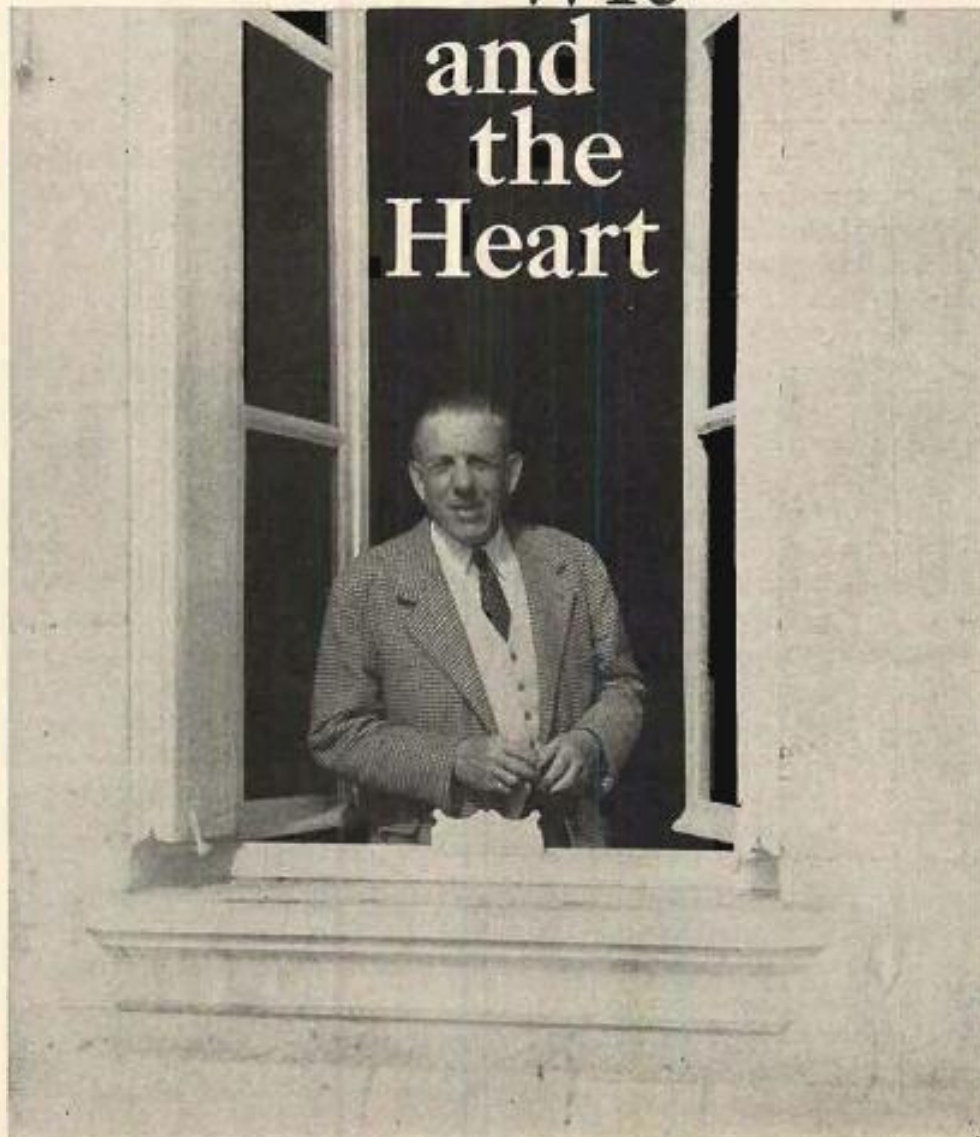


photo by Fred Hart

and relatively unknown poet who used to gather around him the young bloods among composers at a small *boîte* called *Le Boeuf sur le Toit*—Poulenc was busily writing *Les Biches*, his first ballet, commissioned by Diaghilev. The son of a wealthy industrialist (the *Etablissement Poulenc Frères* shares are regularly quoted on the Paris Bourse), he lived then in an elegant apartment off the Parc Monceau and had not written more than half a dozen youthful works. But already everything he touched turned to success. Stravinsky had taken him up and gotten his first works published in London, and so had Ravel. When, in 1924, Diaghilev put on *Les Biches* (the French title has the intriguing double meaning of “hinds,” the female of deer, and “darlings”) at the rose and gold Théâtre des Champs-Élysées and the exquisite Vera Nemtchinova appeared *sur les pointes*, the Paris world swooned at the delights of Poulenc’s quicksilver score, so unashamedly tender and melodious yet spiced with ironic and slightly rakish twists.

There we have it. There is a delicious lyrical poet in Poulenc; and at the same time an incorrigible wag. He is the purest of innocents who will listen quietly to what you say with an almost spaniel-like expression of wonder and sadness on his big doggy face; and he is also a raconteur to the manner born, a master of what a French friend insists should be called “le leg-Poulenc.” He habitually moves among the Parisian four hundred, but he is equally at home at the *bals musettes* and is something of a connoisseur of the coarse picturesqueness of the Paris suburbs. Several of his major works have been commissioned for performance at the sumptuous homes of his friends the Vicomte de Noailles and the late Princesse de Polignac, but other friends have included an amateur boxer with whom he used regularly to crowd into the cheaper seats of the Paris vaudeville shows along with two pretty young ladies, one of them a shoe stitcher and the other a feather dresser.

As with the man so with the music. Poulenc is a true melodist as, with due sense of proportion, Chopin and Schubert and Tchaikovsky were melodists; at the same time he is a subtle and sometimes a malicious musical ironist. He worships the full-blooded Romantic composers, Tchaikovsky and Richard Strauss; and he adores the quaint, racy ditties of Parisian folklore and the music-hall hits of Maurice Chevalier. As a matter of fact this double strain of innocent purity and something approaching Rabelaisian humor has a well-known ancestry in French music. It reaches back to the quaint figure of Erik Satie, *bon oncle* of the group of composers known as *Les Six* to which Poulenc belonged, once described as “a sweet, medieval musician who has strayed into our century by mistake.” Poulenc owes to this Alice-in-Wonderland composer the primitive simplicity of certain of his early works, notably *Le Bestiaire*, *Cocardes*, and the Sonata for Horn, Trumpet and Trombone; and he also owes to him a vein of wildly extravagant humor. Satie it was who, anxious that his appearances in the

Paris musical world should never go unnoticed, once turned up on a concert platform in a fireman’s shining brass helmet.

Even more striking to my mind are Poulenc’s affinities with an earlier composer, Emmanuel Chabrier. Ever since the vivacious Chabrier burst on the musical scene (“He’s my real grandfather,” acknowledges Poulenc), some kind of deliberate vulgarity crept into music and was conscientiously cultivated in an ironic spirit of defiance. It seems as if the treatment of overblown music-hall tunes in Chabrier’s *Valses romantiques* (a work particularly admired by Poulenc) was a musical equivalent of what Verlaine called *la nostalgie de la boue*.^{*} Like those flowers of melody of Poulenc himself, the engaging music of Chabrier is the easiest to succumb to; and it is the easiest to misunderstand. For this chubby-faced composer, the friend of Verlaine, Manet, and Renoir—the worshiper of Wagner too, though this didn’t prevent him, on a visit to Wagner’s palatial home, from mischievously stuffing a large, unpalatable cake into a drawer of the Master’s stiff shirts—was the first of the inscrutable race of musical ironists. Their very nature is a mask.

I reproduce these anecdotes to emphasize a strain in Poulenc’s Gallic ancestry that, in all these composers, has long been peculiarly sensitive to any kind of sham. And so it came about that these butterflies, these children of music, were condemned to a tireless search for an identification that would fit. Who were they, what were they? In their eyes sincerity is not exactly a virtue; but agility, a faithless agility of the heart, is. And they thus resign themselves to making a note of beauty where it is to be found and sadly, infinitely sadly, making a joke of it. Is this not, paradoxically speaking, as touching a form of sincerity as any other? I am sure that the race of these Chabriers and Poulencs, so simple at heart, so suspicious of bombast and pretense, saw their vocation as Anatole France, in the *Garden of Epicurus*, saw his, inspired by an irony that was “gentle and kindly disposed, mocking neither love nor beauty, disarming anger, teaching us to laugh at rogues and fools whom we might otherwise be so weak as to hate.” I don’t wish to overstate my case for Francis Poulenc, genuinely inspired as I believe him to be. I merely say that once these ironic associations of his work are recognized, I cannot imagine one’s failing to be taken back, in his uniquely melodious works, to one or two of the simple musical wonders.

On the face of it, an extraordinary thing happened in Poulenc’s career about twenty years ago, when he unexpectedly branched out into a series of religious works. The imposing list began with the Mass, it included the Litanies and the remarkably beautiful *Stabat Mater*, and it now includes the largest and most consistently inspired of all his works—the three-act opera *The Carmelites*. I have known Poulenc ever since his early works were beginning to spread from France to

^{*} Literally, nostalgia for the mud.



Fred Plaut

"Paris is his spiritual as well as his actual home, the Paris of the rive droite . . . the old aristocratic quarters of the Mairais . . ."

England and America, and I have frequently asked him how he was able to reconcile the spirit of irony in his secular music and the mystical inspiration demanded in his works of religious association. Always the answer has been the same: "I have no means of knowing what the source of my inspiration may be. I can only say that the religious subjects that have inspired me have brought no fundamental change in my style." And he has gone on to declare that his work in the sphere of sacred music would never mean that he could forsake what he indulgently calls his *adorable mauvaise musique*.

It was the death of an intimate friend, the composer and critic Pierre-Octave Ferroud, that prompted this unexpected development. Though a Roman Catholic, Poulenc's early upbringing had not been marked by any strong religious inclinations. But he felt now the need to visit the ancient Sanctuary of Rocamadour near the ancestral home of his father in the department of Aveyron. "Perilously situated alongside a winding road up a rocky path," runs the composer's graphic description of this visit, "this almost unknown place of pilgrimage, one of the oldest in France, is a retreat inspiring in those who have been privileged to visit it a feeling of unbelievable peace." The *Litanies to the Black Virgin*, inspired by the sight of the Virgin at Rocamadour carved out of ebony, were followed by the *Four Penitential Motets*, the *Four Little Prayers to St. Francis*, the *Christmas Motets*, and the beautiful *Ave Verum Corpus* for three female voices.

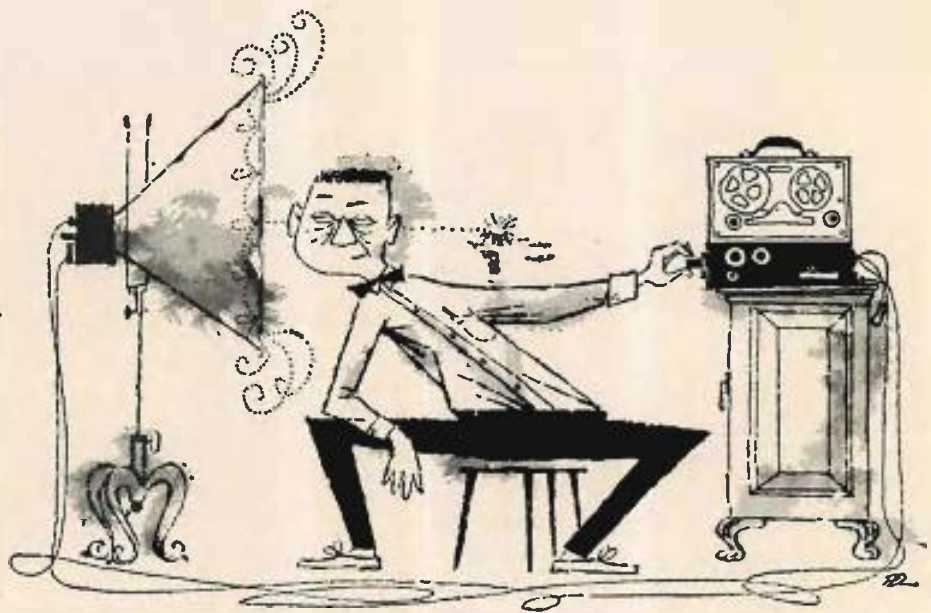
There were also purely musical reasons for this new

orientation in Poulenc's work. In his early training under Charles Koechlin he had made an intensive study of the chorales of Bach, from which he claims to have acquired his technique of vocal writing. Now he was becoming a fervent admirer of the works of Vittoria and Buxtehude. The modal technique of the Renaissance masters greatly appealed to him, though he was not inclined to reproduce it in any kind of pedantic fashion. Sometimes the pure-of-heart composer crosses the religious boundary in the spirit of the juggler performing his tricks before the Virgin at Notre-Dame. But more often, in offerings like the *Motets* and the *Stabat Mater*, a telling simplicity comes into Catholic religious music which has simply no antecedent. If pressed for an analogy, I should look to the ingenuous Saint Theresa, the innocent girl from Lisieux usually pictured playing with her ball and colloquially named the "Little Flower" among the saints.

Among Poulenc's vocal works, too, are well over a hundred songs, nearly all of them neatly filling the framework of the perfect vignette. Not since Gabriel Fauré has such a corpus of original and beautiful songs been added to French music, or indeed to the song literature of any country. They are remarkable as illustrations of several interesting contemporary poets and also for their sensitive approach to the problems of musical prosody, a lyrical exuberance and a warmth of feeling for the human voice that nowadays has become extremely rare. An interesting point is that Poulenc learned the art of song writing from ac-

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by Louis E. Garner



The Well-Tended Recorder

This is the first of two articles on the care and operation of tape recorders.

ACCORDING TO the Theory of Rapid Obsolescence, the world's economic health can be assured if all manufacturers produce goods which wear out rapidly or become obsolete with the introduction of newer models. The basic idea, of course, is that this will insure a steady demand for manufactured goods and, hence, full employment and general prosperity. If you are an advocate of this theory and would like to practice what you preach, you can achieve a short life for your tape recording (or playback) machine simply by ignoring the suggestions made in this article—or, better yet, by doing just the opposite of what is recommended.

On the other hand, if you feel that your tape machine, as an important component of your high-fidelity installation, deserves the type of treatment that will insure continuing top quality performance and maximum service life, then you'll find it wise to adopt a few basic, but important, operating rules. By so doing, you can maintain the value of your cash investment in a tape machine for quite a long time. In addition, by following sensible maintenance procedures, you may keep future repair bills to a minimum and may save yourself a goodly bale of that long green commodity so handy for paying bills.

Most good tape machines are ruggedly built devices. Like all fine instruments, however, they should be handled with reasonable care to avoid damage and to insure continuing satisfactory performance. Proper operation and maintenance of a tape machine, like that of any piece of electromechanical equipment, is largely a matter of common sense, coupled with a modicum of technical knowledge. Certainly, you don't have to be a high-level technician or design engineer to know that dropping an instrument down a flight of steps could cause mechanical damage—or that excessive operating voltages might cause electrical breakdowns.

It should be obvious that anyone who can operate a modern home sound installation, and especially a de luxe preamplifier with its multiplicity of controls, switches, inputs, outputs, and adjustments should have little or no trouble operating the average tape machine, which is, by comparison, a rather simple instrument. Nonetheless, some people do have trouble with their machines.

Perhaps this is not always the fault of the operator(s), but can be blamed conveniently on natural scientific "laws." There are several accepted "laws" encountered in research and development work with corollaries applying to the operation of audio equipment and, particularly, to tape machines. Several of these, known as Finagle's Laws, have been described in recent issues of sundry technical and scientific publications. The first law, dealing with scientific experiments, is stated rather simply: *If anything can go wrong with an experiment, it will!* A corollary to

this law is applicable to the operation of tape machines: *If it is impossible to operate a machine incorrectly, someone will find a way to do it!*

To avoid proving this important natural law, what you had best do is obtain and *study* a copy of your tape machine's Instruction Manual. Even if you've owned a dozen different tape machines in the past, don't assume blithely that your new machine operates exactly as all the others. If you do, chances are you'll be wrong.

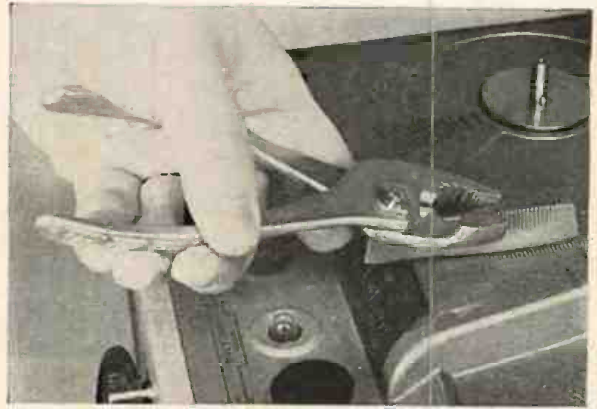
Tape machines used in home sound installations generally fall into two categories: (a) portable tape recorders, which are connected into the system from time to time, and (b) permanently installed tape decks. If yours is a portable machine, you may wish to store it in an out-of-the-way place when not in use. Choose the storage place with care. The machine should *not* be stored near a source of heat, such as a stove, furnace, or radiator, nor should it be stored in a damp basement or other humid location. Remember, too, that dust and dirt can clog a machine; don't store it, say, in a workshop with a band saw, sander, or other dust-producing equipment.

On the other hand, if your system includes a permanently installed tape deck, you are more concerned with its proper initial installation than with storage problems.

Naturally, you'll want to place the tape deck in a convenient operating position. So far, so good. But be sure to observe general precautions concerning the physical installation of the instrument. Follow the manufacturer's suggestions explicitly. Pay particular attention to the mounting position—some machines operate best when mounted in a vertical position, others when mounted horizontally. In a few machines, for example, a friction clutch drive is used for the take-up reel. There must be downward pressure against the spindle plate for the drive to operate; this pressure is supplied by the weight of the reel *only* when the machine is in a horizontal position.

In a permanent installation the tape machine will not be subjected to severe mechanical shocks. Shock mounting may be necessary, however, to protect other system components from vibrations produced by the tape mechanism. Some tape decks designed for permanent installations will be shock-mounted to a separate mounting plate which can be attached solidly to a cabinet or rack. Occasionally the installer must design an adequate shock mounting himself. This may consist of springs, heavy rubber grommets and cup washers, or commercially manufactured shock mounts. Again, if in doubt, check the manufacturer's installation instructions.

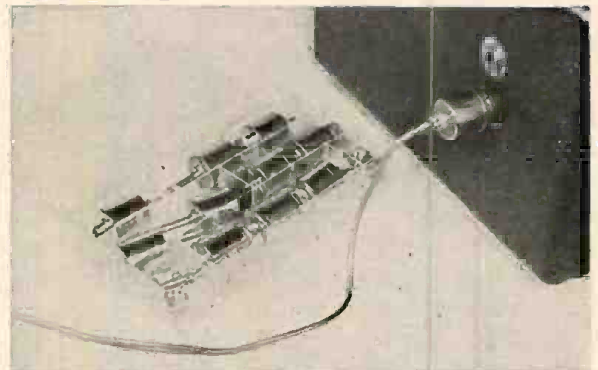
While you'll want your tape machine located reasonably close to the electronic components in your system in order to avoid very long interconnecting leads and cables, you should avoid installations in which the machine is placed, say, directly over a power amplifier. Under such conditions, the machine will be exposed to heat from large output and rectifier tubes, and to the strong magnetic fields produced by power transformers



If a control should jam, forcing it is not likely to fix it.



Use filter over air intake for operation in dusty locations.



You can buy adapters for all combinations of plugs and jacks.



Spare fuses are a must, but be sure they're the right kind.

and filter chokes. Excessive heat may cause rapid deterioration of circuit insulation and rubber components, as well as dripping grease and rapid drying of lighter oils and lubricants. AC radiation may introduce hum during recording and playback and may ruin expensive recorded tapes.

Dust, dirt, and grime can cause accelerated wear of the drive mechanism and can introduce noise when it accumulates on the magnetic head or the tape. Dust may even clog a machine and cause a change in operating speed, with resulting deterioration of program quality. To avoid such difficulties, you'll find it worth while to provide an adequate dust cover for your machine.

A tape deck designed for "permanent" installations may have to be moved from time to time—when the owner moves to a new apartment or house, for example, or when he decides to take part of his sound system over to a friend's home to "try it with your amplifier." Certain precautions should be observed to avoid damage in transport. The instrument should be carried in its original shipping container, if possible, with all the original padding and bracing properly reinstalled. If you can't find the original shipping box, pack the machine in such a way that it is supported firmly by its mounting plate, with no pressure against any cams, arms, drive wheels, or other critical parts of the mechanism.

If a tape deck has to be shipped by common carrier, or if you plan to carry it in your auto for some distance, pack the machine inside a relatively small box, using wooden blocks or heavy cardboard as supports. This box, in turn, should be sealed and packed inside a larger container, with several inches of shredded paper or excelsior packed around all sides of the inner box. In that way the inner box, containing the machine, is cushioned against vibration and shock and, further, is protected against accidental blows which may dent the outer box.

A portable machine is, of course, easier to transport. But take the same precautions that you would with a good quality portable radio receiver, portable typewriter, camera, or a fine piece of luggage. Avoid bumping other objects, dropping the machine, or putting heavy objects on it. If the machine is put in a truck, auto trunk, or cargo trailer, make sure that the packed machine is held securely in position and can't shift, bang against other packages, or crash into the sides of the compartment.

In general, there is one *right* way—and many, many wrong ways to operate a tape machine. The operation of the instrument, once in position and connected to a power source, involves the installation and threading of tape, adjustment of controls for recording and playback, and, finally, tape rewinding and removal. Make sure that you understand the procedure for your machine, rechecking the original Instruction Manual as often as may be necessary.

When setting up a portable machine for use, make sure that the machine is placed on a level, solid surface, and that all ventilation openings are free and clear. Exercise

care in your choice of an operating location. Don't place the machine on top of a radiator or hot air register or next to some other source of considerable heat. And don't operate the recorder in other hazardous locations—in a bathroom or next to a swimming pool, for example, where it can be splashed with water; the machine may be damaged by the water, and the operator may be damaged by electrical shock!

In machines having a built-in fan or blower for cooling, the air intake opening may be on the bottom. Thick rubber or felt feet are often provided to lift the instrument clear of the table or desk on which it is placed, permitting an even, steady flow of air to the intake. If the machine is put on a layer of blankets or clothing, or if magazines, books, or similar objects are piled around it, the flow of air may be restricted and the machine may overheat. This, in turn, can result in component breakdown and shortened operating life.

If a considerable change in environmental temperature has occurred, as, for example, when a recorder is brought into a heated room from outdoors in winter, let the machine reach room temperature before attempting operation. Chilled and congealed oil or grease will cause sluggish operation. In addition, moisture condensation may occur, causing electrical leakage and other troubles if the unit is used immediately.

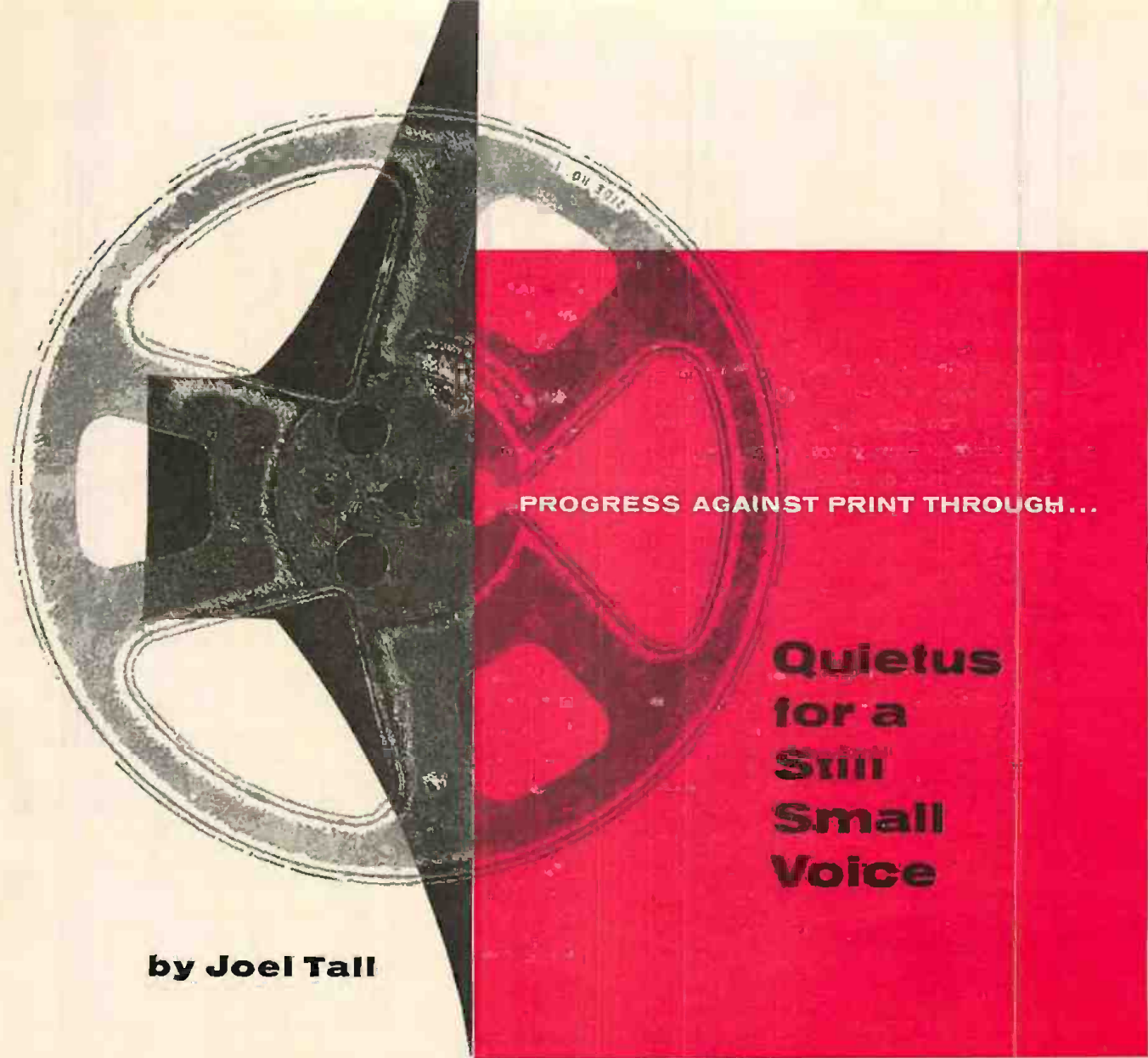
When operating an instrument in a new location, make sure that the proper type of electrical power is available. Check this before putting the line plug into a wall receptacle. Tape machines generally are designed to operate on 105 to 120 volts AC at 60 cycles. This is the type of power supplied in most areas. In some sections of older cities, however, there may be areas where DC is provided; such power may burn out the instrument's motor and power transformer or, at the very least, may cause the fuse to blow.

An inexpensive neon tester, available at most hardware stores and through electronic parts distributors, may be used both for checking on the availability of power at a particular outlet and for determining whether AC or DC is supplied. The tester consists of a two-electrode neon bulb, a small current limiting resistor, and a pair of test leads, all mounted together in a pocket-sized probe. In use, the leads are simply inserted into a wall socket. If both of the bulb's electrodes glow, the power is AC; if only one electrode glows, it is DC; if no glow is obtained, the outlet is dead.

In other areas, 25- or 50-cycle AC may be supplied instead of the more familiar 60-cycle current. Check with the local power company. A special converter is usually required in such cases.

You'll find it good practice to adopt a regular schedule of machine inspection to be performed just before operation. Such an inspection may require only a few minutes, but can save valuable tapes while, at the same time, insuring top performance. Check all controls, making sure they are set for the mode

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PROGRESS AGAINST PRINT THROUGH...

Quietus for a Still Small Voice

by Joel Tall

PRINT-THROUGH—variously called spurious printing, accidental printing, layer-to-layer transfer print, and copy effect — has been known to investigators of magnetic recording ever since its invention and still remains one of the major problems in tape recording. As early as 1900, Valdemar Poulsen, inventor of magnetic recording, mentioned print-through in his description of a recorder designed to use solid steel tape. He wrote that “The steel ribbon passes from a roll to a second receiving roll, where the layers of the ribbon may cover each other without the writing (recording) being destroyed. As to this last point, it has been proved by experience that the magnetism does traverse the ribbon, though, as a rule, there is sufficient air space between consecutive layers to afford nearly complete protection.” (From *The Electrician*, November 30, 1900.)

Although both machines and media have been improved tremendously since the day of the recorder described above, tape recording still proceeds in the same general way. That is, tape is pulled off the supply reel, past the magnetic heads, and onto the take-up reel; and,

even today, “the magnetism does traverse the ribbon,” although in minute quantities. The magnetic marks on the tape, radiating weak magnetic fields, magnetize adjacent layers of tape in their own image. So, if the round of tape already on the take-up reel has nothing recorded on it, the sound from the round of tape covering it may create a preprint that can be objectionable. Well, say you, the preprint can be cut out, can't it? It can; but we can't take out the second, third, and higher order preprints and postprints that are inextricably mixed in the recorded sound and in what is so conveniently called “background noise.” These prints are not strong enough to be heard identifiably through covering sound, or even through the agglomeration of erase noise, bias noise, and tape noise that we now lump with background noise. But certainly there can be no denying that a piece of recorded music, for example, would sound a whole lot better without any half-audible intrusions at all.

If you think of print-through in the simplest possible terms, it can be resolved to this: a magnet placed near a magnetizable material will magnetize it. (If you think

Print Through



of it in complex terms you may founder, as I did, somewhere in the profundities of crystal lattice theories.) In simple terms, printing (as we may abbreviate print-through) varies as a number of causative factors vary. The most important of these factors are: the distance between successive layers, or rounds, of tape; the frequency of the recorded signals on the tape; the tape temperature during recording; the length of time and temperature at which the tape has been stored; the time the tape rounds, or layers, are *out of contact* with each other during rewind or reproduction; tape winding tension; external magnetic fields; and finally the coercivity (i.e., the ability of a magnetic material to resist magnetization or demagnetization) and other magnetic properties of the tape coating. A single factor cannot always be considered in isolation, however; for example, the distance between successive tape coatings depends somewhat on tape-winding tension. Also, printing increases proportionately with recording current level, although there is no advantage in reducing that level since the ratio between signal and print is constant. As a matter of fact, there is a serious disadvantage in recording at too *low* a level, since then not only the print but a good part of the signal as well may be submerged in noise.

Let us review the way tape is made. Tape consists of a plastic base (cellulose acetate or Mylar, generally) to which a coating of magnetic iron oxide, chemically very similar to rust, is applied. In general, except for special applications, the iron oxide is one of medium coercivity, making it unnecessary to consider the differences in printing due to differing coercivity of coatings. The plastic base may vary in thickness from $1\frac{1}{2}$ thousandths of an inch to $\frac{1}{2}$ thousandth of an inch. The coating is about 4 ten-thousandths of an inch thick, regardless of base thickness.

Now, as you would suspect, there would be little printing from one layer of tape to the next if they were separated by a distance comparable to the wave lengths of recorded sounds that contain the most magnetic energy. Because of the way recording on tape occurs, the magnetic impressions representing sounds between approximately 500 cycles per second and 3,000 cycles per second contain the most energy and therefore are most likely to cause printing. (Coincidentally, it is within this same band of frequencies that human hearing is most sensitive.) One way of preventing these magnetic impressions from seriously affecting the next round of tape is the cumbersome method of separating the two layers by more than 5-thousandths of an inch. Two British scientists, E. D. Daniel and P. E. Axon of the BBC, found

out that separation by that distance reduced printing by approximately 12 db. There are probably very few tape recordists who would want to interleave recording tape with thick nonmagnetic paper tape in order to reduce printing; but the expedient works, and has been used quite recently in this country for special low-print recordings.

Printing of the recorded signal to an adjacent round of tape begins the instant the two tape layers are placed in juxtaposition on the take-up reel. In overnight storage, printing may increase by 5 db; an additional decibel increase may take place during three days' storage; in three weeks, probably 2 db more and—according to C. J. LeBel—probably another 2 db in the following hundred years.

Here's a practical hint on how to reduce printing caused by short-term storage: store the tape, reversed, on the take-up reel. Just before playback, rewind it at playing speed by "playing" the take-up reel from the supply reel position. Then reverse reel positions and proceed as usual. This method will reduce printing by a few db as a result of both the slight erasing action exerted by minute stray magnetic fields surrounding the head gaps and the temporary separation of prints from the recorded impressions.

Temperature of the tape, both during recording and in storage, is probably the most important factor in printing. The same tape that, at 86 degrees Fahrenheit, showed a print level of -53 db (after five minutes' storage) was 10 db better in signal-to-print ratio when recorded and stored at 50 degrees F. There are several practical ways to keep tape temperature low without having it run past a cake of dry ice! (Very low temperatures may make cellulose acetate tape brittle or even cause it to fracture.) One way is to avoid the use of erase heads that overheat. You may pre-erase the tape, on a bulk eraser, and let it cool before recording, bypassing the erase head or removing it from the recording path. Multiple low-current erase heads provide an ideal solution to the problem of overheated erase heads; let's hope we'll soon find them in low-priced machines. It's a good idea, for more than one reason, to position the erase head (or heads) as far away from the record head as the machine's physical layout permits. In addition, the old idea of forcing a stream of cold air against the tape after it leaves the erase head is helpful in reducing printing caused by above-normal tape temperatures.

Troubles occasioned by poor design of tape recorders—motors that overheat and that spray strong magnetic fields, overheating erase heads, poor head positioning—can be eliminated only by better design and by better components. But correct, intelligent use of any recorder in good condition will produce acceptable results. Use any sensible means to keep the machine and the tape cool. Store tape in a cool spot, in sealed metal film cans if storage time is very long. Cellulose acetate tape loses moisture and may become brittle after long storage: seal-

ing in metal cans preserves ordinary plastic tape. Mylar is not affected to any noticeable degree by moisture or lack of it. Don't do what I've seen some people do—stack recorded tapes on top of a hot radiator!

Also keep recorded tapes out of heavy magnetic fields. Keep them away from high-power transformers, motors, and the like. A magnetic field, after all, is the mechanism of bias, by which recording is effected. Although small magnetic fields, such as those sometimes sprayed out from transformers and motors, may hum-modulate the bias current and add to the over-all tape noise, it is not likely that any well-designed modern recorder will have stray magnetic fields of large enough value to cause any rise in printing.

There is an important difference between bias-recorded signals and printed signals which are recorded without benefit of bias. The spurious print, when separated from the "master" recording, tends to fade away. That is why the rewinding operation mentioned previously is efficacious. The reason for this instability of spurious prints may be found, by the physicist so inclined, in an exhaustive study of the behavior of crystals.

If it is true that a printed signal is unstable and will fade away by itself, given the opportunity, why not help it to disappear? We can do so, as a matter of fact, by a rather careful process of erasure. The technique is employed a great deal in Europe, not so much in this country as far as I know.

When a small high-frequency erasing current is applied to an erase head and a recorded tape moved past it, more of the spurious printing will be erased than of the bias signals. In actual practice, employing the correct head and current, 14 db of print can be erased to only $\frac{1}{2}$ db of master recording. (These figures were supplied to me by Agfa Aktiengesellschaft of Leverkusen, Germany.) Also, according to Agfa and confirmed by others, successive print erasure will not reduce the master recording any further in level. A practical procedure, therefore, would be to install a special erase head, supplied with the correct current, in the tape path before the other heads. I can't tell you what kind of head and how much current to use with any particular machine or tape. These are matters for individual experiment, of which I would like to know the results, incidentally. However, here are a few hints that may help you get started on the right track. Daniel and Axon, in *The BBC Quarterly*, Vol. V, No. 4 (unfortunately no longer obtainable) wrote that best print erasure is achieved when the tape is kept a slight distance away from the special erase head. They recommend print erasing from the base side of the tape or "passing the tape through some form of solenoid."

(L. J. Wiggin wrote, in the *Journal of the S.M.P.T.E.* for May 1952, that he had erased print effectively by routing the normal bias current, in a Fairchild recorder, through the machine's erase head.)

It will require individual experiment, as I said, to find the proper values of erase components. Some six years ago Daniel and Axon found that a current of 30 milliamperes through a normal erase head reduced print-through 10 db, with less than 2 db reduction of recorded signal. A friend reported to me recently that he had erased print by reducing the current in an Ampex 300 erase head to 1/100th of its normal value by means of a voltage divider, but he neglected to measure the results. You must be warned that the identical value of current, activating different erase heads, will produce varying degrees of print erasure, owing to differences in the magnetic structures of the heads. Also, since the recorded magnetization evidently varies in depth with frequency, more of the surface high-frequency signals are likely to be erased than those of the low frequencies, which penetrate the tape coating more deeply. The difference between low- and high-frequency signal erasure should not, however, be more than 1 db, and erasure through the tape base should eliminate this frequency discrimination.

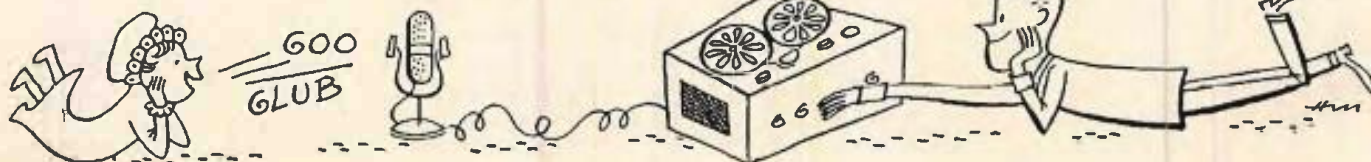
According to recordists who have employed print erasing, the resulting reproduction sounds considerably cleaner. Not only are the spurious prints reduced well below audibility but the general background noise also is considerably subdued.

Of course, the best way to eliminate print-through in tape recording would be to find an oxide coating that would not accept prints. Such an ideal tape might have a recording ability somewhat similar to the "all or nothing" electrical action of the human nervous system. In an admittedly far-fetched projection of this idea, the oxide particles could be magnetized only by bias of the correct intensity. They would be completely insensitive to printing fields, and even to bias fields of an intensity less than needed to "trigger" the recording action.

Needless to say, the ideal no-print tape has as yet not been manufactured. The first step towards this goal, however, was taken not long ago by Audio Devices, Incorporated, manufacturers of Audiotape. Their research staff, after three years of work under the direction of Frank Radocy, developed what they call "Master" tape.* Audio Devices claims that with the use of Master Audiotape, printing is reduced

Continued on page 95

*Minnesota Mining & Manufacturing Company followed suit with their Scotch #131 tape, claimed to have "the lowest print level of any magnetic tape on the market."



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is where
the music
begins



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or 12" records in any order; automatic shut-off after last record has been played; wow and flutter specifications, 1/4 (0.25%) RMS at 33 1/2 RPM, superior to any changer in the world; muting switch and pop filter to eliminate extraneous noises; extra heavy duty 4-pole induction motor; heavy rim-weighted, balanced turntable for fly wheel action; removable heavy rubber turntable mat; pre-wiring for easy installation; attractive two tone color scheme to fit any decor; factory custom-testing for wow, flutter, stylus pressure and correct set-down position. Reflecting their custom English craftsmanship Collaro changers are tropicalized to operate under adverse weather and humidity conditions. The base, in blond or mahogany, is optional at slightly extra cost and the Collaro mounts easily and quickly on a pre-cut mounting board or base.

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by  ROLAND GELATT

music makers

BRUSSELS: The Expo 58 at Brussels has by now been scrupulously dissected in print, yet nowhere have I seen the role of recorded music at the fair given its proper due. This is unfortunate, for it struck me—an admittedly partial observer—in the course of an all too short day at the Universal Exhibition that the phenomenon of high fidelity was to be encountered there at almost every turn.

The visitor's exposure to good sound begins as soon as he approaches the fair grounds from parking lot or tram station. From high above the entrance gates, flanges of exponential horns radiate music to all comers. The sound pursues you, via closely spaced clusters of loudspeakers, as you pass through the turnstiles and saunter up the broad avenues that traverse the exhibition. It is perhaps debatable whether so immense a captive audience will necessarily relish the Bacchanale from *Tamhåuser* in full hi-fi splendor (it happened to be playing when I entered the gates). Some visitors, I suspect, must regret that Expo 58 has not emulated the Chicago restaurant whose motto used to be "No orchestral din." Still, whether welcome or no, the *al fresco* music at Brussels is extremely well reproduced.

Within the pavilions, high fidelity is again much to the fore. The United States Pavilion offers the sound-conscious visitor a continuous "High Fidelity-Stereo Demonstration." This takes place in a dimly lit, well-ventilated room that accommodates about a hundred listeners in comfortable canvas chairs. Visually, it is attractive, particularly the ceiling, which consists of hundreds of LP jackets suspended obliquely from a grid. Sonically, I found it rather disappointing. Though not billed as such, the demonstration seemed to be purely an RCA Victor show.

Russian-made records are for sale in the neighboring U.S.S.R. Pavilion; and as they cost only two dollars for a ten-inch LP, business is exceedingly

brisk. More chaotic merchandising, however, cannot be imagined. The "catalogue" consists of a flimsy and much-thumbed numerical list, typewritten, that affords only the most meager details regarding artists and repertoire (sometimes the musical contents of a record are given, sometimes the performer, but seldom both in conjunction). Eventually, I discovered on the list one recording by Sviatoslav Richter (as soloist in the Rachmaninoff First Piano Concerto), but as this was out of stock the Russians got none of my money.

As an adjunct to the Netherlands Pavilion, Philips has put up a bizarre structure designed by Le Corbusier that houses a sight-and-sound show called "Poème Electronique." It lasts eight minutes and takes place at regular intervals throughout the day. Edgar Varèse composed the music, which is recorded on fifteen-track tape and is reproduced through a myriad of speakers. Unfortunately, I had to take the marvels of "Poème Electronique" on faith, for the exhibit was still unfinished when I visited Brussels, much to the chagrin of my genial and witty host at the fair, Jaap Streefkerk, who is a & r director for Philips Records in Belgium.

The most satisfying phonographic display I encountered at Brussels was in the Austrian Pavilion, where fifty or sixty wing chairs equipped with small loudspeakers in each "wing" await the weary fair-goer. Four different recorded programs, ranging in variety from Lehár to Mozart, are played through these wing chairs from morning to night. The upholstery is soft, the sound pleasing. Best of all, the music can be heard only in the chairs; the room itself is din-free. Once you have had your fill of listening, you can get up and examine in glorious silence the manuscript scores of Mozart's G minor Symphony, Beethoven's Violin Concerto, and sundry other masterpieces displayed in nearby cases. Might not the speakered wing chairs be employed to

advantage at audio fairs and high-fidelity shows? The ones used in the Austrian Pavilion at the fair, as well as the records played through them, are of Philips manufacture.

AT COVENT GARDEN'S centenary season I was able to hear a reprise of the *Elektra*, conducted by Rudolf Kempe with Gerda Lammers in the title role, which deservedly had London critics throwing hats in the air last fall. It was one of those rare, exciting performances that reveal music in an utterly new and enchanting light. Mme. Lammers never once shouts, screams, or wobbles; instead she sings the fiendishly difficult music assigned to Elektra with Mozartean purity and accuracy. Hearing her I was reminded of Elisabeth Rethberg in her prime. Gerda Lammers is, moreover, a singing actress of the highest stature, at least in this one part. Elektra is usually portrayed as a degraded, animalic maniac; Mme. Lammers convinces us that she is a sympathetic, dignified human being. Kempe, for his part, never lets the orchestra scream, and he makes it evident throughout the impassioned score that the man who composed *Elektra* was the same man who composed *Der Rosenkavalier*.

It will be a tragic miscarriage of musical justice if EMI, who has Kempe under contract, does not record this magnificent performance. As yet, I understand, there are no plans.

This summer, in addition to the operas mentioned in this space last month, EMI intends to record Puccini's *Fanciulla del West* with Birgit Nilsson as Minnie, also *Don Pasquale* with Rosanna Carteri as Norina. Decca-London's opera schedule calls for a complete *Rheingold* featuring Kirsten Flagstad as Fricka (she is learning the part specifically for this recording), a stereo remake of *Butterfly* with Tebaldi, a *Mefistofele* with Siepi, and (for RCA Victor) a *Forza del destino* with Milanov and Di Stefano.

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



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

Great Recordings of the Century

"These recordings are the 'classics,' the peaks of musical achievement on discs."

— *Roland Gelatt, Reporter Magazine, May 15, 1958*

FRITZ KREISLER Plays

Beethoven Violin Concerto with London Philharmonic conducted by John Barbirolli

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

ALFRED CORTOT • JACQUES THIBAUD • PABLO CASALS

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

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

ADOLF BUSCH CHAMBER ORCHESTRA

Adolf Busch, Conductor

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

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

EDWIN FISCHER Plays and Conducts Bach

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

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

NADIA BOULANGER • Music of Monteverdi

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

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

ARTUR SCHNABEL Plays

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

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

SERGE PROKOFIEV • Composer-Pianist

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

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

FEODOR CHALIAPIN • Basso

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

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

CLAUDIA MUZIO • Soprano

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

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

ELISABETH SCHUMANN • Soprano

Lieder of Hugo Wolf and Richard Strauss

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



ANGEL



"Aristocrats of High Fidelity"

The second Angel Edition of GREAT RECORDINGS OF THE CENTURY is scheduled for late 1958. It will include Casals playing the Bach *Unaccompanied Cello Suites*, the Cortot-Thibaud-Casals Trio in the Beethoven "Archduke" Trio, and Fritz Kreisler in the Brahms *Violin Concerto*.

Reviewed by

PAUL AFFELDER

NATHAN BRODER

O. B. BRUMMELL

RAY ERICSON

ALFRED FRANKENSTEIN

JOAN GRIFFITHS

DAVID JOHNSON

ROBERT CHARLES MARSH

MAX DE SCHAUENSEE

HAROLD C. SCHONBERG

MURRAY SCHUMACH

JOHN S. WILSON

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CLASSICAL

BACH: *Two- and Three-Part Inventions*, S. 772-801 (complete)

Robert Veyron-Lacroix, harpsichord.
WESTMINSTER XWN 18699. 12-in. \$4.96.

Neat, nicely phrased, and beautifully recorded performances. Some of Veyron-Lacroix's tempos in the three-part works seem on the comfortable side, but he is relaxed, not flabby. The two-part pieces here are not as sparkling as Landowska's, but in the three-part "symphonies" (this is the only version of them on a harpsichord in the catalogue) Veyron-Lacroix is not surpassed by the pianists who have recorded them. N.B.

BLOCH: *Schelomo*—See Walton: *Concerto for Cello and Orchestra*.

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

Yehudi Menuhin, violin; Berlin Philharmonic Orchestra, Rudolf Kempe, cond.
CAPITOL PAO 8410. 12-in. \$4.98.

Although Menuhin may no longer have the technical control of today's big virtuosos, he nevertheless has some interesting ideas about the Brahms concerto.

He plays it in a muscular, colorful manner, giving himself plenty of leeway in tempo and tempo changes. Yet the performance does not sound mannered, and it does sound really big. Menuhin's bow here and there creates a few uneasy moments: will he come through unscathed or will he fluff? Generally he makes it, but one feels the struggle. For more polished performances of the concerto, there are Heifetz, Milstein, Morini, Oistrakh, and Kogan (what competition!); but for its honest music making and its authentic sweep, this disc has a place of its own. Kempe's orchestral contribution is well thought out and delivered, and the recorded sound is excellent.

H.C.S.

BRAHMS: *Variations on a theme of Haydn, Op. 56a*—See Schubert: *Symphony No. 8, in B minor* ("Unfinished").

COPLAND: *Rodeo: Suite; Billy the Kid: Suite*

Morton Gould and his Orchestra.
RCA VICTOR LM 2195. 12-in. \$4.98.

A first-class recorded performance of the suite from *Rodeo* has long been desirable, and here it is. Several excellent recorded versions of *Billy the Kid* already exist, but another does no harm, especially when coupled with Copland's other Western ballet. RCA Victor has provided a most effective package. A.F.

DVORAK: *Symphony No. 4, in G, Op. 88; Scherzo capriccioso, Op. 66*

Hallé Orchestra, Sir John Barbirolli, cond.
Mercury MG 50162. 12-in. \$4.98.

Dvořák's Fourth is a glowing work which many consider the composer's finest symphony. Part of its charm, aside from its brilliant orchestration and intensely nationalistic melodic content, is its unconventional form. This is not a symphony in the "classic" sense of the word; it is, rather, a collection of tunes skillfully put together. Here it is presented in a performance it is a pleasure to welcome. Barbirolli goes directly at the music, with spirit and vigor, and he sounds entirely convincing. Among modern versions of the symphony, only the Sawallisch-Philharmonia (Angel) challenges this; the Walter and Szell discs show their age in matters of sound. Sawallisch's interpretation still remains admirable; and if I prefer the Barbirolli, it is because it seems a little more earthy. Both conductors take pretty much the same tempos in the first three movements. In the finale, however, Barbirolli is decidedly faster and has more bite (cf. his snarling horns in the third variation of the finale; Sawallisch is much more polite here). In the third movement Barbirolli asks his violins to use a vibrato with a throb *à la tzigane*—an unusual effect and entirely in order. Both recordings have good sound. The Angel is a little silkier, the Mercury has more tang. A splendid performance

of the enchanting *Scherzo capriccioso* fills out the second side of the disc. H.C.S.

GIORDANO: *Andrea Chénier*

Renata Tebaldi (s), Madeleine; Maria Teresa Mandalari (ms), Countess de Coigny; Fiorenza Cossotto (ms), Bersi; Amelia Guidi (ms), Madelon; Mario del Monaco (t), Andrea Chénier; Angelo Mercuriali (t), the Abbé; Mariauo Caruso (t), the "Incrayable"; Ettore Bastianini (b), Carlo Gérard; Dino Mantovani (b), Fléville; Vico Polotto (b), Fouquier-Tinville; Silvio Maionica (bs), Roucher; Fernando Corena (bs), Mathieu; Dario Caselli (bs), Schmidt and Dumas; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Gianandrea Gavazzeni, cond.

LONDON A 4332. Three 12-in. \$14.94.

The catalogue at one time could boast four complete *Andrea Chéniers* but only the competent but largely unexciting Urania is still listed. Another, on Cetra, featured a much younger and less satisfactory Tebaldi. Still another was a dubbing (a very bad one) of one of the greatest complete-opera recordings ever to appear on 78s—the magnificent La Scala version, done during World War II with a cast to make one's head swim even in this day of lavish impresarios: Beniamino Gigli, Maria Caniglia, Gino Bechi, Giulietta Simionato, Italo Tajo, Giuseppe Taddei. No subsequent performance that I have heard or seen has entirely satisfied me, but the splendid new London offering comes close to doing so.

Andrea Chénier is unique among veristic operas in the breadth of its canvas. Beginning in Act I with a half-ironic, half-nostalgic study of the *ancien régime*, it calls up the whole confused range of naiveté and nobility and self-seeking and betrayal and brutality and sacrifice that was the French Revolution. To create the atmosphere of a whole people and era with such completeness and conviction Giordano's opera calls for a very large dramatic personae, not only of solo singers but solo groups of singers (e.g., the players in the pastoral of Act I, the market women and old women and fishwives of Act



Umberto Giordano

III) and pantomime parts (e.g., Robespierre, Barère, Saint-Just, David, Fouché, blind Madelon's grandson, the mysterious Idia Legray). A great performance depends heavily upon the competence of this mass of minor portrayers. The HMV recording had the advantage of first-string artists in the small parts as well as the big ones. London matches this only in Fernando Corena's singing of the part of Mathieu, but evidently a good deal of care went into selecting the supporting cast. The three mezzo-sopranos do ample justice to the dramatic opportunities of the roles of the Countess de Coigny, Bersi the mulatto maid, and Madelon. Fiorenza Cossotto's Bersi is outstandingly intelligent and musical, and she manages to give arialike stature to her second act declamation, beginning "*Temer? Perché?*" The vain sentimentality of the novelist Fléville is etched in acid by Dino Mantovani; and Vico Polotto, in the few notes assigned to him, suggests wonderfully the neurotic assassin, Fouquier-Tinville. Corena's interpretation of the sans-culotte Mathieu is one of the genuine triumphs of the recording; his presence pervades the last three acts like an ominous eidolon.

Bastianini's performance in the central role of Carlo Gérard strengthens my admiration for this talented artist after several disappointing releases (notably *La Favorita*) had begun to weaken it. This is perhaps his best achievement so far on microgroove. The big arias in the opera tend to speak in the same key, at the same pitch of intensity, without first-class singers to shape and shade them as Bastianini does with rarely faltering insight. The same may be said, with reservations, for Tebaldi. I am not entirely satisfied with her first act: Madeleine ought to be more frivolous and "smart" here than Tebaldi makes her. But all objection is silenced as the gorgeous voice wells out in the second act duet and ripens into the autumnal beauty of "*La mamma morta.*"

About the singing of Mario del Monaco I am reluctant to have to comment when so much else in the recording is so good. Those who admire Del Monaco will not be disappointed here: all of the voice is present, every fortissimo of it. But I look at the score, and the score says *con dolcezza*, and I recall what Gigli did with the passage; and I listen with growing annoyance as Del Monaco produces the only sound he knows how to produce, the brassy, piercing sound of the congenital *tenore di forza*. No one can do those final ringing B flats as he does them, but there is much that goes before them, alas, alas.

The conducting of Gianandrea Gavazzeni is impeccable, the tempos just right, the details crystalline through the most strenuous vocal passages. Sound is what London sound should be, and the translation of Illica's difficult Italian verse is a model of its kind. D.J.

GRANADOS: *Goyescas; El Pelele*

Eduardo del Pueyo, piano.
ERIC LC 3444. 12-in. \$3.98.

Up to now the best performance of *Goyescas* on LP has been that of Alicia de Larrocha, and a superb job she does; but she took two discs to play the seven pieces in the set (*Goyescas* originally consisted of six sections, to which *El Pelele* was later added). Eduardo del Pueyo, a strong-fingered pianist, handles the technical end as well as De Larrocha, is also a Spaniard (which means that the music is in his blood), and gets everything on two sides. Thus this disc goes to the head of the list. It contains some wonderful music. At least four of the seven pieces—*Los requiebros*, *El fandango de Candil*, *Quejas o la maja y el ruiseñor* and *El Pelele*—are as good as anything in the entire realm of Spanish piano music. H.C.S.

HANDEL: *Israel in Egypt*

Choruses of the University of Utah; Utah Symphony Orchestra, Maurice Abravanel, cond.

WESTMINSTER XWL 2224. Two 12-in. \$10.95.

Israel in Egypt is one of the great masterpieces of choral literature, but there are so few opportunities to hear it adequately performed in the concert hall that one forgets how extraordinarily rich it is. This is an oratorio where the emphasis is mainly on the chorus, and it is fascinating to see the variety of feeling that Handel gets into his choral writing, from the crawling chromaticism of "He sent a thick darkness" through the lyric ecstasy of "But as for His people" to the heaven-storming splendor of "The Lord shall reign." This is also one of those compositions in which Handel borrowed from his own works and from practically any others that happened to be lying around, but that need not concern those of us who are not musicologists.

The performance is remarkably good, when one considers that the singers are mostly undergraduates. The chorus is apparently large, and contrapuntal passages are sometimes muddy, but it is evident that much hard labor has gone into the preparation of the difficult work. Only seldom is there disagreement among chorus, organ, and orchestra about the pitch. There is excellent work by the orchestra—nothing amateur-sounding there. Mr. Abravanel keeps his forces well in hand, and there are only a few spots, as in "The earth swallowed them," where the coordination is not as precise as it could be. The soloists are acceptable, and the sound in general fair. N.B.

HAYDN: *Symphony No. 97, in C; Symphony No. 99, in E flat*

Cleveland Orchestra, George Szell, cond.
ERIC LC 3455. 12-in. \$3.98.

One of the most thoroughly satisfying records Szell has made in some time, this coupling of two fine (but not overly familiar) Haydn symphonies ought to be a staple of the catalogue for several years to come. Performances are vigorous and idiomatic, making the best of the wou-

derful opening movement of No. 97; recording, although dressed up with artificial resonance, is satisfactory. R.C.M.

HAYDN: *Trio for Piano and Strings, No. 25, in G, Op. 73, No. 2*—See Schubert: *Trio for Piano and Strings, No. 1, in B flat, Op. 99.*

KODALY: *Summer Evening*
†*Rozsa: Hungarian Serenade*

M-G-M Orchestra, Arthur Winograd, cond.

M-G-M E 3631. 12-in. \$3.98.

Summer Evening is exactly what you would expect—an orchestral nocturne with overtones of Hungarian folk song and folk dance, the whole constructed with that finesse, clarity, and sensitivity that are the signature of Zoltán Kodály.

Miklos Rozsa's *Hungarian Serenade* is an equally attractive piece. It is a five-movement serenade in the eighteenth-century tradition, but with a strong infusion of Hungarian folklore in its substance. Performances are very good, recordings passable. A.F.

KREISLER: *Concert Pieces*

Caprice Viennois, Op. 2; Liebesleid; Recitative and Scherzo-Caprice for Solo Violin, Op. 6; Liebesfreud; Tambourin Chinois, Op. 3; Schön Rosmarin; Allegretto in the Style of Porpora; Præludeium and Allegro in the Style of Pugnani; Menuet in the Style of Porpora; London-derry Air; Rondino on a Theme of Beethoven.

Zino Francescatti, violin; Artur Balsam, piano; Max Lanner, piano (in the Rondino).

COLUMBIA ML 5255. 12-in. \$3.98.

On the jacket of this album is an interview with Fritz Kreisler, in which he expresses deep admiration for the artistry of Zino Francescatti. Kreisler may well be pleased by his younger colleague's performances, discriminating, polished and colored by stylistic ease and flexibility. The style is Francescatti's, not Kreisler's—who could duplicate *that?*—but every work emerges in a most meritorious fashion. A novelty—for me, at least—is the unaccompanied Recitative and Scherzo-Caprice, a skillful, virtuosic, and eminently entertaining little tour de force, exquisitely played. In the accompanied pieces, Artur Balsam and, in one instance, Max Lanner, lend expert support.

One word of caution: the review copy contained an arrangement for violin and piano of Schumann's *Prophet Bird* on the last band of Side 1 instead of *Schön Rosmarin*; but Columbia informs me that this error was corrected on later pressings. P.A.

MONTEVERDI: *Selected Works*

Hor che'l ciel; Lasciate mi morire; Zeffirtorna; Ardo; Ohimè, dov'è il mio ben; Chione d'oro; Il Ballo delle ingrato;

Amor (Lamento della ninfa); Ecco mor-morar l'onde.

Vocal and Instrumental Ensemble, Nadia Boulanger, cond.

ANGEL COLH 20. 12-in. \$5.98.

Some readers may remember the excitement back in 1937 when RCA Victor leaped out into the dark void known as "pre-Bach" music, and came up with this collection in a five-disc album. Many of the pieces were presented in abbreviated form, a piano was used for the continuo, and scholars were heard to mutter in their beards about liberties taken by Mlle. Boulanger in her "arrangements." But for many listeners the set was a door opened into a world of fresh and moving beauty whose existence they had not suspected. Today, of course, the situation is different; but the value of the present disc is by no means based on nostalgia alone. Though we now have access to LP versions of most of these works in their complete form, usually better recorded and employing editions more faithful to the original, few of those versions were performed with more vitality and more conviction than we find here. The notes, by J. A. Westrup, are unusually good. N.B.

MOZART: *Concerto for Clarinet and Orchestra, in A, K. 622; Concerto for Flute, Harp, and Orchestra, in C, K. 299*

Bram de Wilde, clarinet; Hubert Barwahset, flute; Phia Berghout, harp; Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

ERIC LC 3456. 12-in. \$3.98.

Good, solid clarinet playing, rendered even more attractive by the pithy, reedy, truly clarinet tone of De Wilde's instrument, beautifully caught by the engineers. A very satisfactory job on the part of the soloist, the equal of others on records and inferior to none. K. 299 is of course not as fine a work as the Clarinet Concerto; it is agreeably performed here but suffers from imperfect balance with respect to the right-hand part of the harp, which is often too far back when it has thematically important material. The sound of the orchestra is a little overreverberant for my taste; others, however, may find it pleasing. N.B.

MOZART: *Concertos for Piano and Orchestra: in C, K. 467; in G, K. 453*

Andor Foldes, piano; Berlin Philharmonic Orchestra, Paul Schmitz (in K. 467), Fritz Lehmann (in K. 453), conds.
DECCA DL 9973. 12-in. \$3.98.

Among the better recordings of these masterworks, Foldes' Mozart playing is basically like Gieseking's—detached and businesslike; but if his finger control is not quite as consummate as Gieseking's was, his approach to the music, on the other hand, is not quite as impersonal. He is favored with excellent orchestral support and generally first-rate recording, though the violin sound in K. 453 seems somewhat purer than in K. 467. N.B.



Paul Badura-Skoda

MOZART: *Concertos for Piano and Orchestra: in E flat, K. 449; in E flat, K. 482; in F, K. 459; in C minor, K. 491*

Paul Badura-Skoda, piano; Vienna Konzerthaus Orchestra, Paul Badura-Skoda, cond.

WESTMINSTER XWN 18061/2. Two 12-in. \$4.98 each.

As far as piano playing is concerned, these are first-class performances. Badura-Skoda's style is well suited to these works. It has the right amount of brightness, yet sufficient depth; the tone is clean but not too dry, delicate but not namby-pamby, and most important of all, it sings. As a conductor, too, the pianist comes out unscathed. Here are none of the common weaknesses of concerto performances in which soloist and director are one—no dragging or raggedness in the orchestra, no sudden whippings up when the conductor's hands are no longer required on the keyboard. In the delicious F major Concerto even the balances are right most of the time (a rare thing in recordings of Mozart's piano concertos), rendering particularly delightful the interplay between piano and solo wood winds in the Allegretto. The great C minor Concerto is begun at a rather deliberate pace, but soon picks up. In the first movement the oboes and clarinets are sometimes rather faint, and the ending of the movement is not soft enough. In other places the second horn is uncertain and at times almost inaudible.

The marvelously beautiful Andante of K. 482 comes out practically flawless, and the soloist fills in nicely in the slow section of the finale, where the piano part is sometimes only an outline. But the orchestra elsewhere in this work leaves something to be desired in confidence, in accuracy of pitch, and in singing legato. In the main part of the finale the wood winds cannot manage sixteenth-note passages at the speed Badura-Skoda has chosen, and in the end of the opening Allegro, after the cadenza, the sound is distorted. None of these faults, however, can be found in K. 449, on the other side, where both orchestra (smaller than in K. 482) and soloist-conductor turn in a fine job. The violin sound in both discs is slightly streaked. N.B.

MOZART: *Serenade No. 1, in D, K. 100;*
Divertimento in D, K. 131

M-G-M Orchestra, Arthur Winograd,
cond.

M-G-M E 3637. 12-in. \$3.98.

There are some charming moments among the conventionalities of K. 100, written when Mozart was about thirteen; especially appealing are the sprightly, martial fourth movement and the quiet sadness of the trio of the last Minuet. But K. 131, composed three years later, is far more interesting. It has a fine slow movement, and throughout reveals the young composer's joy in experimenting with and contrasting instrumental colors. In the first Minuet, for example, the minuet proper is for strings only, the first trio for four horns, the second trio for three wood winds, the third trio for all the winds together, and the coda for winds plus strings. The slow introduction to the finale, featuring the four horns, has a nocturnal, romantic quality that makes one think of Weber and Mendelssohn. The conducting is sensitive, the playing very competent, and the recording excellent.

N.B.

PERGOLESI: *Stabat Mater*

Margot Guillaume, soprano; Jeanne Deroubaix, contralto; Südwestdeutsches Kammerorchester, Matthieu Lange, cond.
ARCHIVE ARC 3091. 12-in. \$5.98.

A more animated performance than the Vanguard or the Vox, yet well within the bounds of propriety. Both of the voices are pure and steady, both have an engaging quality, and they blend well. The strings are a bit overvibrant at first, and one or two of the dynamic effects seem to be imposed upon the music rather than to grow naturally out of it; but these are slight defects resulting from a sound approach to this lovely work, an approach that recognizes it as religious but not liturgical music, containing some movements that could easily fit into one of Pergolesi's operas. Latin text and English translation are provided.

N.B.

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26; Piano Pieces (17)*

Serge Prokofiev, piano; London Symphony Orchestra, Piero Coppola, cond. (in the Concerto).

ANGEL COLH 34. 12-in. \$5.98.

To hear Prokofiev play the piano was a completely electrifying experience, and something of his steely, overwhelming dynamism is preserved here. The recording of the concerto was made in 1932 and that of the seventeen piano pieces three years later. Both have long been treasured by collectors in their original 78-rpm versions; now they reappear, with remarkably good sound, in Angel's series of reissues. Few, if any, of the short piano pieces are available in any other contemporary recording. Included are the *Suggestion diabolique*, nine of the *Visions fugitives*, the two *Gavottes*, two of the *Contes de la vieille grandmère*, the



Serge Prokofiev

Sonatine pastorale, an Etude, a Paysage, and the slow movement of the fourth sonata.

This whole production has real style and quality; not the least of its attractions is a fourteen-page pamphlet containing analyses of the music and reminiscences of the composer by Francis Poulenc—a model of what record annotation should be but very seldom is.

A.F.

RESPIGHI: *Gli ucelli; Impressioni brasiliane*

London Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50153. 12-in. \$4.98.

Most of the late Ottorino Respighi's *Gli ucelli (The Birds)* is a most beguiling suite of orchestrations of early Italian, French, and English keyboard vignettes, each depicting a familiar feathered favorite. Less frequently performed are the *Brazilian Impressions*, the composer's symphonic souvenir of a trip to Rio de Janeiro and the snake farm at Butantan. Like Darius Milhaud before him, he gives interesting European coloring to the South American scene. Dorati approaches both works with keen perception. His interpretation of *The Birds* may be a trifle more stately than those of other conductors, but with that stateliness goes a lovely feeling of serenity and sensitive execution. The only flaw is the characteristic nasal wobbliness of the English oboist in the second movement, *The Dove*. Much of the same care is in evidence in the performance of *Brazilian Impressions*. Both works have been reproduced with clean, faithful, and well-controlled sonics.

P.A.

ROZSA: *Hungarian Serenade*—See Kodály: *Summer Evening*.

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

Marcel Dupré, organ; Detroit Symphony Orchestra, Paul Paray, cond.

MERCURY MG 50167. 12-in. \$4.98.

There are more really top-notch recordings of the Saint-Saëns *Organ Symphony* than there are of the Beethoven Fifth. A few months ago, I hailed the Biggs-Ormandy-Philadelphia version (Columbia) as the best of the lot. Now it has real competition from this superlative new

disc. In his insistence upon the strictest clarity and transparency of execution, Paray lacks some of Ormandy's suavity; yet the French conductor builds the symphony from beginning to end, with the result that the climaxes of the finale are truly stirring. Mercury's sound is even brighter and more definitive than Columbia's. Strings have more incisive presence and the deep pedal tones of the organ, discerningly played by Dupré, come through more easily. Choice between the two discs depends upon whether you prefer your French wine dry (Paray) or sweet (Ormandy). Both, however, are superb.

P.A.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*

{Brahms: *Variations on a theme of Haydn, Op. 56a*

Berlin Radio Symphony Orchestra, Ferenc Fricssay, cond.

DECCA DL 9975. 12-in. \$3.98.

One of the longest and one of the finest versions of the *Unfinished* on the market, this seems to me Fricssay's most successful Decca recording. There is no compromising here with tempos or repeats, no sense of boredom, of get-it-over-with-quick that one so often encounters in recordings of this much abused masterpiece. Fricssay sees the symphony essentially as unrelied tragedy, and projects his vision with overwhelming conviction. The great second theme of the first movement, broken off again and again in mid-career by tutti outbursts, resumes a poignancy I had almost forgotten it possessed. There is no attempt, either on the part of conductor or engineers, to exploit the coloristic possibilities of the score. The accent here is on tension, balance, cohesion. The orchestra moving towards its rest in this most "finished" of symphonies recalls what George Meredith describes as "the army of unalterable law."

The same integrity is brought to bear on the Brahms variations, although the emotional temperature is considerably lower in this work. Fricssay does wonders with Brahms's dark orchestra, particularly in the pastoral seventh variation with its golden flutes and horns half emerging from the texture. And for once the thin, cascading wood winds are not drowned by the full orchestra when Haydn's great march tune reappears at the end of the passacaglia.

If you think you've grown tired of these works, listen to this record.

D.J.

SCHUBERT: *Trio for Piano and Strings, No. 1, in B flat, Op. 99*

{Haydn: *Trio for Piano and Strings, No. 25, in G, Op. 73, No. 2*

Alfred Cortot, piano; Jacques Thibaud, violin; Pablo Casals, cello.

ANGEL COLH 12. 12-in. \$5.98.

Listening to this superb microgroove transfer in Angel's "Great Recordings of the Century" series, one finds it difficult to believe that these recordings were made over thirty years ago. But so they were, at the very beginning of the electrical process: the Schubert in 1926, the

Haydn in 1927. The accompanying brochure contains a picture of the three distinguished musicians making a recording around that time, a rather primitive looking microphone set up among them, Casals and Thibaud bowing away in rapture with no scores in sight. The picture is curiously faithful to the spirit of these performances, in which a sense of dedication, of complete mastery goes hand in hand with a pervasive childlike spontaneity. At one point in the first movement of the Schubert, Thibaud tentatively explores the possibility of a rubato in a downward curving phrase; the idea charms Casals, who puts his stamp of approval on it when next he has the phrase. Then both sing out together, the rubato codified but still infinitely delicate and hovering.

Although Cortot, in a note written for this reissue, speaks nostalgically of "the young interpreters of those days," all three were in their late forties or early fifties at the time and had been playing together, for sheer love of it, for almost twenty years. The fruit of that union, a few precious recordings (including the soon-to-be-released *Archduke Trio*), are being reborn through the inspired midwifery of Angel engineers. D.J.

SHOSTAKOVICH: Concerto for Violin and Orchestra, in A, Op. 99

David Oistrakh, violin; Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.
MORRIS MC 2014. 12-in. \$4.98.

The most important "big" violin concerto since the Brahms performed by the very great violinist for whom it was composed. Here one of Shostakovich's most important innovations, the opening slow movement, is employed with special eloquence and plasticity in the grand lyrical tradition; it is followed by a typical Shostakovich scherzo, and a most untypical passacaglia in a solemn, churchly vein; then an altogether unique cadenza provides a bridge to the brilliant, dancing finale. Violin playing like Oistrakh's can make you believe anything, but this is no mere virtuoso piece. The recording is very good. The entire production is equal to, but not necessarily better than, the Oistrakh-Mitropoulos version on Columbia. A.F.

TCHAIKOVSKY: Suite No. 3, in G, Op. 55

Little Orchestra Society, Thomas Scherman, cond.
COLUMBIA ML 5256. 12-in. \$3.98.

Equally attractive and meritorious as his overplayed favorites, Tchaikovsky's Suite No. 3 has suffered undeserved neglect. The spirit of Tchaikovsky the ballet composer—which is Tchaikovsky at his best—is in each one of its four movements, especially the last, the grand Theme and Variations, which has, in fact, been adapted for choreographic purposes. Outside the dance theater the music is seldom presented, but at least there are two good disc performances. The present one

offers the music in a straightforward, earnest manner. It is allowed to sing its own melodic song without very much interpretative commentary from conductor Thomas Scherman. Sir Adrian Boult put a little more of his own personality into a recent London pressing of the suite, though the final *polacca* in the Theme and Variations there has a bit less rhythmic grandeur. Since the orchestral playing and the quality of reproduction on both discs is high, there is little to choose between them; if pressed, I might favor Boult by a very slight margin. P.A.

WALTON: Concerto for Cello and Orchestra
{Bloch: *Schelomo*

Gregor Piatigorsky, cello; Boston Symphony Orchestra, Charles Munch, cond.
RCA Victor LM 2109. 12-in. \$4.98.

The Walton concerto is typical of Sir William's later music—polished, subtle, wonderfully well written, but in the end leaving one with no very urgent desire to hear it again. It is, in other words, a new concerto of precisely the kind that popular virtuosos love to present. *Schelomo*, on the other side, sounds more like a Friday afternoon at Symphony Hall than like Friday night at a synagogue. Performances and recordings are flawless. A.F.

More Briefly Noted

Bach: Works for Flute and Harpsichord (complete). Boston Records B 408/9. Clean playing from Phillip Kaplan, flute, and Melville Smith, harpsichord, and generally satisfactory recording in this two-disc album; but more imaginative performances and richer tone can be heard on the Wimmer-Valenti edition for Westminster.

Bizet: Carmen (selections). Concert Hall RG 124.

Brilliant orchestral playing by the Netherlands Philharmonic under Walter Goehr and stunning recorded sound in an otherwise undistinguished disc of the usual *Carmen* arias. Corry van Beckum as Micaela provides the only noteworthy singing.

Brahms: Concerto for Violin and Orchestra, in D, Op. 77. Concert Hall CCRG 121.

Ricardo Odnoposoff's performance (with the Frankfurt State Opera Orchestra, Carl Bamberger conducting) is sometimes impressive technically, sometimes forced and slightly off pitch. No great competition to established versions of the concerto.

Chopin: Piano Works. Concert Hall CHS 1502.

Five waltzes have been added to the seven pieces, including the A flat Polonaise and G minor Ballade, originally issued on a 10-inch Musical Masterpiece Society disc. Excellent playing by

Philippe Entremont, rather harsh recorded sound.

Liszt: Concertos for Piano and Orchestra, Nos. 1 and 2. Concert Hall CHS 1500. Philippe Entremont provides virtuoso performances of works reissued from a 10-inch Musical Masterpiece Society release presenting also the Zurich Radio Orchestra under Walter Goehr. The tonal quality, inferior to begin with, has not been improved.

Prokofiev: Romeo and Juliet: Orchestral Suites: No. 1, Op. 64a; No. 2, Op. 64b (with Tchaikovsky: Romeo and Juliet: Fantasy Overture). Decca DL 9967.

Former child prodigy Lorin Maazel here leads the Berlin Philharmonic in five movements he has nicely arranged from Prokofiev's *Romeo and Juliet* suites; but his interpretation of this music lacks style or conviction, while his reading of the Tchaikovsky is marked by violent contrasts in tempo. Adequate sound, but not very sharply focused.

Respighi: Antiche Danze ed Arie: Suites Nos. 1, 2, and 3 (arr. for orchestra). Vanguard VRS 466.

These suites perhaps are not the best source for an accurate impression of "ancient airs," but they are thoroughly musical. The performances by the Vienna State Opera Orchestra under Franz Litschauer are on the whole good, as is the sound.

Rozsa: Theme, Variations, and Finale, Op. 13; Three Hungarian Sketches, Op. 14; Concert Overture, Op. 26. Decca DL 9966.

The *Concert Overture*, written just last year, is a brilliant, zestful piece, somewhat Hindemithian in its rhythms. The earlier works reveal the composer as a poor man's Bartók, transported to Hollywood. Excellent performances by the Frankland State Symphony led by Rozsa himself, but mediocre recording.

Schmitt: Une semaine du petit elfe Ferme l'Oeil, Op. 58; Trois rhapsodies, Op. 53. Columbia ML 5259.

A *Week of the Little Elf, Shut-Eye* and the three rhapsodies by the veteran French composer Florent Schmitt are played here by Robert and Gaby Casadesus with tremendous polish and glitter. The music is banal, but for casual listening sparkles pleasantly—and here in exceptionally clear sound.

Schubert: Symphony No. 6, in C; Symphony No. 8, in B minor (Unfinished). Epic LC 3441.

Schubert at breakneck speed. Players with less virtuosity than the Amsterdam Concertgebouw would have produced an absolute shambles if they had attempted the pace Van Beinum sets here. As it is, only the Scherzo of the C major emerges unscathed.

Schumann: Symphony No. 3, in E flat, Op. 97 (Rhenish). Westminster W-Lab 7062.

The normally urbane Boult here drives his Philharmonic Promenade men to produce music that moves as a jack rabbit pursued by beagles. The Toscanini version, even with had sound, is preferable, and Kletzki's is the best modern edition.

Verdi: *La Forza del destino* (highlights). Angel 35432.

Excerpts from the more or less complete *Forza* made in 1954. In spite of the presence of Maria Callas (singing here with more delicacy and purity than dramatic urgency), Richard Tucker, and Nicola Rossi-Lemeni, the real distinction of this record is Tullio Serafin's conducting of the Teatro alla Scala Orchestra; but the disc is certainly a more than respectable release for those who want the opera's highlights.

Vivaldi: Sonata for Flute, Bassoon, and Harpsichord, in A minor; Concerto for Flute, Oboe, and Bassoon, in G minor (with works of Telemann). Washington WR 402.

Expert playing by members of the New York Woodwind Quartet of very attractive music that ranges in mood from poignant melancholy to outright cheerfulness. And it might be added that the harpsichord, played by Albert Fuller, is here in ideal balance with the other instruments.

RECITALS AND MISCELLANY

FEODOR CHALIAPIN: "Scenes from Russian Opera"

Mussorgsky: *Boris Godunov*: Coronation Scene; I have attained the highest power; Clock Scene; Farewell, Prayer, and Death of Boris. Glinka: *Ruslan and Ludmilla*: *Farlaf's Rondo*. Dargomijsky: *Russalka*: *Miller's Aria*; *Mad Scene* and *Death of the Miller*. Borodin: *Prince Igor*: *Konchak's Aria*. Rimsky-Korsakov: *Sadko*: *Song of the Viking Guest*.

Feodor Chaliapin, bass; Chorus and Orchestra of Covent Garden, Albert Coates, M. Steinmann, Vincenzo Bellezza, Lawrence Collingwood, conds. ANGEL COLH 100. 12-in. \$5.98.

Due to responsible selection and superb engineering, this is the first microgroove record that does justice to the art of Feodor Chaliapin, the greatest singing actor of the twentieth century. Such a designation too often denotes outstanding histrionic talent harnessed to an expressive but mediocre voice. In the case of Chaliapin, this was not true. One of the towering stage figures of all time, he also possessed a magnificent and sonorous voice with which he could play as a violin virtuoso with his bow.

To have seen and heard Chaliapin as Boris was an experience capable of tran-

scending and dwarfing one's theatrical memories. From his majestic and consecrated entrance to his fall like a smitten oak before the assembled Duma, he created an effect that was sheer mesmerism. Words become useless to convey what happened. However, a part of the magic can be caught from this fine Angel record, as one thrills once more to Boris' greatest scenes, some of them recorded during an actual performance.

Comparisons with the recently issued Camden excerpts by Kipnis are interesting. They reveal that Kipnis was a first-class melodramatic artist, but that with Chaliapin we are confronted by unexplainable genius. This same was true on the stage. Chaliapin's ghost still haunts today's opera houses when Boris is sung.

On the reverse of the disc is a cross section of Russian opera—arias and scenes from *Ruslan and Ludmilla*, *Russalka*, *Prince Igor*, and *Sadko*. They are superbly sung, especially *Farlaf's Rondo* with its intricate coda, which Chaliapin's huge voice takes in its stride, never losing resonance in rapid passages. The reproduction is very lifelike. An altogether outstanding presentation—notes, data, and translations—this is a *must* for all serious students of operatic art. M. DE S.

JOERG DEMUS: "Chopin and Other Piano Favorites"

Chopin: Nocturnes: No. 5, in F sharp, Op. 15, No. 2; No. 18, in E, Op. 62, No. 2; Ballade No. 3, in A flat, Op. 47; Prelude No. 25, in C sharp minor, Op. 45; *Nouvelle Etude* No. 3, in D flat; Impromptu No. 3, in G flat, Op. 51. Schumann: Novelette No. 1, in F, Op. 21, No. 1; *Aufschwung*. Brahms: Intermezzo, in E flat minor, Op. 118, No. 6; Rhapsody No. 1, in B minor, Op. 79, No. 1. Debussy: *Reflets dans l'eau*. Demus: Introduction and Tarantella (1953).

Joerg Demus, piano. WESTMINSTER XWN 18723. 12-in. \$4.98.

Westminster has been going in fairly heavily for miniature recitals of this kind. The present disc by Demus is one of the best the company has produced. His playing is dependable and musically solid, without the heaviness so often apparent in his previous discs, and especially without the rhythmic angularity. His choice of Chopin pieces is good, in that many of the potboilers are avoided and a few lovely but seldom played pieces—the E major Nocturne, G flat Impromptu, and D flat Etude, to mention three—included. As reflected in the Introduction and Tarantella, Demus as composer writes in a neutral, slightly dissonant style that stems from Hindemith out of French impressionism. H.C.S.

EILEEN FARRELL: *Grand Opera Recital*

Gluck: *Alceste*: *Divinités du Styx*. Weber: *Oberon*: *Ozean, du Ungeheuer*. Verdi: *Ernani*: *Ernani, incolami*. Ponchielli: *La Gioconda*: *Suicidio*. Tchaikovsky: *Joan of Arc*: *Adieu, forêts*. Massenet:

Hérodiade: *Il est doux, il est bon*. Debussy: *L'Enfant prodigue*: *Air de Lia*. Menotti: *The Consul*: *To this we've come*.

Eileen Farrell, soprano; Philharmonia Orchestra, Thomas Schippers, cond. ANGEL 35589. 12-in. \$4.98 (or \$3.98).

Hats off, gentlemen! To Angel Records, to the Philharmonia, to Thomas Schippers. They have given us a chance to take stock of the accomplishments of the greatest American soprano of our time. Eileen Farrell has never performed at the Metropolitan, and only once before has an entire disc been devoted to her singing—the sound track of the Hollywood film *Interrupted Melody*, orchestrally and mechanically something of a monster. The present release is the first to give the record listener an opportunity to hear what New York audiences heard during her Town Hall appearances with the American Opera Company.

This is a voice with the same splendid, bright plangency as the earlier Flagstad, which can yet be reduced to a swift, controlled coloratura at any moment, as in the fireworks of the Weber aria and the cabaletta of "Ernani, incolami" (with its stunning final trill and leap to high C). Even more impressive than the fabulous technique is the mastery of diverse styles, from the simple eloquence of Gluck and the symphonic thrust of Weber to the lurid melodramatic gestures of Ponchielli and the elegant nostalgia of Massenet. The two finest things on the record, though, are the Tchaikovsky "Adieu, forêts" (one has to go back to Ponselle and "Casta diva" to parallel it for sheer gorgeousness of sound) and Magda's big scene from *The Consul*, which is of a poignancy almost unbearable. Only a hardened sinner can avoid getting a lump in the throat when Farrell soars into Magda's final phrases.

The recorded sound is unfortunately not up to Angel's best, and the orchestral playing shows signs of hasty preparation. Nevertheless this is a recording which no serious collector of vocal recordings can do without. D.J.

CARLOS MONTOYA: *Guitar Recital*

Carlos Montoya, guitar. PERIOD RL 1928. 12-in. \$4.98.

One of the finest flamenco guitarists of our time, Mr. Montoya adds Period to the many labels he has already recorded for. In a characteristic series of bulerias, soleares, alegrías, etc., he has the occasional assistance of a stamping, hand-clapping, finger-snapping ensemble in performances that are always exciting. A *farruca* and a *chufia* are repeated from a Remington disc no longer available. R.E.

MUSIC FOR CELLO AND PIANO

On Overtone 16—Mendelssohn: Sonata for Cello and Piano, No. 2, in D, Op. 58. Schumann: *Fantasiestücke*, Op. 73. Debussy: Sonata for Cello and Piano, No. 1, in D minor. On Overtone 17—Mendels-

sohn: *Variations concertantes*, Op. 17. Chopin: Sonata for Cello and Piano, in G minor, Op. 65. Schubert: Sonata for Cello and Piano, in A minor (*Arpeggi-one*).

Aldo Parisot, cello; Leopold Mittman, piano.
OVERTONE 16/17. Two 12-in. \$4.98 each.

Aside from Schubert's *Arpeggione* Sonata and Schumann's *Fantasiestücke*, the music on these two discs is generally off the well-beaten track of cello literature, the Mendelssohn *Variations concertantes*, in fact, here receiving its record premiere. Written for home performance by the composer and his cellist brother Paul, this product of the twenty-year-old Mendelssohn is a veritable duet, but one that calls for more virtuosity from the pianist than from the cellist. The same composer's ebullient Sonata, written fourteen years later, retains the songfulness and youthful spirit characteristic of most of Mendelssohn's instrumental music. The high spot of the Chopin Sonata, his only mature chamber work, is the third movement, an introspective nocturne of noble proportions; elsewhere, the writing sounds less typical of this master.

Parisot's relatively small tone and elegant, refined style are best suited to the subtleties of the Debussy Sonata, which is interpreted with the utmost finesse. In the Chopin and Schubert, too, he is quite at home, though other cellists have infused the latter with more glowing qualities. Where he sounds inadequate is in the Schumann and the two Mendelssohn works, all of which require considerably more abandon than Parisot is willing or able to spare. André Navarra's recent recording of the Mendelssohn Sonata for Capitol comes much nearer to hitting the mark. Mittman is an able partner for Parisot, matching his interpretative ideas throughout the two discs. Like the cellist's tone, however, the reproduction is on the conservative side. P.A.

ORCHESTRA OF THE VOLKSOPER (VIENNA): "Vienna Dances"

Orchestra of the Volksoper (Vienna), Anton Paulik, cond.
VANGUARD VRS 1019/22. Four 12-in. \$11.90.

There are thirty-six titles in this superb collection of music by the Strauss dynasty, most of them by Johann Jr., but his father is represented by four works, and the young Strauss's brothers Josef and Eduard also appear with their most popular scores. The performances are excellent, combining Viennese style, spirit, and scintillation with taste that stops well before the sweetness cloy or the romanticism becomes artificial. They were recorded in the Musikverein, and Vanguard engineers did a beautiful job.

One final note. The texts are complete and the instrumentation is unmodified. For anyone who loves Strauss, just that zither introduction to *Tales from the Vienna Woods* is worth the price. R.C.M.

MARK REIZEN: Operatic Recital

Mussorgsky: *Boris Godunov: Varlaam's Song; St. Basil's Cathedral Scene; Death of Boris; Scene in the Monastery Cell.* Rachmaninoff: *Aleko: Aleko's Cavatina.*

Mark Reizen, bass; Bronislava Zlatogorova (mezzo-soprano), Ivan Kozlovsky (tenor), Georgi Nelepp (tenor), Nikander Khaneyev (tenor), Ivan Sipayev (bass) (in *Boris Godunov*); Chorus and Orchestra of the Bolshoi Theater, Vassili Nebolsin and Nikolai Golovanov, conds.
MONTRON MC 2016. 12-in. \$4.98.

In a country peculiarly blessed with great basses—including Maxim Mikhailov and Ivan Petrov—Mark Reizen's supremacy is nearly unchallenged. Hitherto those of his recordings issued in this country have been sonically inferior. This brilliant Monitor offering now does him ample justice. He is over sixty (according to the jacket annotation), but the resplendent, almost sensuous beauty of his voice gives no hint of that fact. In size it is, of course, tremendous, but Reizen rarely unfolds it all the way. His "Death of Boris" is the quietest I have ever heard, and one of the most effective, the pianissimo of the upper register perfect of its kind. As a singing actor he belongs with Chaliapin and has much the same aristocratic restraint. Significantly his one semifailure on this disc is the song of the tipsy peasant-priest Varlaam.

The orchestral playing, especially in the Cathedral Scene, is most impressive. And one word of praise is due Ivan Kozlovsky's inspired portrait of the Simpleton. D.J.

EUDICE SHAPIRO: "Modern Masterpieces for the Violin"

Bloch: *Baal Shem*. Bartók: *Rhapsody No. 2; Six Rumanian Folk Dances*. Milhaud: *Saudades do Brasil*. Ravel: *Kadisch*.

Eudice Shapiro, violin; Ralph Berkowitz, piano.
VANGUARD VRS 1023. 12-in. \$4.98.

Here is some of the creamiest, most sensitive and felicitous violin playing you are ever likely to hear. Miss Shapiro is a gorgeous fiddler, and she has splendid assistance both from her accompanist at the piano and from Vanguard's recording engineers. The pieces on the disc are all so well known as to require no comment, but it is worthwhile to point out that this seems to be the only record of *Baal Shem* now available and the only record of the *Saudades do Brasil* in Claude Levy's violin transcription. A.F.

More Briefly Noted

Carlo Bergonzi: Operatic Recital. London 5346.

Carlo Bergonzi's tenor is a full, strong one, his musicianship is good, and his taste never bad; but in dramatic insight he is somewhat lacking (Aida gets praised in the same way Leonora's prayers are

beseched). Warning: the sound on Side 1 is outright poor.

Flaviano Labo: Operatic Recital. London 5408.

A magnificent tenor voice poured out lavishly but with surprising control. Labo's performances are sometimes rather one-dimensional, but the voice is marvelously there and the musical intelligence, too.

"Music of the Masters." Kapp KCL 9010/9012.

In Vol. I of these three discs Akle Solito de Solis plays piano transcriptions of music from Wagner, Puccini, Bizet, and Charpentier—for whose pleasure or edification it is difficult to imagine. Vol. II presents the heavy and uninspired piano of Edward Weiss in pieces by Chopin, Liszt, Mendelssohn, et al. Vol. III, however, offers Aurora Mauro-Cottone's tasteful playing of an interesting collection of short piano pieces, including the infrequently heard Chopin *Tarantelle* and Rachmaninoff's G sharp minor Prelude.

Eugene Ormandy: "Philadelphia Orchestra Gala." Columbia ML 5257.

Ravel's *Boléro*, Debussy's *Clair de lune*, and suites from the *Nutcracker* and *Peer Gynt* in fine performances and reproduction—but to what purpose? The identical recordings are available on other Columbia discs, not to speak of umpteen versions on other labels.

Leopold Simoneau: Operatic Recital. Decca DL 9968.

Arias from *Mignon*, *Manon*, *Martha*, *Traviata*, etc. sung by a tenor who rests upon easy vocal technique dissociated from dramatic values. Unimaginative programming and undistinguished orchestral support from the Berlin Radio Symphony.

Giorgio Tozzi: "Presenting Tozzi." RCA Victor LM 2188.

The young American basso sings arias from Mozart and Verdi operas in a voice that is lovely but somehow unmoving. Still, he deserves better than the miserable engineering here bestowed upon him (and the Rome Opera House Orchestra, in a bad performance).

Paul Wittgenstein: Music for the Left Hand. Period SPL 742.

An unhappy disc. The veteran one-armed pianist no longer has the facility to handle Ravel's Concerto for the Left Hand, nor is he up to the solo pieces by Bach-Brahms, Schubert-Liszt, and Reger.

I THE SPOKEN WORD

KENNETH GRAHAME: *The Reluctant Dragon*

Read by Boris Karloff.
CAEDMON TC 1074. 12-in. \$5.95.

"And now, St. George, what do you

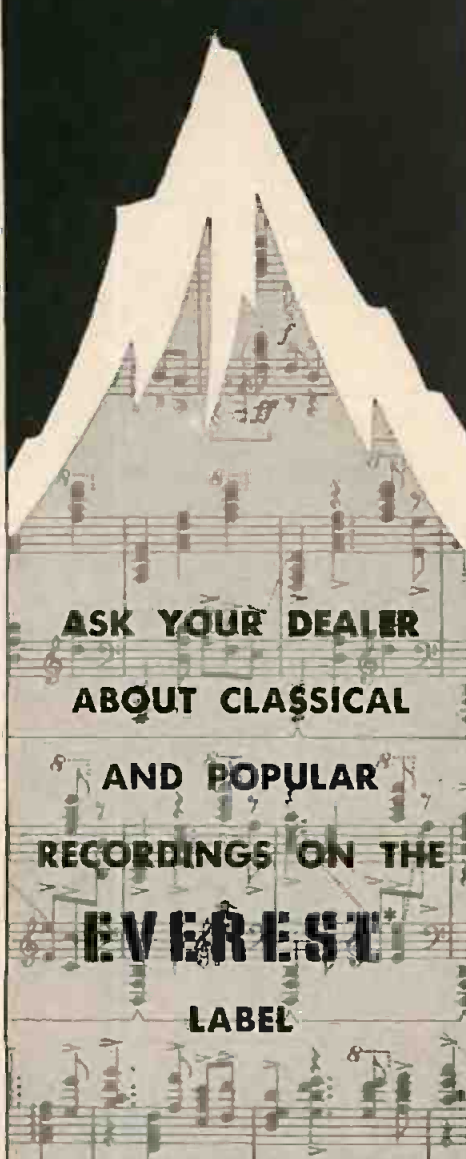
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*T.M.

think people will say about our tale—do you think they'll enjoy it half as much as we enjoyed making it?" "Oh, I don't know, Dragon; but it certainly is a *real* fairy tale—and not a frightening one either," answered the good Saint. And he was right. Here, indeed, is a real fairy tale for old and young alike—a charming, subtle one from an adult's point of view and yet one with colorful personalities and enough action to entertain a child. All the personae (including the dragon) are types every grownup will recognize, and will chuckle at . . . and those who object to most fairy tales as too bloodthirsty will find this harmless but highly imaginative.

I must confess that this dragon had never entered my life before, though I had read Mr. Grahame's *Wind in the Willows* with delight.

Mr. Karloff is superb and obviously is very much *en rapport* with both St. George and the Dragon. He reads with great expression without for one minute sounding like an actor. This ability I find rare in storytelling records these days—and in addition he has a fine voice just like Papa's or Uncle John's. He does not try to impersonate each character. Here is British storytelling at its best all the way around. The recording itself is excellent and Mr. Karloff is far enough away from the microphone so that his breath does not wheeze and crackle (a fault quite frequent in spoken recordings). This record is a charmer—even better on the second hearing than the first.

MIRIAM D. MANNING

FRANCIS TURNER PALGRAVE: *Golden Treasury of English Songs and Lyrics*

Selections from Palgrave's *Golden Treasury* read by Claire Bloom, John Neville, and Eric Portman.

CAEDMON TC 2011. Two 12-in. \$11.90.

Francis Turner Palgrave, official in the Department of Education and later professor of poetry at Oxford, was himself a poet of some small talent; but his great claim to literary distinction is his *Golden Treasury*, published in 1861 and destined for several decades thereafter to share an honored place with Shakespeare and the Bible in cultivated Victorian parlors. Confining himself to lyric poetry only, Palgrave exercised his editorial functions with both sense and sensibility; and while contemporary readers may find the critical standards implicit in the *Golden Treasury* somewhat limited (notably in indifference to the so-called metaphysical poets), they served as an arbiter of taste for which succeeding generations were rightly grateful.

The selections chosen for this album range chronologically from Wyatt's *They flee from me* to Matthew Arnold's *Dover Beach* and vary in mood from Lyly's gay little *Cupid and Campaspe* to Coleridge's troubled *Kubla Khan* and excerpts from Tennyson's meditative *In Memoriam*. The poets most heavily represented are Shakespeare, with a dozen or so songs and sonnets; Milton, with *On his Blindness* and both *L'Allegro* and *Il Penseroso*;

Keats; and Wordsworth. Much of this material is, of course, easily available on other records (including some in Caedmon's own catalogue). Why then could there not have been a more enterprising choice of less accessible works from Palgrave's bounty?

One questions the principle of selection here in particular because the readings for the most part do not lend any great distinction or freshness to the poems themselves. Eric Portman brings a healthy robustness to the poems he has been assigned; but one wearies, especially through the course of two discs, of the sad solemnity with which John Neville invests even such laughing trifles as Herrick's *Gather ye rose-buds* and Marlowe's *Passionate Shepherd*—and Claire Bloom's dramatic urgency rather overwhelms such lyrics as Wordsworth's simple *Daffodils* and Shakespeare's *Lover and his Lass*. J.C.

JOHN MILLINGTON SYNGE: *Riders to the Sea; In the Shadow of the Glen*

A Radio Eireann Players' Production. SPOKEN ARTS 743. 12-in. \$5.95.

In 1903 the Abbey Theatre produced *In the Shadow of the Glen* and in the next year, *Riders to the Sea*. In both of these one-act plays Synge projects his poetic vision of the Irish people in language of vibrant lyricism. It is a pleasure to report that, largely owing to their wonderful naturalness of interpretation, the Radio Eireann Players' production is an outstanding recording.

Riders to the Sea is, in a sense, a portrayal of the primitive fishing people in the remote hamlets of the Aran Islands; yet it is also a deeply lyrical evocation of the pitiless sea inexorably taking its toll of human life. The tragic mood is dramatized in the stark pathos of Old Maurya, the mother, who speaks in a terrifying calm as she laments over the dead body of her son: "They're all gone now, and there isn't anything more the sea can do to me." The listener's imagination is stirred by an epic of a people struggling against the implacable forces of nature.

In *In the Shadow of the Glen* one senses the influence of Mactertineck and the symbolist poets. Synge felt that poetry had gone too far in its pursuit of abstraction and that the realities of life were dealt with only in "joyless and pallid words." His own words are far from joyless and pallid. As I listened to this recording, I was reminded of his Preface to *The Playboy of the Western World*: "In a good play every speech should be as fully flavored as a nut or an apple, and such speeches cannot be written by anyone who works among people who have shut their lips on poetry. In Ireland, we have a popular imagination that is fiery and magnificent, and tender. . . ." Out of this imagination and what Yeats called Synge's "passionate mind" came these unforgettable masterpieces not only of Irish theater but of world drama. G. B. DOWELL

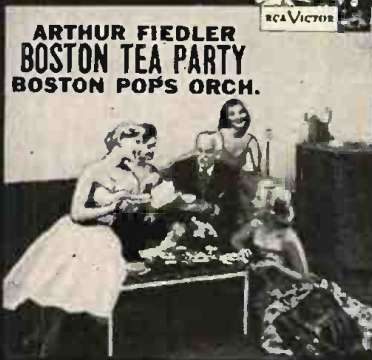
Continued on page 56

HIGH FIDELITY MAGAZINE

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Here at Home

"Dance and Stay Young." David Carroll's Orchestra. Mercury MG 20351. \$3.98.

This is a zestful orchestra, that snatches attention and holds it with energetic arrangements of *Don't Get Around Much Any More* or *It's All Right with Me*. When pauses are worked into arrangements, they are dramatically effective, without spoiling the beat.

"Decca on Parade, Dance Time in Hi-Fi." Decca DL 8688, 8691, 8692, 8694, 8698, 8700. \$3.98 each.

Here is a wonderful grab bag of dance music for all tastes, six records thick, in a sturdy album. The collection ranges from the sophisticated style of Howard Lanin to the Mexican manner of Roberto del Gado. You can have anything from fox trot to jarabe. Between the extremes are the lively ballroom arrangements of Roger King Mozian, the rock 'n' roll of Bill Haley and His Comets, the cha-cha-cha of Willie Martioez, the North American rhythms of Werner Muller. A portent that dance music may be making a big comeback.

"Stan Freeman and His Quartet Play *Oh Captain!*" Columbia CL 1126. \$3.98.

Stan Freeman has long enjoyed a solid reputation as a jazz and pop pianist. Here he shows why. Working with mediocre Broadway tunes, his energy and imagination give them new animation. He takes off on fanciful flights in *I've Been There* and gives to *Life Does a Man a Favor* a poignancy and sophistication the original cast recording does not have.

"Merry Andrew." Recording from the sound track of the film. Capitol T 1016. \$3.98.

Here is the ebullient Danny Kaye, an irresistible delight for young and old as he frisks through Saul Chaplin's music and Johnny Mercer's lyrics as adapted and conducted by Nelson Riddle. He is a buffoon in *The Pipes of Pan*; a Colonel Blimp for *Chin Up, Stout Fella*; a master of tricky lyrics in *Everything Is Tickety Boo*. Side 2 contains rousing circus songs arranged for drum and bugle corps by Billy May.

"Say, Darling." Original Cast Recording. RCA Victor LOC 1045. \$4.98.

This is one of the best recorded shows from Broadway since *My Fair Lady*. Clever, vivacious, well performed, its music ranges from spoof to ballad. I particularly relished the lyrics Betty Comden and Adolph Green turned out for Jule Styne's music of *It's Doom* and *The Husking Bee*, the former a gibe at songs about "FATE" and the latter a clever tease of bucolic tunes. It was no shock to learn that Vivian Blaine and David Wayne could pour on the mirth with style, but the big surprise was the first-class Broadway singing of Johnny Desmond. Sid Ramin also deserves particular praise for arranging for full orchestra the music performed on the stage by a couple of pianos. The record liner should have given more background for each song though, since this is a musical about the writing of a musical; and a show within a show is difficult to follow for those who haven't seen it.

"Singin' Down Broadway." Jo Stafford. Columbia CL 1124. \$3.98.

Jo Stafford's sense of the "beat" and her determination to give a "performance" have kept her among top record singers for a long time. Here, with Paul Weston and his orchestra in excellent shape, she has turned out another fine record. Where her dramatic treatment is a little weak, as in *Love for Sale*, the orchestra compensates with good brass. But Miss Stafford needs little help when her strong vocal control and good sense go to work on songs such as *Anything Goes*, *How High the Moon*, or *I Got It Bad*.

"Sound Ideas." Les and Larry Elgart's Orchestra. Columbia CL 1123. \$3.98.

Generally, it is enough for a dance orchestra to play a song melodically and rhythmically. Les and Larry Elgart, good musicians with a flair for getting the most out of a good song, do more. In *Lazy Afternoon*, for example, they capture the sensuous loveliness of this song as effectively as if they were conducting a first-class theater orchestra.

"This Is Sinatra, Vol. 2." Frank Sinatra. Capitol W 982. \$4.98.

With Nelson Riddle's usual expert conducting and arranging, Frank Sinatra again proffers masterful evidence to show why he towers over most of today's pop singers. He even can dominate that current plague—the background chorus.

Sinatra takes over a song with his first notes, as in *Hey Jealous Lover*, and drives the words fast home. He is equally *simpatico* with *Everybody Loves Somebody* and a sad ballad such as *You Forget All the Words*. Somebody should write some more songs, though; a few of the numbers here are a bit below Sinatra standard.

Foreign Flavor

"A Continental Cocktail." Liane with the Bohème Bar Trio. Vanguard VRS 9020. \$4.98.

The tireless Liane and her cohorts of the Bohème Bar return with a collection of European hits in a handful of languages. Liane is, as ever, cool and sophisticated; and even after a half-dozen such discs one is impressed anew by her artistry and linguistic gifts. Clean, intimate sound. Recommended (with the caution that the record hand labeled *Madrid* is actually *Polka*, and vice versa).

"Cugat Cavalcade." Xavier Cugat and his Orchestra. Columbia CL 1094. \$3.98.

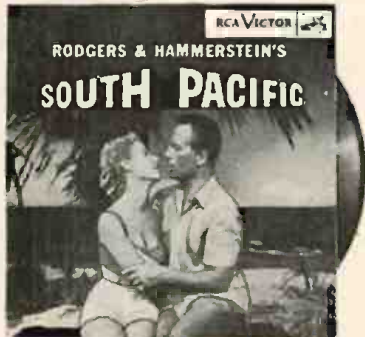
The Old Master of the Latin Beat continues in the same role. His rhythmic, syrup-smooth readings of *Brazil*, *Bésame Mucho*, and other south-of-the-border hits are encores; all have passed beneath the Cugat baton (and the Scully lathe) before. His fans, however, should welcome these reprises in sumptuous high-fidelity sound.

"Kathleen Ferrier Sings English Songs and Folk Songs." Kathleen Ferrier, contralto; Phyllis Spurr, piano. London 5411. \$4.98.

A reissue of material previously available on two 10-inch discs, also under the London label. The late great contralto possessed a deep affection for the traditional songs of the British Isles. Here her magnificent voice imparts a rich glow to a recital of Northumbrian and Irish ballads intermingled with Elizabethan selections such as *Drink To Me Only* and *Over The Mountains*. Miss Ferrier's concert treatments, of course, are a far cry from the village green; still, no one has ever infused more tenderness into *My Bonnie Lad* or more sheer loveliness into the rarely heard *I Will Walk With My Love*.

Continued on page 58

BY ANY TEST ...THE SOUND IS BEST ON RCA VICTOR ALBUMS



The Original Soundtrack album of the movie hit of the year in hi-fi! Enjoy it on L.P., in the 45 Economy Package, on stereo tape, or in the deluxe L.P. album. LOC-1032.



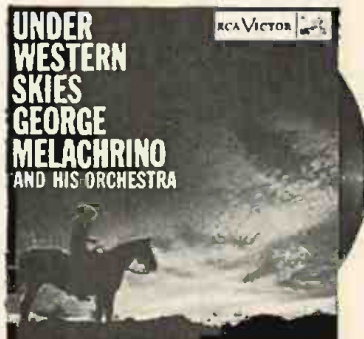
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What a combination! The lilting melodies of two great Rodgers & Hammerstein musicals plus the sophisticated piano interpretations of George Feyer. LPM-1731.



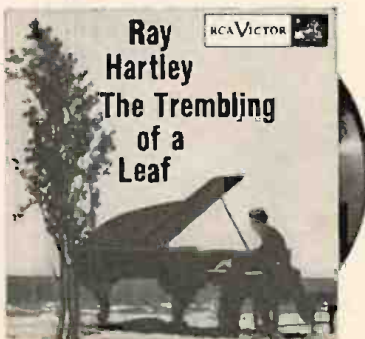
The famous organ that's the pride of Minneapolis, played by Leonard Leigh. Hear 24 tunes of the Roaring Twenties, including Valencia, Am I Blue, Hallelujah. LPM-1665.



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RCA VICTOR
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The sound shows its age, but is wholly adequate.

"My Buenos Aires." Terig Tucci and his Tango Orchestra. RCA Victor. LPM 1593. \$3.98.

Buenos Aires-born Terig Tucci knows his musical way around the city, as evidenced by this lushly played, lushly recorded album. Happily, he has chosen to play tangos somewhat more *recherché*—but no less tuneful—than staples like *La Cumparsita* and *Jalousie*. And, also happily, you don't have to be a *porteño* to enjoy them.

"Patachou in Arthur Lesser's International Soirée." Patachou, soprano; Jo Basile, his Accordion and Orchestra. Audio Fidelity AFLP 1881. \$5.95.

Patachou's credentials—a voice that projects well, admirable diction, an easy command of her material—place her in the first rank of French *chanteuses*. On the whole, she sparkles in these selections from *International Soirée*; but her spoken introductions to the French songs are just too, too *mignonne*. She also involves herself in an unfortunate bout with *I'm in Love with a Wonderful Guy*. Yet her ingratiating way with a Gallic ballad can redeem almost anything. Audio Fidelity's sound is startlingly realistic.

"Serenata Andaluza." Sabicas, Diego Castellon, guitars; Enrique Montoya, singer; Goyo Reyes, dancer. Montilla FM 117. \$4.98.

Montilla has here assembled a quartet of top-flight flamencos. At their head is the brilliant guitarist, Sabicas, once again displaying breathtaking virtuosity. A particularly striking showpiece for his technique is *Ecos de Semana Santa*, a fantasy for solo guitar that conveys all the gloomy gypsy splendor of Seville's Holy Week processions. Also noteworthy is the polished singing of Montoya and, in *La Faruca*, the pure, tightly controlled dancing of Goyo Reyes. Excellent reproduction, with every sonic detail in clear relief.

"Sorrento." Richard Tucker, tenor; Columbia Concert Orchestra, Alfredo Antonini, cond. Columbia ML 5258. \$3.98. Put this flawlessly engineered album at the top of your shopping list. In the current deluge of Neapolitan recitals, it stands out like a beacon. The songs—*O Sole Mio*, *Dicitencello Vuie*, etc.—are emotional extravaganzas and Tucker's clear, trumpetlike tenor caresses every note, every syllable. The orchestral accompaniments are somewhat insipid; but this is a vocalist's show and Tucker runs away with it.

"A Touch of Tyrol." Epic LN 3450. \$3.98.

Lambent sound frames a sun-shot portrait of the Tyrol: yodelers; stomping *schuhplattler*; tender, vaguely nostalgic love songs that always sound as though you are hearing them in the mountains on a clear morning. The unnamed but highly gifted artists are overwhelmingly authentic. The whole thing is very Tyrolean, very evocative, and almost as much fun as a long *schuss* down Zugspitze or Wildspitze.

FI MAN'S FANCY

by Philip C. Geraci

"Bagpipes and Drums." 9th Regiment Pipe Band. Audio Fidelity AFLP 1857. \$5.95.

Bagpipes are about as indigenous to America as hula skirts; and although there are very competent performing groups on the American scene, none can quite match the skill and vivacity of the real MacCoy. The 9th Regiment Pipe Band performs satisfactorily enough, but the genuine Highland gusto is sadly absent. Sonically, the recording is a joy; crisp and reverberant.

"Clair de Lune." The Philadelphia Piano Orchestra, Carle Knisley, cond. Epic LN 3435. \$3.98.

Dr. Knisley's "orchestra" is comprised of eight young ladies playing five Baldwin pianos. Their program includes both concert music (*Clair de Lune*, *Warsaw Concerto*) and lighter favorites (*Dark Eyes*, *Smoke Gets in your Eyes*). The thunder and chord-crashing sonic bursts one might expect when music styled for a single piano is performed by five such instruments and eighty fingers is absent. On the contrary the overall tone is gentle; and the recording, though five pianos require more distant miking techniques, is very acceptable.

"España," Vol. 9. Orquesta de Camera de Madrid, Ataúlfo Argenta, cond. London LL 1740. \$3.98.

"España," Vol. 10. Gran Orquesta Sinfonica, Ataúlfo Argenta, cond. London LL 1769. \$3.98.

Here are short pieces for orchestra by a number of Spanish composers, consummated in superlative *fi* by the late Ataúlfo Argenta and two orchestras which sound as if they are two orchestras. London has lavished by far the better sound on Volume 10; and if a choice must be made (after all, there are ten of these things), it should rest with the latter. The music itself is inconsequential; if you relish this sort of travelogue, you won't particularly care. It makes for pleasant listening.

"Giant Wurlitzer Pipe Organ." Vol. 3. Leon Berry. Audio Fidelity AFLP 1844. \$5.95.

Berry's basement pipe organ is probably world famous, at least in *fi*-man circles, by now, and its myriad tinkles, snaps, groans, swishes, rumbles, and crashes seem to thrive with age. Berry plays his basement instrument with as much gusto and insistent-beat enthusiasm as ever. *Tavern in the Town*, *Dixie*, *Washington Post March*, and *Roman Guitar Tango* display to the nth degree the versatility of the Wurlitzer wizard and the monster that snores downstairs.

"London Microgroove Frequency Test Record." London 5343. \$4.98.

This is a frequency test record designed for analyzing your pickup cartridge and arm and, to some extent, your speaker

system. Side 1 is cut to the RIAA characteristic, with twenty-five steady-tone frequencies extending from thirty cycles per second to 18,000 cps. Side 2 is virtually the same, but the tones sweep slowly down in frequency, with breaks at a number of check points.

The back of the jacket lists the amount of equalization for each frequency; and if your equalizer is slightly in error, compensation can easily be made for it in testing the pickup.

By ear or by instrument, an ideal pickup should reproduce each frequency with equal intensity. If it doesn't, you have the alternative of junking either the pickup or the test record.

"Pop Pipe Organ in Hi-Fi." RCA Camden CAL 414. \$1.98.

Despite a modest price tag, this record of Guy Melendy at the pipe organ can hold its own beside many of the recent crop of organs in hi-fi. Unfortunately, the jacket gives no information regarding artist or instrument. Though the record does not feature latter-day super- and sub-sonics, it will fill the bill nicely when the call is out for smooth background organ.

"Pops Caviar." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2202. \$4.98.

Four Russian pieces, three by Borodin (*In the Steppes of Central Asia*, *Prince Igor Overture* and *Polovtsian Dances*) and one by Rimsky-Korsakov (*Russian Easter Overture*) comprise this caviar fete by the Boston Pops. The recording is nicely hall-flavored, and the distortion (although it's there) is held to moderate limits.

"Rippling Rhythm in Hi-Fi." Shep Fields and his Orchestra. Golden Crest CR 3037. \$4.98.

Golden Crest, its tradition growing, has fashioned a beautifully balanced, magnificently clean recording of the "rippling rhythm" aggregation. Fields does his favorites (*Me and My Shadow*, *Tip Toe Through the Tulips*, and the like) in unchanging style. The recording is somewhat dead, which only serves to enhance the intimacy of Fields, his band, and his soda straws.

"Sound Adventure." Percussion Ensemble, Paul Price, cond. Period SPL 743. \$4.98.

Here's a record with everything the demanding *fi*-fancier could want—super dynamics, glistening groove surfaces, infinite response (the drums grumble and the triangles sparkle effervescently), and purely imaginary distortion. In short: it's sky-high *fi*.

Compositions by Malloy Miller, Michael Colgrass, Gerald Strang, Lou Harrison, and Warren Benson are built around suspended cymbals, four-pedal timpani, toy drums, high tom-toms and deep tom-toms. Little that can be beaten, rattled, or squeezed escapes. The result, far from being cacophonous, is interesting, catchy, and at times faintly melodic, if in a somewhat woodpeckerish way. For the *fi* fancier: a delightful disc with which to detranquelize guests and dispense Audio Awe.

THE BEST OF JAZZ

by John S. Wilson

MANNY ALBAM: *The Jazz Greats of Our Time, Vol. 2*
CORAL 57142. \$3.98.

A group of topflight West Coast jazzmen (Harry Edison, Richie Kamuca, Shelly Manne, Lou Levy, Red Mitchell, Herb Geller are among them) here are given meatier, more imaginative arrangements by Albam than they usually see and they respond with apparent pleasure. Levy, in particular, shows happy evidence of a return to the relaxation and warmth that have been missing from his recent work, while Geller adds needed form to the heart that he customarily pours into his alto saxophone.

LA VERN BAKER: *Sings Bessie Smith*
ATLANTIC 1281. \$4.98.

A late arrival in the current Bessie Smith revival, La Vern Baker is a big-voiced, emotional blues singer who is more suited to handle Bessie's repertory than the other latter-day Smiths. There is a hard-charging vitality in her voice that is much like Bessie's and, since the blues is her normal métier, she does not have to try to imitate her great progenitor. She simply leans back and lets it come out her own way. Sometimes she allows mannerisms to mislead her (*Nobody Knows You*), but she is usually both right and exciting. In fact, her *Baby Doll* is just about the best blues vocal since Bessie's day. She has a fine group of musicians back of her, particularly apropos work coming from Buck Clayton and Vic Dickenson.

BURT BALES: *Jazz from the San Francisco Waterfront*
ABC-PARAMOUNT 181. \$3.98.

These are recordings of a concert played by Bales, a pianistic descendant of Jelly Roll Morton, and Marty Marsala's band. The two normally play in neighboring night clubs in San Francisco. Their unfamiliarity with each other is reflected in the uncertainty with which they move through these numbers, all Dixie standards, until they reach the solo spots of Vince Cattolica, a blind clarinetist who plays with the flaming fury of the young Chicagoans of the Twenties, although his style is not at all emulative. He is an immensely exciting jazzman who pulls the rest of the group along with such force that everything seems to fall into proper place almost automatically. He gets able assistance from Skippy Morr, a big, brawny trombonist, and occasionally from Bales and Marsala, who can play an attractively ripe horn. But it is Cattolica who fires and dominates the disc in a way that marks him as a jazz personality of impressive strength.

SIDNEY BECHET: *The Fabulous Sidney Bechet*

BLUE NOTE 1207. \$4.98.

SIDNEY BECHET: *Has Young Ideas*
WORLD PACIFIC PJ 1236. \$4.98.

Bechet's soprano saxophone sweeps and flows like a torrent through both these discs. One side of Blue Note 1207, recorded in 1951, draws on the Dixieland repertory and is studded with strong, striding piano by the late Don Kirkpatrick, but Sidney De Paris (trumpet) and Jimmy Archey (trombone) are largely wasted. The reverse—swing-oriented pieces made in 1953 with Archey and Jonah Jones—is a bright, incisive collection with delightfully crisp trumpet by Jones. World Pacific PJ 1236, recorded in France, might have been a provocative meeting between Bechet and the modern pianist, Martial Solal, but Bechet's strong, florid attack on a program

of ballads all but obscures the usually assertive Solal.

ART BLAKEY'S JAZZ MESSENGERS:
With Thelonious Monk
ATLANTIC 1278. \$4.98.

Monk and Blakey are two of the saltiest, most undeviatingly individualistic performers in current jazz. It is too bad that their reunion has taken place within the framework of Blakey's blatant Jazz Messengers, where their invigorating flights and crafty sparring are constantly interrupted by the earthbound trumpet of Bill Hardman and Johnny Griffin's merely adequate tenor saxophone. But those moments when Monk and Blakey are rubbing caustically against each other give off a glowing jazz heat. Five of the six selections are Monk compositions.

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BOBBY BYRNE AND THE STAR ALUMNI ORCHESTRAS: *The Great Song Hits of the Glenn Miller and Tommy Dorsey Orchestras*

GRAND AWARD 33-366. \$3.98.

Cleanly played approximations of some of the best known Miller and T. Dorsey hits by men who helped create the originals (Bobby Hackett and Tex Beneke are on the Millers, Charlie Shavers and Johnny Mince on the Dorseys). The jazz solos on the Miller numbers are much better than the Miller band could produce and the recording is fuller than that of the original discs.

TEDDY CHARLES: *Word from Bird*

ATLANTIC 1274. \$4.98.

Charles is heard here in a quartet in which his vibraphone coasts blithely on the driving momentum set up by bassist Charlie Mingus and drummer Ed Shaughnessy, and in a ten-piece group which is also spurred brilliantly by Shaughnessy. Major interest lies in the title piece, a Charles original played by the so-called "tentet," which, after wading through an overly contrived start, becomes a swinging, straightforward evolution that seems to barrel along on its own steam. Charles has framed excellent solos by Art Farmer, trumpet, Robert Newman, tenor saxophone, and himself in richly textured ensembles that provide more body and direction than normally heard in current jazz writing.

BENNY GOLSON SEXTET: *The Modern Touch*

RIVERSIDE 12-256. \$4.98.

Golson is one of the very few modern jazzmen who has shown himself capable of striking and memorable melodic creation (Thelonious Monk, Horace Silver, and John Lewis are practically his only peers in this field). At least one of his three originals on this disc (*Out of the Past*) can be ranked with his best works, but this collection is of even more interest for the view it gives of Golson as a performer. His tenor saxophone has much of the soft, warm tone of Lucky Thompson and Bobby Jaspar, and his lithe, elastic lines are sprinkled with lifting quirks and stabs which create an intense feeling of movement. His sextet includes Kenny Dorham, who plays with more point within the framework of Golson's arrangements than he does in the unrestrained vistas of his own current Riverside LP.

CARL HALEN'S GIN BOTTLE SEVEN: *Whoopie Makers' Jazz*

RIVERSIDE 12-261. \$4.98.

An improved, though erratic, Gin Bottle Seven is heard on this disc. The main point of improvement is the use of Jim Campbell on bass saxophone. In his solos he frequently drills some life into an otherwise mechanical performance and his saxophone gives the ensembles a lighter, leaner texture than the customary tuba would. But it is Halen who seems to be the deciding factor in the quality of a

GBS performance. When he is playing his cornet with hot, full-bodied zest (*Once in a While*, for instance), he sets a pace that leads the hand away from most of the usual curses of revivalism. Pianist Matt Fuchs attempts a couple of Jelly Roll Morton solos that have the proper outlines but little heart.

BILL HARRIS AND FRIENDS

FANTASY 3263. \$3.98.

An odd assortment here: An excellent sample of a rare commodity in jazz—deadpan comedy (*Just One More Chance*), a romping uptempo attack on *Crazy Rhythm* in which Harris projects an itchy excitement and tenor saxophonist Ben Webster prods and jabs with furious abandon, and a pleasantly bouncing piano version of *I'm Getting Sentimental Over You* by Jimmy Rowles are offset by a group of slow ballads on which Harris gasps his way toward imminent expiration and Webster swishes along with fuzzy breathiness. On balance, the entertaining outweighs the tedious.

ART HODES AND HIS GROUP: *Mostly Blues*

AUDIOPHILE AP 54. \$5.98.

Close-up, intimate performances by a quietly intense little group driven by Mart Grosz's Reinhardt-like guitar. Hodes varies between the easy, gentle mulling that is his best vein and some well-executed essays into the hard brilliance of the Earl Hines style. Clarinetist Eddie Burleton has a hard time trying to keep up.

DICK HYMAN TRIO: *Gigi*

M-G-M 3642. \$3.98.

Hyman, who can play in almost any jazz piano style (and numerous nonjazz styles as well), rings many of the changes on his versatility to produce a version of the Lerner-Loewe film score that is both interestingly varied and easily identifiable.

JAZZ GIANTS '58

VENUE 8248. \$4.98.

This year's giants are Stan Getz, Gerry Mulligan, Louis Bellson, and the Oscar Peterson trio. Mulligan is the dominant figure, setting an interestingly leathery tone and seeming to draw Getz into a darker style than he usually affects. The performances are capable but, with one exception, scarcely gigantic. That exception is a light and airy version of *When Your Lover Has Gone* to which all the giants contribute in a blithe and free-wheeling manner.

JAZZ IN THE CLASSROOM

BERKLEE 1. \$3.95.

This collection of compositions, arrangements, and performances by students (and one instructor) of the Berklee School in Boston might well give profes-

Continued on page 62

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sionals in all three categories pause. Certainly from the point of view of arrangement (mostly for big band), there is more imagination and resourcefulness here than one ordinarily finds in the work of professional arrangers these days. The themes the students have created are, by and large, pleasant and serviceable while the performances are impressively assertive and assured, marred only rarely by a flagrant gaff. It is an extremely creditable disc, adventurous without falling into ostentatious radicalism.

CLIFF JORDAN: *Cliff Craft*
BLUE NOTE 1582. \$4.98.

Pianist Sonny Clark, playing it close to

the blues through this disc, makes it tough for the other front line men—Jordan, tenor saxophone, and Art Farmer, trumpet. Farmer's solos are usually nicely organized but vary in momentum. Jordan's generally bitter tone softens pleasantly in a relatively lush version of *Sophisticated Lady* and even his customary hard-lined efforts are accented more sensitively than this type of saxophone playing normally is. But Clark is the speaker of this house.

KATHARINE HANDY LEWIS: *W. C. Handy Blues*
FOLKWAYS FG 3540. \$5.95.

There is something beyond mere musical

interest in hearing the songs of W. C. Handy sung by his daughter, for she was close to their creation and sometimes was the first person to sing them. On these recordings, made a decade ago but never before released, she gives signs of tension in the tight, sharp manner in which she begins some of the songs, a tension that melts away as she goes along and becomes involved in the familiar tunes. Her voice is light and expressive (not the dark voice often associated with blues singing), but there is a touch of a legitimate quality in it that is not entirely suited to the blues. This, however, is a matter of minor concern for her accompanist is James P. Johnson, in magnificent form. He seems to pick her up and carry her along on the crest of his strong, propulsive playing. I doubt if there is a better recorded example of Johnson's work as an accompanist. One side of the disc is devoted to three blues developments by Johnson, the first of which is particularly moving.

HAL MCKUSICK QUINTET: *Triple Exposure*
PRESTIGE 7135. \$4.98.

McKusick leads a good group (including Billy Byers' tweedy trombone and the rashly exultant piano of Eddie Costa) through a fairly interesting program which could have been greatly improved if the more routine solos had been edited down. McKusick plays his customary evenly accented, mincing alto saxophone; but he is much more impressive when he switches to clarinet. He provides an interesting contrast to Jimmy Giuffrè's work on that instrument by concentrating on the lower register with a full, well-articulated tone which helps to give his playing a variety and range that Giuffrè's so notably lacks.

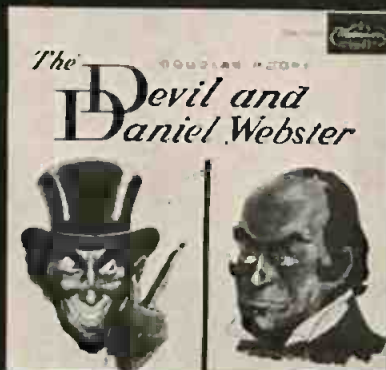
THE MODERN JAZZ QUARTET: *One Never Knows*
ATLANTIC 1284. \$4.98.

The score of a French film, *No Sun in Venice*, written by the Modern Jazz Quartet's leader and pianist, John Lewis, is the source of all the selections on this disc. They are, for the most part, typical of Lewis' writing for the Quartet—melodic, fugue fringed, and often seemingly on the verge of withdrawing completely from jazz. The most interesting aspect of these performances is the evidence they offer that the group feeling of the Quartet is continuing to grow. It is by now, this disc suggests, one of the most sensitively close-knit groups that has ever played jazz.

BREW MOORE
FANTASY 3264. \$3.98.

Moore, a true follower of Lester Young's soft, floating early style on tenor saxophone, teams up with a hard-toned tenor, Harold Wylie, in a manner that seems to be mutually inspiring, especially in a light swinger straight out of Basie, *Edison's Lamp*, and an infectious resurrec-

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tion of the old jump band style, *Pat's Batch*. There's also an unusual blues which manages to be both low-down and gentle, played by a different group in which vibraphonist Cal Tjader shines brilliantly.

TOMMY POTTER: *Hard Funk*
EAST-WEST 4001. \$4.98.

Six selections by a sextet—half Swedish, half American—result in three routine performances and three which reveal that there is nothing wrong with hard hop that a little skill and direction can't fix. The key man appears to be tenor saxophonist Woody Birch who is present on the three noteworthy numbers. He rides through his solos like a steel-plated hanshee, but this does not cause him to lose sight of tone or form. Largely because of Birch and drummer Joe Harris, these selections achieve a roaring momentum that carries trombonist Ake Persson and trumpeter Rolf Ericson to heights they do not approach on the remaining three numbers.

MAX ROACH PLUS FOUR: *On the Chicago Scene*
EMARCY 36132. \$3.98.

This is a serviceable introduction to two young musicians of obvious potential—Booker Little, a nineteen-year-old trumpet player who can roar through a fast series of figures with amazing aplomb and produce a fat, assertive tone on a ballad; and George Coleman who plays long, flowing, warm-toned lines on tenor saxophone. In absolute terms, however, the disc is simply one more demonstration of hard hop calisthenics.

JORGEN RYG QUARTET
EMARCY 36099. \$3.98.

This is a Danish group led by a strong-voiced, aggressive trumpeter whose flowing, logical lines have something of Bobby Hackett's controlled push and tone even though his ideas lean more to the modern school. And since Ryg has an eminently swinging pianist in Jorgen Lausen, the Quartet almost always swings brightly. However, the group might have more staying power if there were another horn to provide a contrasting soft texture to Ryg's hard trumpet.

THE GEORGE SHEARING QUINTET WITH DAKOTA STATON: *In the Night*
CAPITOL T 1003. \$3.98.

After a series of records on which he has been buried under various kinds of suffocating gimmicks, Shearing has finally been given an adequate jazz airing by Capitol. The group he heads on this disc (which includes Emil Richards, vibes, and Toots Thielemans, guitar) swings loosely and easily, and Shearing himself plays with surprising strength and spareness. However, the Quintet is given its freedom on only half of the selections.

The rest are turned over to Dakota Staton, a shrill, pushing singer in the Dinah Washington vein who goes with Shearing like vinegar on pound cake.

CLARK TERRY: *Duke With a Difference*
RIVERSIDE 12-246. \$4.98.

Terry, a trumpeter who plays like a less tentative, stronger-voiced Miles Davis, leads a group of Ellingtonians (Johnny Hodges, Paul Gonsalves, Tyree Glenn, Quentin Jackson, Britt Woodman, others) through some decidedly different versions of familiar Ellington tunes. They produce a sort of horn chamber jazz that completely revamps a piece like *Cottontail*, allowing Gonsalves to

take his normally frantic solo in a very relaxed manner. In this atmosphere, Gonsalves is far better than he usually is with Ellington, Terry is perkily whimsical, and Hodges, though mushily recorded, manages occasionally to move away from his long ingrained style. There are shallow moments when the pianoless rhythm section limps leadenly but over-all an interesting variant on a familiar theme.

JEAN "TOOTS" THIELEMANS: *Time Out for Toots*
DECCA 9204. \$3.98.

The harmonica is not a particularly ingratiating instrument and its useful range is fairly limited. Thielemans, a regular



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member of George Shearing's Quintet (with which he usually plays guitar), uses his harmonica judiciously on this disc to produce pleasant, lightly jazz-touched music.

DINAH WASHINGTON: *Sings Fats Waller*
EMArcy 36119. \$3.98.

Miss Washington is an outgoing, shouting singer who has something of Waller's feeling for irreverent bawdiness. She is best when she can rock along lustily without having to worry about holding a note, for on ballads she becomes shrill and wavering. Since the disc is almost evenly split between the two styles, Miss Washington moves in high gear only half the time.

WILLIE THE LION SMITH: *The Lion Roars*
Dot 3094. \$3.98.

The Legend of Willie the Lion Smith
GRAND AWARD 33-368. \$3.98.

On both discs, *The Lion*, a veteran of the Harlem rent parties of the early Twenties who had a lasting influence on Duke Ellington, reminisces, demonstrates the styles of several pianists, and plays some of his own tunes. *The Lion* has a windy memory and is apt to confuse name dropping with narration. He is apparently talking at random on the Grand Award disc but Leonard Feather interviews him on the Dot record, drawing from *The Lion* the interesting observations that jazz was started in the brickyards of Haverstraw, New York, and that ragtime originated at Proctor's Theatre in Newark, New Jersey. His recollections of his close friends, James P. Johnson and Fats Waller, are informative and sometimes amusing; but as a pianist *The Lion* is best when he avoids his friends and holds to his own style and his own compositions. There are good versions of his lovely *Echo of Spring* on both discs. Otherwise, the Dot concentrates on his own works (and gives him drum and bass accompaniment) while the Grand Award is made up of unaccompanied versions of such standards as *Ballin' the Jack*, *Darktown Strutters Ball*, and *St. Louis Blues*.

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by PHILIP L. MILLER

REISSUES OF VOCAL MUSIC

PART TWO

In the first installment of his discography, Mr. Miller dealt—in alphabetical order—with famous sopranos from Maria Barrientos to Maria Jeritza. Here he continues his ramble through the vocal golden age.

KURZ, SELMA (1875-1933)

A protégée of Gustav Mahler, who engaged her for the Vienna Opera in 1899, Kurz was a bright star in that institution long after her patron was dead. She was one of the few really first-rank singers of her time who never sang at the Metropolitan; and when finally she toured America, it was as a concert artist, late in her career. Over and beyond the requisite skill in florid song, what makes a great artist in her class is a personal quality of voice, a quality that lingers in the memory. This Selma Kurz had to a striking degree: her tones were as even and as soft in texture as the finest velvet. Her most celebrated accomplishment was her trill, unequalled even by Melba and Tetrizzini. Her numerous recordings cover a period from 1902 to 1925, and they are remarkably consistent in quality. With her there is no impressive development or change with the years; in her last discs (which were among the first electrical recordings) she is still the same gracious and charming singer we admire in the first, and much of the original freshness is still in the voice. Unfortunately, the 1925 electricals have not as yet been reissued.

Perhaps her most famous record is *Der Vogel im Walde*, a little song which she sings very freely, frankly as a vehicle, and in which we have the finest example of her trill, perfect and true, sustained twenty-five seconds. This is available on FRP 1. Kurz did not, however, always trill in the same way, as witness her *Lockruf* from *Die Königin von Saba*,

which appears both in her Scala recital and in a selection from Goldmark's opera (ET 0-473). High spots of the Scala collection are "*Saper vorreste*," with another magnificently even scale, the famous tour de force with two flutes from *L'Etoile du Nord*, and a dreamy melody from Bizet's *La Jolie Fille de Perth*, the last a demonstration of the difficult art of slow coloratura. We could do with more humor in Norina's cabaletta from *Don Pasquale*, and her *Bei Männern* with the generally admirable baritone Leopold Demuth somehow misses fire. Airs from *Lakmé* and *Die Zauberflöte* are recorded high in pitch. Eterna's *I Puritani* selection contains a splendid "*Qui la voce*"; a dazzling *Shadow Song* shows up both in the Scala recital and along with a selection from *L'Africaine*; the *Page Song* is a feature of Eterna's *Les Huguenots*. "*Saper vorreste*" is repeated on FRP 1. Selma Kurz will undoubtedly be represented in Angel's Great Recordings of the Century series.

—Selma Kurz Sings. SCALA 817. \$5.95.

LEHMANN, LILLI (1848-1929)

Lilli Lehmann was a vocal miracle, the like of which has not been witnessed in our time. Beginning her career in 1865 as a very light and high soprano, she took the first step to go beyond the coloratura repertoire at Bayreuth in 1875, where she created the roles of Woglinde, Helmwig, and the Forest Bird. By the time she came to America in 1885 she was known for her unusual versatility. She made her debut as Carmen, then proceeded to reveal her Wagnerian characterizations, which were in no small part responsible for the success of the music dramas in those years. Her repertory extended through Norma and Leonore to Aida and the Meyerbeer heroines. A favorite role was Violetta. With all this she was one of the great Lieder singers of her time. Her last Metropolitan season was 1898-99, but she continued to sing in Europe for a couple of decades more. In both breadth and depth hers was a peerless art, quite possibly the most

comprehensive of any singer within living memory.

The Lilli Lehmann records were made in 1905 and 1907, when she was approaching sixty. The quality of the voice may show some signs of age, especially in the lower register, and her one notable fault—the break between the chest and medium—is in evidence. But her coloratura is breathtakingly even and accurate, and her high tones have the glow of a flame.

Something over half of Lehmann's recordings are available in two Eterna recitals, seventeen numbers in all; fourteen are offered by Scala on one disc. Scala includes the *Fidelio* aria, missing from Eterna, but without the recitative, though she recorded it. And oddly, though "*Ah, fors' è lui*" is on Scala, it here lacks the very exciting "*Sempre libera*," which appears on the first Eterna disc without "*Ah, fors' è lui*." Otherwise everything on Scala is duplicated on Eterna. *Oh had I Jubal's lyre* (in German) must be the despair of many a conscientious soprano, so perfect is its rhythm, so even its flow. And the two arias from *Die Entführung* are incredibly brilliant. "*Or sai*," preceded by the recitative, has enormous weight and authority, though it frequently catches the singer in the break between registers. These are on Scala and the first Eterna recital. The second is highlighted by a duet from *Così fan tutte* with Lehmann's niece, Hedwig Helbig; Violetta's part in the big ensemble from the second act of *La Traviata*, and a couple of Lieder that give at least an inkling of her powers in this field. The *Joshua* air turns up again in Eterna's Handel program, and "*Ah, fors' è lui*" is included in FRP 4 and in Golden Era, in the latter mislabeled and rather poorly dubbed. FRP 1 has the "*Sempre libera*" only, and FRP 6 includes the *Robert le Diable* aria (in German) which also appears in the first Eterna recital as well as the Scala. Among these various dubbings preference must be given to Scala, which has taken more care to get the arias properly pitched. Though the sound of the Eterna is somewhat brighter and cleaner, a num-



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-Lilli Lehmann Sings. SCALA 826. \$5.95.

LEHMANN, LOTTE (1888-)

The memory of Lotte Lehmann's Lieder recitals is still so fresh that one does not think of her in the past tense. Yet her operatic debut took place as long ago as 1910. She was a well-established favorite in Europe before her 1933 American debut in Chicago as Sieglinde, which New York heard the following year. She sang at the Metropolitan, chiefly as the Marschallin, until 1946. Her Fidelio was equally celebrated, though she never sang it in New York.

Her recordings fall into three groups: acoustics, mostly little known to American collectors; early electrics made for Parlophone-Odeon; and the Victors and Columbias of the Thirties and Forties. As a kind of coda we have the historic recording of her farewell recital in Town Hall, New York, 16 February 1951, which falls beyond the limits of this list.

Two Decca operatic recitals representing the second period have been deleted; there is hope some of the material may

turn up again on the Angel label. A cross section of her Victor Lieder recordings may be had in an RCA Camden recital, labeled Vol. 1. Her first Victor issues, with Erno Balogh at the piano, contained some fine singing, but they were badly balanced as recordings. Three Brahms songs, two Wolf, and one each of Pfitzner, Beethoven, Marx, and Jensen, all belong to this group. They have been somewhat improved in transfer to LP, but the songs with Ulanowsky are consistently better. Lehmann was an impulsive singer, relying on the inspiration of the moment, not too conscientious about keeping up her working technique. She was at her best in the more sustained, intense songs. The Wolf *Peregrina 1*, despite some short phrasing, shows her at her best, and were it not for some sliding over the words at the climax, *Auch kleine Dinge* would be equally admirable. I care less for Lehmann's Brahms. Here one looks for a cleaner vocal line. *Botschaft* is overweighted, and *Mein Mädel hat einen Rosenmund* seems to me misread—surely this is a hearty but not a fussy song. The Columbia recordings of Schumann's *Dichterliebe* and *Frauenliebe und Leben*, with Bruno Walter at the piano, have been much praised, but they are badly recorded, in wretched balance. To my own ears Lehmann is too feminine an artist to sound appropriate in *Dichterliebe*.

Two classic operatic recordings are

The following records—all 12-inch discs unless otherwise specified—are referred to throughout the discography. Those enclosed in brackets have been deleted from the catalogue but may still be available through some record dealers.

- Bellini: *Norma* (excerpts). ETERNA ET 706. \$5.95.
- Bellini: *I Puritani* (excerpts). ETERNA ET 486. \$5.95.
- [Caruso: *An Anthology of His Art on Records*. RCA Victor LM 6127. Five 12-in. \$14.94.] Reissued on LM 6056. Two 12-in. \$9.96.
- Chaliapin Sings Again. AUDIO MASTERWORKS 1002. 10-in. \$4.00.
- [Critic's Choice: *Selections by Paul Hume*. RCA Victor LCT 1158. \$4.98.]
- Echoes of the Golden Age of Opera, No. 1. INTERNATIONAL RECORD COLLECTORS CLUB IRCC 7006. 10-in. \$3.98 plus postage (318 Reservoir Ave., Bridgeport 6, Conn.)*
- Echoes of the Golden Age of Opera, No. 2. INTERNATIONAL RECORD COLLECTORS CLUB IRCC 7004. \$5.95 plus postage.*
- Edison Originals. 10-in. (Thomas A. Edison, Inc., Voicewriter Division, West Orange, N. J.)*
- Famous Records of the Past, Nos. 1-5. 10-in. \$3.98 each (Jack Caidin, 2060 First Ave., New York, N. Y.)*
- Famous Records of the Past, Nos. 6-8. \$3.98 each.*
- Famous Voices of the Past, No. 1. Roccoco 1. 10-in. \$4.50. (Ross, Court*

- & Co., 2098 Yonge St., Toronto, Ont., Canada.)*
- Famous Voices of the Past, No. 4. Roccoco 4. \$5.95.*
- [*Fifty Years of Great Operatic Singing*. RCA Victor LCT 6701. Five 12-in. \$24.90.]
- Cluck: Arias. ETERNA ET 495. \$5.95.
- Golden Era of Opera. B & B 3. \$5.95.*
- Goldmark: *Die Königin von Saba* (excerpts). ETERNA ET 0-473. \$5.95.
- [*Great Artists at Their Best*. RCA CAMDEN CAL 346. \$1.98.]
- Handel: Arias. ETERNA ET 488. \$5.95.
- Meyerbeer: *L'Africaine* (excerpts). ETERNA ET 485. \$5.95.
- Meyerbeer: *Les Huguenots* (excerpts). ETERNA ET 458. \$5.95.
- Meyerbeer: *Les Huguenots* (excerpts). SCALA 833. \$5.95.
- Mozart: *Opera Recital*. ETERNA ET 479. \$5.95.
- Ponchielli: *La Gioconda* (excerpts). ETERNA ET 483. \$5.95.
- Souvenirs of Opera, No. 1. INTERNATIONAL RECORD COLLECTORS CLUB IRCC L 7011. 10-in. \$3.98 plus postage.*
- Strauss: *Der Rosenkavalier* (abridged). RCA Victor LVT 2002. \$4.98.
- Ten Sopranos—Ten Arias*. RCA Victor LM 1909. \$4.98.
- [Wagner: *Der fliegende Holländer* (excerpts). ETERNA ET 481. \$5.95.]
- Wagner: *Götterdämmerung* (excerpts). ETERNA ET 480. \$5.95.
- Wagner: *Lohengrin* (excerpts). ETERNA ET 472. \$5.95.
- Wagner: *Die Walküre* (Act I). RCA Victor LVT 1003. \$4.98.

still listed: the first act of *Die Walküre* and the abridged *Der Rosenkavalier*. Sieglinde and the Marschallin were Lehmann's greatest roles.

—*Lotte Lehmann Sings Lieder*. Vol. 1. RCA CAMDEN CAL 378. \$1.98.

—Schumann: *Dichterliebe; Frauenliebe und Leben*. COLUMBIA ML 4788. \$3.98.

LEIDER, FRIDA (1858—)

Leider was one of the incontestably great Wagnerian sopranos. Indeed, there were those who, when Flagstad was brought over to replace Leider at the Metropolitan in 1934, could sigh and with all admiration for the new queen lament that she was not the old. Leider was an exciting singer. You can hear in her records something of the vitality of the voice itself, but there was more. She had a commanding presence and a face that held your eyes. I suppose her features in anyone else might have seemed ordinary, yet she was a beautiful woman. It was Leider's misfortune to be caught between two wars, for she made her debut in 1915, and her American career was ended by the events leading up to the second holocaust.

Scala and Eterna each has a Leider recital, made up entirely of acoustic recordings. Of the six selections offered by Eterna, only two are missing from among the nine operatic scenes represented on Scala (with Beethoven's *Ah perfidioso* as a far from negligible nonoperatic encore). Other Scala highlights include a very clear and vital "O don fatale"; a German "Porgi amor" with a lovely vocal line, which happens to be the most forward recording in the set; and a "Dich, teure Halle" with a charged air about it. There is also a fine account of Brünnhilde's Appeal from the last act of *Die Walküre*. The *Liebestod*, included in both sets, is taken too fast for comfort. The last half of the *Siegfried* duet, with Fritz Soot, is included in Eterna, and for some reason the two sections are given in reverse order on Scala. A German "Or sai" from *Don Giovanni*, also presented on both programs, would be more valuable were it not for the later electrical Italian performance in *Fifty Years*. Eterna's *Götterdämmerung* selection brings us a splendid Immolation Scene, electrically recorded. The tempo may have been affected by the time limits of those days, but the singing is supreme. By no means least important is Leider's "Ah, si la libertà" from *Armide*, in which the flowing lines are incomparably drawn. This may be found in Eterna's Gluck program.

Though she was known in New York exclusively as a Wagnerian soprano, these recordings will give some idea of Leider's versatility. In Germany she was recognized as one of the foremost Verdi singers, and there were few schools upon which she did not touch. There is said to be a Leider release contemplated for Great Recordings of the Century.

—*Frida Leider Operatic Recital*. ETERNA 0-477. \$5.95.

—*Frida Leider Sings*. SCALA 835. \$5.95.

MELBA, DAME NELLIE (1858-1931)

Unlike most singers Melba did not burst upon the musical world in early youth, but was a married woman, past twenty, before she began her studies locally in her native Melbourne. At twenty-seven she gave a concert in London, thereby convincing herself that she was not ready. Only then did she seek out the great Marchesi, who in a year prepared her for her operatic debut. Her triumphant international career closed at Covent Garden June 8, 1926, when she was sixty-seven. Melba had only one real failure in her long musical life, her attempt to sing the *Siegfried* Brünnhilde at the Metropolitan in 1896. This cost her a season of singing and taught her to limit her ambitions to her own field.

Her earliest commercial discs were made in 1904, her last at the time of her retirement. At first a reluctant recorder, she developed a great interest and conscientiousness in the special art, and did a goodly number of her selections several times over. The 1904 engagement was made with Landon Ronald at the piano; Rococo has given us a recital made up from that first list. Her singing is fresher in tone than in later takes, though of course the recordings are often weak and noisy. The lesson to be learned from the program as a whole is that so much can be expressed by purely vocal means. She did not need to stoop to the type of emotionalism so common among Italian singers, and she rarely did so. Of course the old recording could not do full justice to her voice, and in those days there were no extravocal devices to make up the loss. On the other hand, her diction was generally fine, and she obviously felt the sense of what she sang—note her "Si mes vers." Some of her best effects were made by sheerly passionless, or call it cold, singing. To me the loveliest moment on the program is the Tosti *Mattinata*, apparently the first record she made. For dazzling coloratura we have the Lucia Mad Scene and Handel's "Sweet bird," both performances given additional interest, though the sponsors do not tell us this, by the flute obbligato of the later famous conductor, Philippe Gaubert. To my mind this is the best Mad Scene she made; and the Handel, which, as John Freestone points out in his notes, is mostly cadenza, is more spectacular than the 1910 replacement. Another gem is the early (and cut) version of Tosti's *Good-bye*, though I think even more was done for the song on Emma Eames's recording. A splendid example of the Melba trill is to be found in the early "Caro nome."

Fifty Years contains two examples of Melba's singing, the 1907 *La Bohème* duet with Caruso and the 1910 cut version of the *Hamlet* Mad Scene. The former is a somewhat staid performance, but has been universally admired as tonally ravishing, with a rapturous high C at the end. The latter has been pointed out as one of the poor things in the elaborate five-disc anthology, but the original 78-rpm record is brilliant, and I think very exciting; this is simply a case of unsuccessful dubbing. Something, very

decidedly, is added to our impressions of Melba by the two discs of *Echoes*. The fragment from *Les Huguenots* on the first is quite electrifying. Here is Melba in action, doing what she never could in the acoustic recording studio. There is reason to hope that this will be supplemented by a release of her farewell-performance recordings taken in Covent Garden in 1926. The vital spark was still there.

—*Famous Voices of the Past: Nellie Melba*. ROCOCO 5. \$5.95.

MUZIO, CLAUDIA (1889-1936)

Muzio grew up in the opera house; her father was a stage director at Covent Garden and the Metropolitan. She made her debut in Arezzo in 1910, and came to the Metropolitan in 1916. New York and Chicago knew her well for the next two decades. Hers was the true *lyrico spinto* voice and the temperament needed for such roles as Tosca, Fiora, Violetta, Maddalena, Aida, Manon Lescaut, and the rest. The tenor Lauri-Volpi spoke aptly of "that unique voice of hers made of tears and sighs and restrained interior fire." She lived her life for the theater, and died untimely while still very much a part of it.

Muzio's first recordings were made for HMV not long after her debut; one of them was issued modestly by Victor in this country. In its original form it is a great rarity, but it has been revived in *Fifty Years*, a promising, not quite mature "Mi chiamano Mimi." Her "O mio babbino caro" on FRP I, from an Edison recording, shows her to better advantage. Three Esoteric discs entitled *The Duse of Song* were a good cross section of her numerous Edison and Pathé recordings, though they contained some inaccuracies of pitch. Though those arias show the voice in its prime, she is best remembered by the thirty-two sides she made for Columbia in Italy in the last three years of her life. Thirteen of these, comprising most of the operatic arias, are now available on the first issue in Angel's Great Recordings of the Century series. At the time of recording Muzio was already unwell, and some of the power and splendor of the voice was gone, especially in the upper register. But she remained a great singer. One can still feel the flow of the tone on the breath, the intensity of the singing, the strong line sometimes broken for dramatic effect, though there may be an overuse of portamento. I wonder how she ended "Addio del passato" in her younger days? She does not float the final tone here as one might have expected, but ends with a dramatic gasp. Her reading of the letter which introduces this aria is justly famous. Vocally "Vissi d'arte" seems to me particularly good, though the climax is no longer so powerful as it must have been in other days. "La mamma morta" is perhaps best of all, vocally solid, dramatically vital, though the final phrase is raised an octave. This is modern Italian singing in the grand manner. The new dubbings are a fine demonstration of what can be brought out of the older recordings if enough care is taken.

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—Claudia Muzio: Arias from Italian Opera. ANGEL COLC 101. \$5.98.

PATTI, ADELINA (1843-1919)

It is significant that Patti was born into a family of singers—indeed, her entrance into the world was made just after her mother had sung a performance of *Norma*. Her sister Carlotta might have given her the strongest kind of competition had it not been for the lameness which kept her off the operatic stage. Adelina made her debut in New York at the age of sixteen, and continued singing into her sixties. Her vocal longevity may be accounted for partly by the fact that, with her, singing was a natural function, and partly by her skill in husbanding her resources. Those were the days of concert companies: when Patti traveled she took with her a whole troop of assisting artists, and herself sang only a fraction of each program. In opera she carefully chose her roles and was proverbially absent from rehearsals. She was often criticized for her unadventurous programs in concert, but why should she learn new songs? She was the Diva, and the public loved her no matter what she sang.

It took years of persuasion to get Patti to record (though she may have made a cylinder or two in the Nineties); when she finally consented in 1905 to allow the HMV engineers to bring their equipment to her Welsh castle, she was sixty-two years of age. Her twenty-eight takes were made then and in the following year. The Rococo recital contains a characteristic selection of ten numbers. These performances have something of the quality of caviar. Connoisseurs hang on every phrase that Patti sings, supplying in imagination what nature had taken from her in tone and breath support. We can speculate, too, on just how much smoother, how much more correct her phrasing must have been in her prime, and wonder how many of the liberties she allows herself are taken in an effort to cover up her lacks. The most treasureable selection is "*Pur dicesti*," a model of gracious and graceful singing. Only less fine, the Tosti *Serenata* is delightful, up to the final flat note. Apparently Patti was tired. Her *Home, sweet home* was proverbial, her inevitable last encore, with which she used to melt every heart within earshot. Herman Klein tells us she never altered a detail of her interpretation, yet each time she sang it the song came as a novelty. In the recording she indulges in some very strange phrasing (could she always have done this?) but the legato is fantastic, and there is no denying the spell of her singing. The *Jewel Song* is something of an effort, but the wonderful trills and roulades are worth it all; "*Il bacio*," previously unpublished, contains some of her best and most effortless singing. That she was not a Mozart singer for the present generation is demonstrated by her mannered "*Voi che sapete*." Another demonstration of this is "*Batti, batti*," for some reason chosen for inclusion in *Fifty Years*. —*Famous Voices of the Past: Adelina Patti*. Rococo 3. \$5.95.

PONSELLE, ROSA (1894-)

When Ponselle made her debut at the Metropolitan in 1918 she was nearly twenty-five. To the opera world she was completely unknown, though she had plenty of vaudeville trouping experience behind her. But she was given the leading role in a then neglected Verdi opera, *Forza del destino*, in a cast including Caruso, De Luca, and José Mardones; and, as everyone knows, she met its exacting demands. Before her debut she was signed up for Columbia records, and she made some forty titles before switching to Victor in 1924. The Columbia crop, then, represents Ponselle the novice; the maturity of much that she did remains astonishing. Even more striking is the improvement evidenced in her later versions of the same arias. Her high noon was reached with the production of Spontini's *La Vestale* in 1925, of *Norma* in 1927, and of *Don Giovanni* in 1929. Her Carmen of 1935 was not favorably received by the critics, but this was her only real failure. She left the company in 1937 and has sung only privately since.

Two microgroove recitals have been made of her Columbia acoustics, the Golden Age disc being official in that it was dubbed by Columbia engineers and issued with the artist's blessing. It is also better recorded than the Scala, though the pitch is at times questionable. The standard of singing is impressively high throughout both recitals, but a couple of the best performances appear only in the Scala program. These are "*Selva opaca*" and "*Suicidio*." A never officially published *La Juive* aria appears on FRP 6.

RCA Camden's two-disc program represents Ponselle in the round, so to speak. If her crowning achievement at the Metropolitan, her Donna Anna, is missing, there is no evidence that she ever recorded any of the music. But her debut role of Leonora is here, her *Vestale*, her *Gioconda*, her *Aida*, her *Suleika*, and her *Norma*. To complete the picture, the last side is given over to songs. The recording dates range from 1924 (though in two instances this early date is given in error in the accompanying brochure) to 1939. Actually there are three acoustic recordings, a thrilling "*Suicidio*," an excellent "*In grembo a me*," and the duet from the Nile Scene in *Aida* with Giovanni Martinelli, this last never issued in its time because of the changeover to the electrical process. It has given the engineers some trouble, for the tone is not without fuzziness. The 1928 "*Casta diva*" (recorded in two sessions) was always a problem, for the first side, so superbly sung, is weakly reproduced. Aside from some lack of clarity in the chorus, it sounds well here. The duet with Marion Telva, also from *Norma*, is very famous, and by any standards it is a great record. The *Forza* pieces are all very exciting, especially the finale sung with Martinelli and Pinza. "*Pace, pace*" may have been a little hurried on account of time limitations. The "*Erani involami*" is generally admired, though I myself have certain reservations about the style. The songs, none of them musically important,

are variable in performance, though the sumptuous voice will be enough for many listeners. The best of them, to my mind, is *A Paimé*, a pleasantly light-weight song transfigured by Ponselle's rich low tones. Recently she has been recording again. The final word on her career can therefore not be spoken as yet.

—*Rosa Ponselle*. GOLDEN LEGEND 1201. \$3.85. (Available only from Lambert & Mycroft, Haverford, Pa.)

—*Rosa Ponselle Sings*. SCALA 803. \$5.95.

—*The Art of Rosa Ponselle*. RCA CAMDEN CBL 100. Two 12-in. \$3.96.

RAISA, ROSA (1893-)

Raisa was a great star of the Chicago opera, making her debut there in 1914. She sang a wide variety of roles, from Norma and the Verdi heroines to the Marschallin in *Der Rosenkavalier*. She was chosen by Toscanini to create the leading roles in the world premières of Boito's *Nerone* and Puccini's *Turandot*. Her records were made mostly for Vocalion in the acoustic days. Tonally they are attractive, and sometimes strikingly beautiful, though they give little inkling of the dramatic temperament she must have had. A one-sided Scala recital is on the whole successful, though the *Otello* "Ave Maria" is disappointing, and one wonders about the inclusion of the old Fauré *Crucifix*, a duet with her late husband Giacomo Rimini. In the Thirties she made four sides for HMV in Italy, two of which have been revived. *Fifty Years* has her exciting "La mamma morta" and Hume's *Critic's Choice* includes a good "Suicidio." The voice was then past its peak, but this is dramatic singing. One early record that has been revived is the Bolero from *I Vespri Siciliani* on FRP 3; it is, alas, incorrectly pitched.

—*Rosa Raisa Sings*. SCALA 808 (with Giannina Russ Sings). \$5.95.

RETHBERG, ELISABETH (1894-)

This singer's career was primarily a Metropolitan affair, for she came to us in 1922, among the first German artists engaged after World War I. Previously she had sung principally in Dresden, where she made her debut in 1915. In the New York company she took her place immediately as one of the most valuable and dependable members. Without the extramusical glamour of some of her colleagues, she made her presence felt by sheerly beautiful vocalism, solid musicianship, and a deep understanding of everything she undertook. Her roles included Sieglinde, Eva, Elsa, Elisabeth, Marguerite, Marie in *The Bartered Bride*, Donna Anna, Donna Elvira, Pamina, Madama Butterfly, Mimi, Maddalena, Agatha, and Desdemona; and she created the difficult part of Rautendelein when Respighi's *La Campana sommersa* was given here in 1928. Perhaps her finest impersonation was Aida.

The voice was notable for its unique roundness and a perfect evenness throughout its range, with the exception of an

occasional high tone. She was not over-temperamental, never sacrificed the musical side for the dramatic, yet her singing had the ring of sincerity. It might not be too much to call her the best rounded among the first-rank opera singers of her time. She was also a Lieder singer of distinction (many will remember her contributions to the Hugo Wolf Society recordings) and was at home in various languages.

Rethberg did some recording by the acoustic method in Europe, and in her early American days for Brunswick. Some of her first electrical discs made for that company are vocally superb, though the recording processes then used were not invariably kind to her voice. She fared better with HMV and Victor. The masterpieces of her recently issued

RCA Camden recital are the two big arias from *Un Ballo in maschera* which, indeed, may well be the finest things she ever sang for recording. "Morro, ma prima in grazia" appears again in *Fifty Years*, but the magnificent "Ma dall'arido stelo" is not elsewhere available on LP. A personal favorite of mine is the disarming little song from Suppé's *Boccaccio*, so simply and so warmly sung. The *Fledermaus* Czardas is also fine. The one piece on the program for which I do not care is the *Re Pastore* aria, which is somehow casual. The two *Otello* selections are beautiful, and I understand the singer herself is partial (with good reason) to the ballad from *Der fliegende Holländer*.

—*The Art of Elisabeth Rethberg*. RCA CAMDEN CAL 335. \$1.98.

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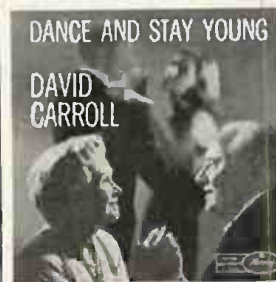
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RUSS, GIANNINA (1878-1951)

Oscar Hammerstein brought Russ to this country in 1906 for the first season of his Manhattan Opera. She seems to have been a dependable artist with an extensive and varied repertoire, but not one to set the world on fire. Her admirably controlled soprano recorded well; during the first decade of this century she sang for G & T and Fonotipia. The latter company was especially proud of her "La vergine degli angeli," made in 1905 with piano accompaniment but with chorus. This, with the big *Don Carlos* aria, is a feature of Scala's disc. There is one duet from *Fedora* with the tenor Edoardo Garbin, who makes a weak partner for her.

—Giannina Russ Sings. SCALA 808 (with Rosa Raisa Sings). \$5.95.

SCHUMANN, ELISABETH (1885-1952)

Schumann's operatic career in this country was a war casualty. She came to the Metropolitan for the season of 1914-15, then was dropped along with other German singers. During that one engagement she made known her incomparable Sophie in *Der Rosenkavalier*, her Marzelline in *Fidelio*, her Gretel, among others, and was received as a real acquisition to the company. When she returned after the war it was first as assisting artist on Richard Strauss's American tour (she was his favorite interpreter in his songs) and later in the role that was to become so familiar to us, as a Lieder singer. In opera she was most noted in Mozartean works, where the brightness of her voice, the cleanness and impeccable taste of her singing, her incomparable blend of warmth and humor were especially appreciated. Her Sophie remained unrivaled, and fortunately it is still with us in RCA Victor's abridged *Rosenkavalier*. In concert she was the kind of artist best heard from a front seat, for though she never compromised the musical side of her singing nor indulged in operatic gestures, she did use her face, especially her eyes, to reinforce the expressiveness of her voice. Never a big voice, her instrument became more limited with the passing years, though it never lost its shimmering quality, and she was too fine an artist to demand of it more than it could deliver. Hers was a subtle art, but one with such human appeal that it was not always necessary to comprehend it fully in order to enjoy it.

For a decade or so Schumann was one of the most prolific of recording artists, and lucky collectors of old discs can form a pretty good idea of the surprising scope of her repertoire. Angel's Great Recordings of the Century series has a Wolf-Strauss recital that contains some of her greatest performances. The first five Wolf songs were made in the late Forties, when Schumann's voice was showing undeniable signs of wear. But in every one of them is at least a stroke of the old magic, a word caressed or a phrase beautifully linked. But *Schlafendes Jesuskind* (1935) shows the artist in top form, and *Num wandre, Maria* is scarcely less wonderful. One hardly dares to breathe for

fear of breaking the spell. A previously unpublished *Wie glänzt der nelle Mond*, though a later effort, is very nearly as perfect as anything she ever did (perhaps one incorrect word and one inaccurate note may have held up the release) and *Nimmersate Liebe* is of course a natural for the singer. All the Strauss songs date from 1927 and 1930 except the never before issued *Heimkehr*, made in 1938. Schumann's authority in these Lieder is as self-evident as her affection for them. Her *Morgen* (orchestrally accompanied) is incomparable for its sustained mood, while Schumann's spontaneity and almost impish wit come through happily in *Hat gesagt* and *Schlechtes Wetter*. But the masterpiece of the recital is the radiant *Wiegenlied*. Near miracles have been performed in the dubbing of these recordings; some of the earlier originals were quite shallow in sound.

Another recital has been made up of her acoustic Polydor records, showing the voice somewhat younger than it is in her first HMVs. The two Zerlina arias from *Don Giovanni* are here in German (she did them later in Italian) along with an amazingly agile *Jewel Song* and charming numbers from *Fra Diavolo* and *Der Wildschütz*. There is also the nearly complete recording of Mozart's "Exultate, jubilate," perhaps the highlight of the collection as she recorded electrically only the *Alleluia*. But delightful as these things are, she took so happily to later recording methods that her best work was done in the Thirties. One later sample is available in Hume's *Critic's Choice*, the once very famous performance of "Aus Liebe will mein Heiland sterben" from Bach's *St. Matthew Passion*.

—Elisabeth Schumann: Hugo Wolf and Richard Strauss Lieder. ANGEL COLH 102. \$5.98.

—Famous Voices of the Past: Elisabeth Schumann. ROCOCO 6. \$5.95.

TEYTE, MAGGIE (1889-)

Maggie Teyte has had at least three highly successful careers. After early studies at the Royal College of Music and with Jean de Reszke, she made her debut as Zerlina at eighteen in Monte Carlo. After a couple of seasons with the Beecham Opera Company she came to Chicago where she remained three seasons. She toured the country in concert, appearing on occasion in joint recitals with the great French tenor Edmond Clement, then returned to England for further operatic engagements. For a time she dropped out of sight, but came back occasionally to appear in light opera in London. At the end of World War II she began to give recitals of French songs in New York. At first the public was incredulous, for Teyte had been so long out of its consciousness that it thought of her as belonging to the distant past. But her triumph was complete; she became a kind of high priestess of French song and did yeoman's service in presenting much of the literature unknown here. She also took the occasion to appear with the City Center Opera Company in her favorite role of *Mélisande*.



At Zwolle, in Holland, in the 15th-century Gothic church of St. Michael is a splendid, four-manual organ, dating from 1720. It is the last organ built by Arp Schnitger, whose work is considered the culmination of the high baroque era of organ building. It was inevitable that so fine an organ should be visited by E. Power Biggs, who has traveled far and wide in search of the most appropriate instruments for his recordings of the great works for organ. To these he now adds three preludes and fugues of Bach, recorded at St. Michael's which is famous for its splendid acoustics.

BACH AT ZWOLLE: Prelude and Fugue in D Major; Prelude and Fugue in C Minor ("Arnstadt"); and Prelude and Fugue in E-flat Major ("St. Anne")—E. Power Biggs, organist. KL 5262 \$5.98

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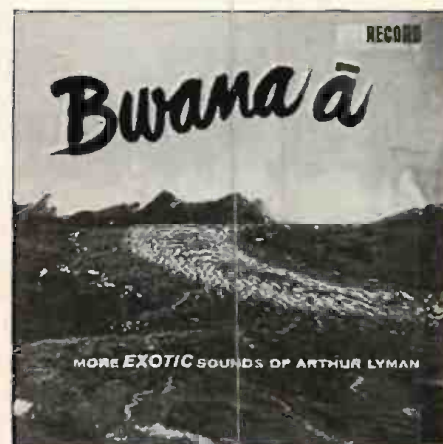
© "Columbia" © & Marks Reg.

In her early days Maggie Teyte recorded for Columbia and for Edison, but even the best of what she did then was eclipsed by her later Decca and HMV-Victor discs. Her delightful Offenbach-Messenger Decca and her historic Debussy recital with Cortot at the piano, imported here in the Thirties, did much to pave the way for her return to the American concert stage. The Debussy set has been reissued, and it remains an important document. As a young singer she had the benefit of knowing and working with the composer; there can be no doubt as we hear her in the songs that she has the most profound understanding and sympathy with them. This recital is coupled with a program of French songs by Fauré, Emile Paladilhe, and Reynaldo Hahn which are vocally very beautiful. "Si mes vœux" was so identified with her recitals and appearances on the air that her singing of it became something of a classic, though to my taste the sustained *Après un rêve* and *L'heure exquise*, with its lovely floated high tones, demonstrate Teyte's artistry at its finest. To me her treatment of Paladilhe's delicate *Psyché* is a little too free though it has been much admired. *Fifty Years* brings back a charming little Grétry air (from *Le Tableau parlant*) originally issued in a set of classic French opera music. Teyte is scheduled for inclusion in Angel's Great Recordings of the Century.

—Maggie Teyte in *French Art Songs*. RCA Victor LVT 1011. \$4.98.

FOUR SOPRANOS of more recent vintage than most considered above have lately appeared on the RCA Camden label. Rose Bampton, a former contralto (her first great success as the Wood Dove in Schoenberg's *Gurrelieder* was formerly available on an RCA Victor LP), does a fine "O patria mia" and "Vissi d'arte" along with arias by Gluck, Mozart, Rossini, Massenet, and Verdi (CAL 293); she is also represented by what is probably her best recording (from *La Damnation de Faust*) in *Fifty Years of Great Operatic Singing*. "O patria mia" is repeated in *Great Artists at their Best*. The coloratura records of Miliza Korjus made a small sensation in the Thirties, and the best of them—Adam's *Variations* and the second Queen of the Night aria—are still impressive (CAL 279). The last named may also be found in *Great Artists at their Best*. Marjorie Lawrence, whose promising career in opera was curtailed by tragic illness, made a magnificent *Salome* finale in French before her American debut. This and unusual songs by Pfitzner, Wolf, and Strauss are followed by three simple ballads sung with considerable tonal charm (CAL 216). Bidú Sayão came to the Metropolitan in 1937 and remained until 1952. She first recorded for RCA Victor; an RCA Camden recital (CAL 373) contains some attractive singing, though less mature than her work on Columbia ML 5231. This latter includes her famous *Bachianas Brasileiras* No. 5, a set of Brazilian folksongs arranged by Ernani Braga, and five Puccini arias.

There are also a few important sopranos who, appearing only in miscellaneous programs, are given fair but inadequate representation. The list, of course, is by no means complete. Frances Alda appears once in *Fifty Years*, joins Caruso and Journet in the *Lombardi* trio and the same artists with Josephine Jacoby in a quartet from *Martha* in the *Caruso Anthology*. (The *Lombardi* trio is omitted from the reissue, along with a number of other items.) Florence Austral, of the big, fruity Wagnerian voice, is in *Fifty Years*, not with her best recording. Emmy Bettendorf, in the early days of electrical recording a busy and very satisfactory artist, is in Eterna's *Der fliegende Holländer* and *Lohengrin* selections. Toti dal Monte, an admirable coloratura, sings Nanetta's song from the last act of *Falstaff* in Hume's *Critic's Choice*, and may be expected to appear in *Great Recordings of the Century*. Hedwig von Debička made one of the great records, to be had in *Gluck Opera Recital*. Emma Eames is not too happily dubbed in *Golden Era of Opera*, but may be heard somewhat distantly in a thrilling scene from *Tosca* in *Echoes No. 2*, actually recorded during a performance at the Metropolitan in January 1903. Olive Fremstad's Brünnhilde is sampled in *Famous Records of the Past, No. 3*. The great song singer Povla Frijsh gives us Randall Thompson's *Velvet Shoes* in Hume's *Critic's Choice*. Johanna Gadske may be heard in *Echoes, No. 1* and *No. 2*. Lucette Korsoff, a Paris celebrity fifty years ago, gives a brilliant *Huguenots* air on *Edison Originals*. Nina Koshetz, once high priestess of Russian song, is in *Fifty Years* with a superb *Prince Igor* aria. Félicia Litvinne, sister-in-law of the De Reszkes, may be heard in the *L'Africaine* slumber song on *Famous Records of the Past, No. 8*, and will probably be more fully represented in *Great Recordings of the Century*. Maria de Macchi, who made an historic failure at the Metropolitan in 1902, sustains her imposing Italian reputation in "Casta diva" on *Famous Voices of the Past, No. 4*. Maria Michailowa was one of the finest and most prolific of early recording artists, but she is now scantily represented by a scene from *Faust* with Chaliapin in *Chaliapin Sings Again*. Lillian Nordica, not too successful before the horn, made one brilliant Hungarian aria which has been reissued in *Famous Records of the Past, No. 2*; also she comes more vividly to life in *Echoes, No. 1* and *No. 2*. Gabrielle Ritter-Ciampi's *Il Re Pastore* aria was long a classic. It may be had in *Mozart Opera Recital*, and her "Sweet bird" (in French) is in *Handel Arias*. Marcella Sembrich appears several times in *Fifty Years* and in both sets of *Echoes*. Luisa Tetrazzini may be heard in a youthful "Ah, non giunge" (she made a better one later) on *Famous Records of the Past, No. 3*. She is another artist whom we may expect to be presented in the *Great Recordings of the Century* series.



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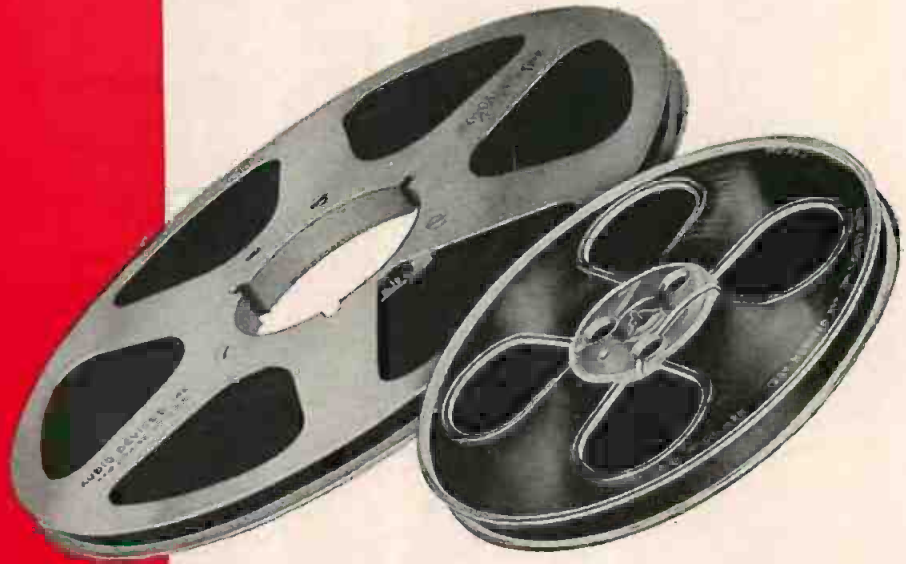
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STEREO

Reviewed by PAUL AFFELDER R. D. DARRELL ROLAND GELATT ROBERT CHARLES MARSH

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

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
VANGUARD VRT 4003. 47 min. \$14.95.

Relaxed and spacious in outline and conception, this first *Eroica* on stereo compensates for a lack of any great excitement with a sense of nobility few conductors can surpass. Boult transmits what Beethoven wrote—with simplicity and fidelity in terms of the temperament of a British gentleman. It proves to be a not unrewarding approach, making this in most respects the best of his series.

This is also the best recorded work of the current Vanguard group. The bass is clean right down to the bottom, the top is adequate, and the reverberation period of the hall does not muddy the sound. Although not perfect, the balance is satisfactory with all important detail well separated. The tape has a few obvious right and left tricks, but they are inoffensive, and for the most part it seems to give a natural likeness of its source.

R.C.M.

• • BEETHOVEN: *Symphony No. 7, in A, Op. 92*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
VANGUARD VRT 3020. 38 min. \$11.95.

In terms of performance, this is not up to the Steinberg version. From the point of view of recording, it offers big sound in the soft focus of a large hall. If accuracy of execution is a factor, Boult allows some moments of bad ensemble to pass.

Nonetheless, at \$3.00 less than its competition, this is not a bad buy, since it misses the best features of the rival editions (in most cases) by a pretty narrow margin. If you want an exciting Seventh, recorded with maximum clarity, get the Steinberg. If less intensity, more resonant tones, and greater lyricism are appealing, save \$3.00 and buy this one. R.C.M.

• • SUZANNE BLOCH: *Recital*

Three Duets for Two Lutes: *Le Rossignol; Dreueries accordes; Flutt Caliard.*

Four Songs with Lute Accompaniment: *Si le parler; Blond est le filet d'or; Beaux yeux; Renée.* Three Pieces for Virginal: Byrd: *Qui passe;* Anon.: *Prelude;* Gibbons: *Prelude.*

Suzanne Bloch.

CONCERT HALL EX 68. 18 min. \$8.95.

The American daughter of the Swiss composer has little real voice, and she is by no means a virtuoso on either lute or virginals. Yet as a kind of belated feminine troubadour she is a disarmingly engaging entertainer to whom we are indebted both for resurrecting this gracious old music itself and for reviving its original manner of informal presentation. Her present recital is by far the most interesting she has yet recorded, ranging from four *Chansons de Cour* of the early seventeenth century through three bustling Elizabethan keyboard miniatures to three novel duets drawn from Jane Pickering's *Lute Book* of 1616. Only the last of these (which are of course dubbings) are especially suited for stereo, which otherwise adds little except some slight acoustical expansions of the overclose, extremely crisp and bright recording; but when the tape is reproduced at drastically reduced volume levels, it brings Miss Bloch and every detail of her music right into our own family circle. R.D.D.

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

• • FALLA: *Noches en los jardines de España*

Artur Schnabel, piano; San Francisco Symphony, Enrique Jordá, cond.
RCA Victor CCS 95. 22-min. \$10.95.

This is another case where a stereo tape proves to be a great deal better than the monaural disc of the same recording. Moreover, hearing this music in stereo convinces me that it's one of those scores so well suited to the medium that monaural competition has very little chance against even a half-way good stereo edition.

Happily this is a sensitive and evocative performance, less incisive than the Soriano-Argenta monaural version, but idiomatic and appealing. What really

wins one over, however, is the lovely coloring of sound that all but wraps one in a hot Spanish night and spreads out the distant picture of the Alhambra. The quiet panorama effect and subtle presence of the Rubinstein piano are both good examples of the refinement stereo makes possible.

R.C.M.

• • FRESCOBALDI: *Keyboard Works*

Paul Wolfe, harpsichord.

EXPERIENCES ANONYMES EA 6022. 46 min. \$14.95.

I can scarcely recommend, except to passionate specialists, three of the historically most famous works of Girolamo Frescobaldi included here—the long (and, for all the obvious zest of Wolfe's performances, choppyly episodic) *Partite* or series of variations on the once-popular tunes *Ruggiero, Follia, and Monicha*. But happily this extensive collection includes also some wholly delightful little dance pieces (three galliards and four correnti) and the three wondrously intricate *canzone* drawn from the revised collection of 1637. The jubilant *Canzona quarta* in particular is perhaps the finest of all available introductions to Frescobaldi; and in Wolfe's contagiously enthusiastic performance, gorgeously recorded (although the stereoism further enlargens his brilliant-toned Pleyel instrument), it is also clear proof of the "new" excitement "old" music can offer.

R.D.D.

• • KHACHATURIAN: *Concerto for Piano and Orchestra, in D flat*

Leonard Pennario, piano; Concert Arts Symphony Orchestra, Felix Slatkin, cond.

CAPITOL ZF 52. 36 min. \$14.95.

The monaural version of Pennario's superb interpretation (Capitol P 8349)—a splendid blend of power, brilliance, lyricism, and thoughtful phrasing—has very good sound. It is eclipsed, however, by this two-channel treatment, where the already clear-cut definition and presence are further enhanced. Brasses, violins, and bass clarinet are the chief beneficiaries of the sonic expansion, while the soloist is



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set off beautifully at stage center. The heavy orchestral tutti, of which there are many in this concerto, take on a greater transparency and tonal depth, too, in passages that are well-nigh impossible for any conventional LP to handle with complete fidelity. Without exhibitionism performers and engineers alike have turned out a shining example of just how excitingly realistic stereo can be. P.A.

- • MENDELSSOHN: *A Midsummer Night's Dream: Incidental Music: Overture; Scherzo; Intermezzo; Nocturne*

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA HMB 16. 26 min. \$11.95.

For the monaural edition Columbia apparently failed to do well by what is, in fact, a good master. Heard on stereo this emerges as a winning replica of the famed Philadelphia tone, projecting Ormandy readings that are fresh and simple. Textures here are light, tempos crisp, and the many fine tunes and lovely phrases get spun out with the right blend of atmosphere and verve. It makes for an unusually enjoyable reel, with the stereo effects expertly achieved. R.C.M.

- • MOZART: *Quintet for Horn and Strings, in E flat, K. 407; Quartet for Oboe and Strings, in F, K. 370*

John Barrows, horn; Ray Still, oboe; Members of the Fine Arts Quartet.
CONCERTAPES 24-10. 33 min. \$11.95.

These two extraordinarily endearing Mozartean gems are reproduced here not only with much of the haunting enchantment characteristic of the best single-channel recordings, but in addition with a sonic radiance and breezy airiness unique to stereo—and here the French horn, in particular, finally is able to soar and reëcho with the full freedom of its *cors-de-chasse* ancestors.

Interpretatively these performances are both a shade too romantic for my personal taste; the upper string registers tend to thin out, and the oboe—for all its piquancy—is almost too “fat” and sweet tonally. Yet in such exquisitely blended and spaciouly dimensioned stereoism, they (the jauntily blustering horn quintet above all) imperiously exorcize all carping criticism and insist on being heard and reheard for sheer relish of magical music. R.D.D.

- • RAVEL: *Ma Mère l'Oye*
{Chabrier: *Bourrée fantasque*

Detroit Symphony Orchestra, Paul Paray, cond.
MERCURY MS 5-22. 21 min. \$8.95.

The ineffably tender *Mother Goose Suite* was well done in Louis Martin's stereo version for Concert Hall (HX 24), but not with the orchestral finesse, warmth, and translucency that Paray and the Detroit Symphony bring to it here. And for a contrasting encore they add a superbly vibrant and zestfully rhythmed

(in all save its sentimentalized middle section) Chabrier *Bourrée* in the familiar Mottl orchestration. The stereo recording too ranks among Mercury's finest achievements, even succeeding for once—thanks in large part to the glowing musical textures themselves—in disguising the innate acoustical aridity of the Ford Auditorium. R.D.D.

- • SPOHR: *Nonet in F, Op. 31*

Leonard Sorkin, violin; Irving Ilmer, viola; George Sopkin, cello; Harold Siegel, double bass; Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; John Barrows, horn.
CONCERTAPES 24-9. 31 min. \$11.95.

To hear a composition such as this spread across the end of one's living room imparts a wonderful feeling of presence, almost of participation. This early Romantic, quasi-Schubertian nonet by the prolific Ludwig Spohr employs the instruments colorfully in solos and ensembles, and they are played with tonal and interpretative polish, though a lighter touch here and there would have been beneficial. Strings are placed at the left and winds at the center and right. Microphones are fairly close in a rather resonant studio, but balance and over-all ensemble are excellent. P.A.

- • STRAUSS, RICHARD: *Der Rosenkavalier, Op. 59: Suite* (arr. Dorati)

Minneapolis Symphony Orchestra, Antal Dorati, cond.
MERCURY MAS 5-23. 23 min. \$9.95.

Dorati's symphonic synthesis of this captivating score differs considerably from other so-called *Rosenkavalier* suites. After making short shrift of the opening act by playing only the Prelude, he moves right on to the Presentation of the Silver Rose and the succeeding Octavian-Sophie duet in Act II, then on to the Act III Prelude. He harks back to a bit of Ochs's music and waltz at the end of Act II, moving forward again to present the glorious Trio and about half of the ensuing Duet at the close of Act III, returning to Ochs's boisterous waltz-tempo exit earlier in that act to round off the suite on a jubilant note. How marvelous this all sounds in stereo! Mercury's three-track recording technique really spreads the music evenly and directionally across the aural stage with absolutely no “holes” and with every instrument projected cleanly and naturally in a wide tonal and volume range. A truly superior tape of some truly miraculous music, tastefully arranged and vibrantly performed. P.A.

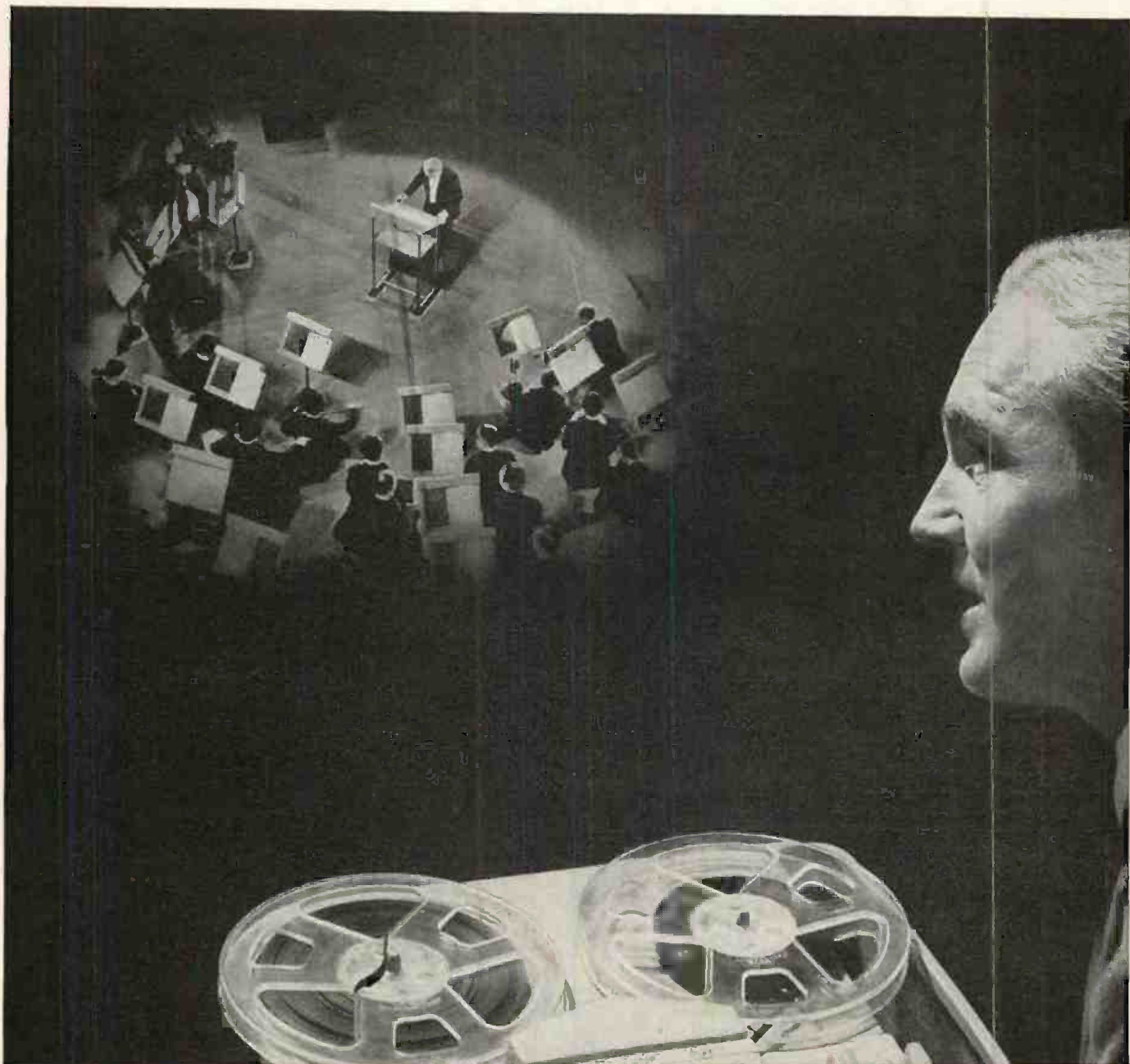
- • STRAVINSKY: *Fire Bird: Suite; Pétrouchka: Suite*

Berlin Philharmonic Orchestra, Leopold Stokowski, cond.
CAPITOL ZF 49. 38 min. \$14.95.

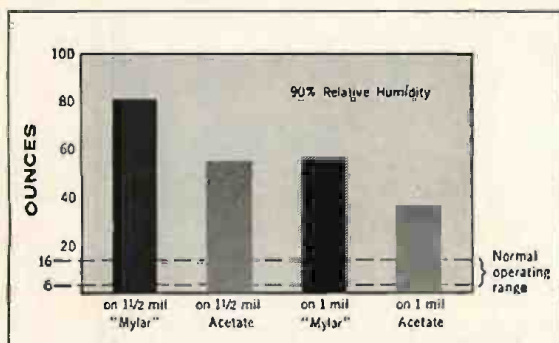
Most of my criticisms of the monaural

Continued on page 76

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version of these two suites (Capitol PAO 8407) still hold. Stereo can't cover up the tentative approach of the musicians or the wrong notes, and it only serves to emphasize the excessive hall resonance which diffuses so much of the music. Furthermore, the tape version reveals that microphones are moderately distant from the orchestra, a factor which also produces adverse effects. Balance seems to be improved, especially in the finale of the *Five Bird Suite*, where the horns no longer obtrude. For Stokowski, however, this remains a pretty tame effort, and leaves his reading about on an unexciting par with that of Horenstein for Phonotapes (which R. D. Darrell has praised but which I find a very pedestrian interpretation). On the whole, the *Pétouchka Suite* fares better here than it did on LP, but Stokowski's interpretation is too cautious for my taste. P.A.

- • TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

Mannheim National Symphony, Herbert Albert, cond.
LIVINGSTON 4001 K. 49 min. \$17.95.

Albert gives the symphony a rather heavy Teutonic reading, though everything is set forth with utmost clarity. The orchestra sounds like a highly accomplished, sonorous, and homogeneous ensemble. Strings are particularly mellow, and brasses are sure and powerful without penetrating too sharply. The music manages to come across with power and conviction, thanks largely to the tonal mounds that are built up and well conveyed by the stereo reproduction. The upper frequencies, however, are slightly weak and occasionally a bit distorted, and there seem to be some problems of microphone placement. In certain passages, especially in the two middle movements, violas, cellos, and a few of the wind soloists appear to be almost on top of the right-hand microphone, whereas first and second violins, covered by the microphone at the left, emerge with more concert-hall perspective. The overall balance is more equitable in the two end movements. P.A.

- • WAGNER: "*The Sound of Wagner*"

Lohengrin: Prelude to Act III; *Die Walküre*: Prelude to Act III; *Magic Fire Music*; *Die Meistersinger*: *Dance of the Apprentices*; *Procession of the Meistersingers*; *Götterdämmerung*: *Siegfried's Funeral Music*; *Tannhäuser*: *Overture (Dresden Version)*.

Concert Arts Symphony Orchestra, Erich Leinsdorf, cond.
CAPITOL ZF 37. 44 min. \$14.95.

This tape is as convincing an argument for stereo as one can hear. Monaurally, on PAO 8411, these recordings gave the effect of a first class pickup orchestra under one of the most durable and authoritative Wagnerians of the day. Stereophonically, this tape communicates with startling dimensionality and strength the multihued opulence of Wagner's or-

chestrations. With such robust choirs of brass, winds, and strings bursting into your listening space the effect can be just a little overwhelming.

Performances are excellent, with special praise for the *Walküre* cuttings, which follow the operatic score and provide more than the usual *Walkürenritt* and *Feuerzauber*, here linked by a clever bridge passage.

Unless you have exactly matched stereo speakers, the right channel of the tape should go to the one best fitted to carry the heavy brass. R.C.M.

More Briefly Noted

- • Band of the Coldstream Guards. RCA Victor BPS 112, 19 min., \$8.95. Major Douglas A. Pope's British accents lend unaccustomed piquancy to *Anchors Aweigh* and *National Emblem*, but he seems more at home in his European selections and most zestful in his *A Frangesa* and *Cohenhaener* marches. And surely the famous band itself never has been heard off its own parade grounds with more authentic sonorities and spacious acoustics.

- • Banda de Aviación Española: "Viva España. Vol. 1." Montilla FMT 1004, 30 min., \$11.95.

The Spanish bandsmen, under Manuel Gomez de Arriba, are uninhibitedly dramatic and even sound at times as if they were not unaccustomed to performing in dance halls. At any rate, they bring verve as well as some overarch mannerisms to mostly familiar *zarzuela* intermezzos by Giménez, Luma, Chapi, and Breton. Strongly marked stereoism and reverberance further enhance the crisp percussion playing and the uncommonly dark yet glowing tone colors of the brass and reed choirs.

- • "Burlesque Uncensored." Cook 1071 ST, 33 min., \$12.95.

A sure cure for regrets either at missing the original LP release of this loving documentary or at the passing of a great institution itself. The weary barker spicels and heavy-handed orchestral accompaniments to unseen bumps and grinds barely stir the dust on burlycue's grave, while stereo can bring no new breath of life to the proceedings. If Emory hopes to commemorate the burlesque era adequately, he'll have to wait for the perfecting of video tape.

- • "Duelin' Demon Drums." Concertapes 512, 5-in., 15 min., \$7.95.

Whatever Tanganyika and Chippewa tribesmen might think of the authenticity of these evocations of African and Indian musical rites, they undoubtedly would respect the drummers' virtuosity and perhaps relish most of all the here-incongruous jazzy and martial interpolations. Sheer sound and stereo fanciers will find only acute delight in the responsive clattering, jingling, and banging solidly captured in the uncommonly brilliant recording.

- • Eastman-Rochester Symphony Or-

chestra: "Fiesta in Hi-Fi." Mercury MAS 5-28, 24 min., \$9.95.

A slightly abbreviated taping of the sensationally recorded American showpiece program by Howard Hanson, in which McBride's *Mexican Rhapsody* and the "Shivaree" only from Mitchell's *Kentucky Mountain Portraits* are little more, if certainly no less, impressive than in the LP versions (MG 50134), but where the Respighian climax of Ron Nelson's high-powered *Swanee River Holiday* does succeed in demonstrating the transcendent powers of stereo.

• • Fletcher Henderson All Stars: "The Big Reunion, Part 1." Concert Hall DX 71, 12 min., \$6.95.

The late great Fletcher's own big band arrangement is used in *King Porter Stomp*, with many of his sidemen led by Rex Stewart displaying their old youthful fire and drive in pronounced and dramatically effective stereoisim. The only other selection taped here from the longer program on the Jazztone LP, J 1285, is the *Cassey Stew* improvisation, sparked by guitarist Al Casey, and featuring an exuberant solo (among many others) by Coleman Hawkins.

• • "Inside Polka." Stereotape ST 12, 29 min., \$11.95.

The ensemble heard here is obviously small but no less obviously skillful—one which whizzes and clatters its way with immense gusto through a long twelve-item program topped by the particularly catchy *Petite Polka Parisienne*, *Paganini*, and *Bell* polkas. Lots of fun, mercifully not too much accordion, and very glittering dry recording.

• • "Jazz Erotica." HiFiTape R 604, 42 min., \$12.95.

Don't let the title and cover-pinup fool you: the long ten-item program led here by saxophonist Rielue Kamuca is much too cool and vivacious for smoochers. Except for a couple of slower pieces, the reel brims with nervous vitality, most zestfully of all in *Angel Eyes*, *Linger Awhile*, *Indiana*, and *Way Down Under*. At their best the imaginative arrangements capitalize deftly on the interplays possible between the two well-differentiated recording channels.

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As Charles Laughton concedes, in his amusing (and admirably pointed) commentary, his wife is a *chanteuse* rather than singer, but no devotee of the incomparable Elsa will want to miss the disarming *divertissements* and all-but-visible mugging here. Most of the materials are pretty thin stuff apart from their mildly risqué implications; but the tragic ballads, *The Ratcatcher's Daughter* and *Please Sell No More Drink to My Father*, are in themselves well worth the price of admission.

• • Liszt: *Les Préludes*. Westminster-Sonotape SWB 7037, 15 min., \$6.95.

Wearing the Vienna State Opera Orchestra colors and with Scherchen up, this war horse runs a typical Silky Sullivan race: deliberately curbed into slow motion at the start; and in the backstretch, masterfully spurred to a driving finish. A masterpiece of technical handling, but unhappily there's no payoff.

• • Jay Norman: "88 x 2." Concertapes 511, 5-in., 16 min., \$7.95.

Gleamingly recorded, briskly straightforward playing, genuine expressiveness without sentimentality (even in *Over the Rainbow* and *All the Things You Are*), and above all toe-tickling lilt in *Vienna*, *City of My Dreams*. Hardly true stereo, there are some effective channel-responsive passages here and enough blending to avoid excessive separation.

• • "Swing for Dancing in Stereo." Omegatape ST 53, 19 min., \$8.95.

Five standards by Hans Hagen's Hollywood Radio City Orchestra, brightly and boldly played in Warren Baker's rather mannered arrangements, but notable even in these days for the clarity, authenticity, and brilliance of the stereo recording.

• • Fred Waring. "All Through the Night." Capitol ZC 44, 34 min., \$11.95.

Stereo supplies the out-of-doors acoustics and the Pennsylvanians supply the old-time summer sentiment; the nostalgic listener need supply only his own horsehair sofa or hammock. The treatment of the old and new favorites (from *Greensleeves* and *Tennessee Waltz* to *Autumn Leaves*) is strictly glæ-ehh schmaltz, but of the purest grade, except for a lamentable attempt to "jazz up" *Comin' Through the Rye*; and the ingratiating recording is marred only by the excessively close miking of the soloists.

• • George Wettling: "Windy City Seven." Stere-o-Craft TN 107, 24 min., \$10.95.

Drummer Wettling is a well-known veteran, but I had never credited him before with such sensitive feeling and imaginative tonal coloring as he elicits here in performances of seven mostly jazz standards which at their best (as in *Four or Five Times*, *Moritat*, and *I Found a New Baby*) happily reconcile oldtime heat and rambunctiousness with modern resilience and grace. The recording too is an admirable compromise between the extremes of stereo-channel blending and differentiation.

• • Griff Williams: "We Could Have Danced All Night." Mercury MVS 2-24, 18 min., \$7.95.

If I could dance at all, I certainly would to Griff Williams' orchestra, which commands the rare secrets of achieving orthodoxy without corniness, romanticism without sentimentality, and lilt without rhythmic vehemence. This is all straight ballroom fare, but endowed with genuine distinction both by its tastefulness and the beautifully warm and spacious stereo recording. R.D.D.



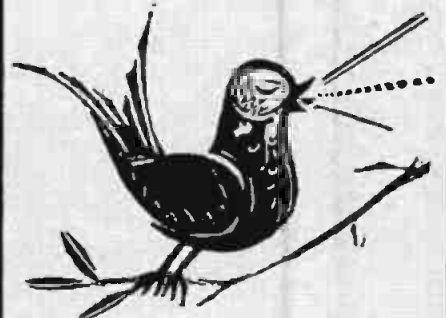
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Available wherever quality tape is sold.

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STEREO
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you can
hear the
difference



When you buy or modernize
your record player, insist
on Sonotone Ceramic
Phonograph Cartridges

TESTED IN THE HOME

Continued from page 80

tion of needing it. AM sound from the 300 was as clean as our local transmissions permitted. Sensitivity was moderately high, and hum on both AM and FM was completely inaudible.

There are two output connections, for a tape recorder and main amplifier at high and low impedance respectively, and a third output is provided for connection to a multiplexed stereo attachment.

One of the very few stereophonic tuners available, the 330-C has separate controls and separate outputs for its AM and FM channels, as well as a multiplex FM output. There are four output receptacles, one for feeding a high-impedance signal to a tape recorder, and three low-impedance outputs to the main system and to the stereo system. The main output is coupled to a front-panel control which, in three of its positions, selects different AM bandwidths (for increasing or decreasing selectivity). In its fourth position, this switch disconnects the AM tuner from the main output and connects the FM tuner to it. Thus, the main channel will serve for FM or AM, as selected, while the stereo outputs (which are permanently connected to the FM and AM tuners) may be used simultaneously for reception of FM-AM stereophony.

Like its predecessor the 330-B, Scott's 330-C is highly sensitive on both channels, and is capable of producing one of the cleanest and most transparent FM signals I have heard for a long time. Its AM sound is quite similar



The 330-C stereo tuner has separate FM and AM sections.

to that of the 300, which is to say that it is cleaner than are most AM broadcasts themselves. This tuner is a superb performer in all respects, and is hard to find any fault with at all.—J.G.H.

MANUFACTURER'S COMMENT: Sharp, stable tuning makes it possible to receive weak stations that are closely adjacent to strong ones—something that it is impossible to do with AFC. All of our tuners include AGC (Automatic Gain Control) to prevent overload on strong local stations.

The 330 series tuners were the first successful stereophonic tuners. The AM on the 330-C is, we believe, the best of any tuner available and is even better than the 300, although the difference may not be apparent except on very high-quality AM transmissions.

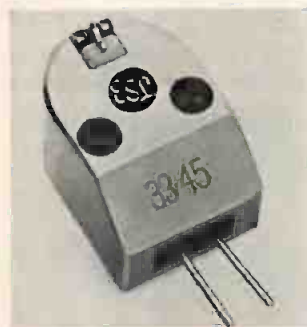
Incidentally, all of our FM sensitivity ratings are for the standard 300-ohm antenna input impedance, so these ratings should be divided by two in order to obtain equivalent 72-ohm ratings.

ESL C-60 Cartridge

SPECIFICATIONS (furnished by manufacturer): a moving-coil magnetic pickup cartridge. Frequency response: ± 1 db, 18 to 20,000 cps. Lateral compliance: 6.8×10^{-11} cm/dyne. Output: 10 mv @ recorded velocity of 10 cm/sec. Resistive termination: 1,000 to 500,000 ohms.

Recommended stylus force: 2 to 4 grams. **Price:** \$39.50. **MANUFACTURER:** Electro-Sonic Laboratories, Inc., 35-54 36th St., Long Island City 6, N. Y.

Aside from their excellent performance capabilities, previous ESL pickup models had several characteristics which were at once advantageous and disadvantageous to their use in a typical home music system. Their very low output impedance made them insensitive to the value of resistive loading and permitted their use with very long interconnecting cables, but their concomitantly low output voltage was insufficient to drive adequately many control



ESL's C-60 moving-coil cartridge has low impedance and high output.

preamplifiers. Consequently they often had to be used with a step-up transformer which was a potential source of hum and which, according to many users, sacrificed some of the pickup's inherent quality. Also, the relative fragility of the better ESL pickups made them unsuitable for use in record changers.

The new ESL C-60 has retained all of the advantages of the Concert and Professional cartridges (including performance specifications, which are identical), but it has been ruggedized and its higher output—10 millivolts, as compared with 2 millivolts from the earlier models—is more than enough to drive an average preamplifier to a noise-free operating level without the assistance of an input transformer. Yet the C-60's output impedance is still low enough to permit the use of up to about 15 feet of interconnecting cable without audible sonic deterioration.

When installed in a high-quality arm, and tracked at 4 grams of force, the ESL C-60's sound was similar to that of the Professional cartridge without its transformer, and noticeably superior to the Professional *with* its transformer. The C-60 tracked very loudly recorded passages without a hint of strain and, although its vertical compliance may not be high enough to permit wear-free playing of Westrex 45/45 stereo discs, it is high enough to reduce needle talk from monaural discs almost to the point of complete inaudibility.

The C-60's over-all cleanness and balance was very similar to that from live tapes played on a professional recorder, except for a slight rise in response between about 7,000 and 12,000 cycles. Its sound, consequently, has some of the brisk quality of the Professional and Concert cartridges, although to a markedly lesser degree.

All in all, an excellent cartridge for use with any top-quality system which does not in itself exhibit a milkily rising high-frequency response.—J.G.H.

MANUFACTURER'S COMMENT: The vertical compliance of the ESL C-60 pickup is 1.5×10^{-11} cm/dyne over a distance of .030 in. This vertical compliance is almost the same as the lateral compliance of one widely-sold stereo cartridge. The C-60 can be used on any record without fear of damage.

Exception must be taken to the last two paragraphs. Discontinuities in the frequency response curve that are not observed by other researchers are almost always traceable to the test record. Also, there are very few top-quality wide-range loudspeakers which do not have a rising high-frequency response, particularly at frequencies above 10,000 cycles. Most good systems come equipped with balancing controls to equalize properly the high-frequency response of the entire installation.

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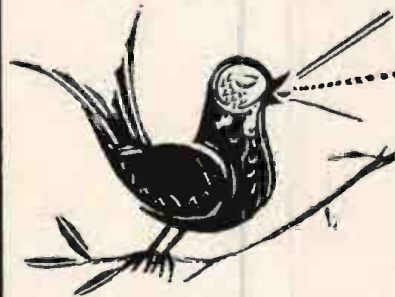
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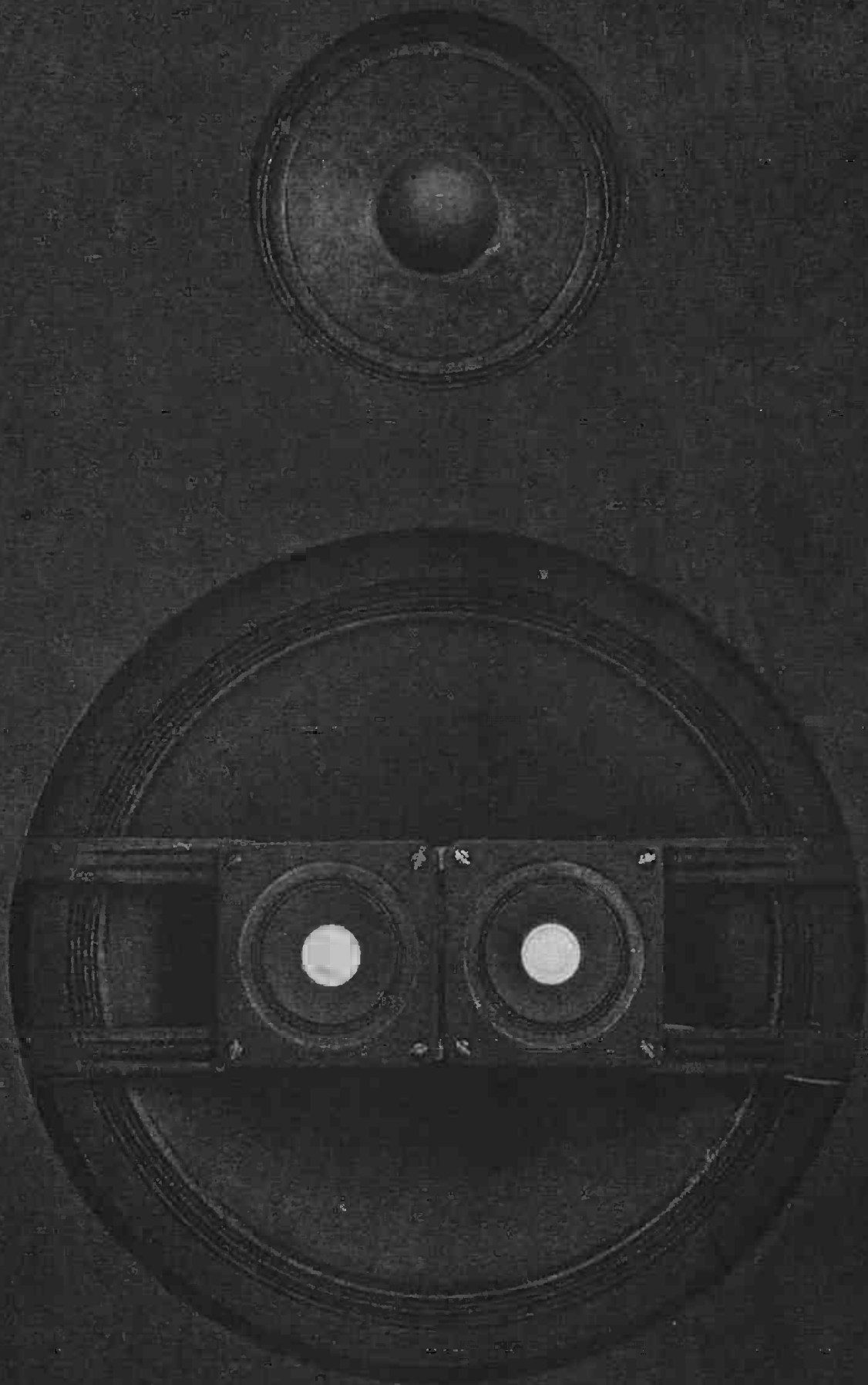
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Bozaks speak with a single voice / assemble them in a sturdy infinite baffle — power them with

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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.

Lafayette PK-225 Transcription Turntable

SPECIFICATIONS (furnished by manufacturer): a three-speed transcription turntable with hysteresis-synchronous drive motor. **Speeds:** 78, 45, 33.3 rpm. **Wow and flutter:** less than 0.2%. **Rumble:** 50 db below average recording level. **Turntable:** 4 lb. machined aluminum, on single ball-thrust bearing. Smooth, soft rubber turntable mat. **Dimensions:** 15 in. long by 12¼ wide, over-all; 4½ in. required beneath top of motor board. **Price:** \$64.50. **DISTRIBUTOR:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

This is another Japanese product made for exclusive U. S. distribution through Lafayette Radio. It is a three-speed transcription turntable with idler drive and, to quote the manufacturer's literature, a "true hysteresis-synchronous motor." This is probably to distinguish it from a so-called salient-pole motor, which is synchronous but has less satisfactory instantaneous speed characteristics.

The PK-225 is ruggedly constructed on a ribbed cast metal base plate, and appears to be very durable. The workmanship on the entire assembly is excellent—all parts are snugly assembled, and the drive system looks and feels solid and positive.

Our sample unit, when delivered, produced some softly audible rumble at all speeds. This was traced to accumulations of dust on the drive idlers; cleaning these with a cloth saturated with alcohol dropped the rumble to below that in all of the records that I listened to. There are a few turntables with lower rumble than the PK-225 but, as far as I am concerned, if turntable rumble is below record rumble, it doesn't matter how far below it is. Suf-

fice it to say that rumble from our sample PK-225 was negligible.

Speed regulation was excellent. No wow or flutter was audible on any kind of musical material, including sustained piano chords. Checks with a stroboscope disc indi-



The Lafayette PK-225 three-speed turntable.

cated that, at all speed selector settings, the PK-225 was precisely on speed, and maintained this speed under the heaviest loads that would ever be imposed by a playback pickup. Magnetic hum radiation from the motor was very low—low enough to permit hum-free operation of any but the most susceptible magnetic pickups—and the drive motor was still running cool even after several hours of continuous operation.

There is no necessity for qualifying this turntable with

Correction, Please . . .

The Bogen ST-10 Stereo Tape Adapter which was reported in the May 1958 TITH section was incorrectly listed as the Bogen ST-10 Stereo Tape Recorder. Our apologies to the David Bogen Company and to any readers who may have done a double-take.

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TESTED IN THE HOME

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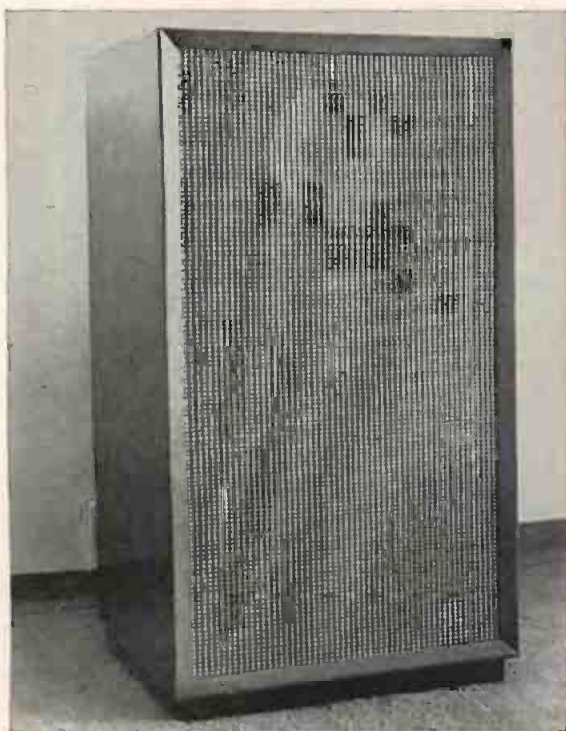
an "at the price" reservation; it would be an excellent buy at a much higher price.—J.G.H.

MANUFACTURER'S COMMENT: A new four-speed model, designated the PK-245, is now available. This unit has the same rigid specifications and excellence of performance as its predecessor; the only difference is that the PK-245 will also accommodate 16.7-rpm discs.

Lowther Acousta Speaker System

SPECIFICATIONS (furnished by manufacturer): a single-cone, triple-element wide-range 7-inch speaker installed in a 6-foot folded rear-loaded horn enclosure. **Impedance:** 16 ohms. **Power rating:** 6 watts continuous, 60 watts peak. **Flux density:** 17,500 gauss. **Total flux:** 196,000 Maxwells. **Efficiency:** 20%. **Dimensions:** 34 in. high by 18½ wide by 17 deep, over-all. **Price:** \$225. **DISTRIBUTOR:** Lectronics, City Line Center, Philadelphia 31, Pa.

Lowther Manufacturing Company, a British concern, specializes in the design of cone-type loudspeakers intended



The Acousta rear horn-loaded speaker system.

specifically for use in horn enclosures. As such, all Lowther speakers (all that I have encountered, anyway) have small, rugged cones, comparatively massive magnets, and extremely narrow magnet gaps. The very narrow gap makes precise centering of the cone extremely important, and for this reason the drivers are equipped with adjustment facilities to enable recentering of units whose magnet gaps become jarred off-center during shipment.

The Lowther PM-6, which serves as the driver speaker in the Acousta system, is a 7-inch unit with a handmade paper cone, a smaller "whizzer" cone at the apex of the main cone, and a lighter magnet assembly than we are accustomed to seeing on Lowther speakers. The Acousta enclosure is a folded rear-loaded horn designed for corner or flat-wall placement. The speaker is mounted flush with the front of the enclosure, and acts as a direct radiator at all frequencies down to about 200 cycles, below which frequency the folded rear horn takes over.

The Acousta's efficiency is unusually high for a direct

radiator, and its over-all sound has that quality which is immediately recognizable by anyone who is familiar with "the Lowther top." Highs are excellently distributed, and sound smooth and sweet, with a mildly zippy quality that reflects a slight rise in output from 7,000 to around 12,000 cycles.

Middles are very cleanly and naturally reproduced, and bass is full and nicely balanced but rather fluffy. The useful lower limit of the system was judged to be a little below 50 cycles, and there was no audible doubling or tripling at any low frequencies.

The Acousta has much the same sonic flavor as have other Lowther systems, so it should appeal strongly to listeners who liked the Brociner-Lowther Model 4 but were not attracted by its price.—J.G.H.

MANUFACTURER'S COMMENT: The Acousta offers world-famous "Lowther sound" in a modestly sized and modestly priced unit. It is ideally suited to stereo applications because of its wide high-frequency distribution and its absence of crossover (i.e., phase) distortion, both of which contribute to its clean and natural sound.

The Acousta's over-all clarity is the result of its highly efficient magnet system, its small cone size, and its horn-loaded enclosure. As the result of 25 years of research, Lowther has concluded that a small, light cone produces less breakup and better transient response than does a larger, heavy cone. Horn loading reduces bass distortion and increases efficiency to the point where the system can handle wide dynamic range and intense bass signals without overload, and can be driven to high listening levels by an amplifier of low or moderate power capability.

Indeed, the Acousta represents a basic improvement on the famous Brociner-Lowther horn-loaded systems that set musical standards of an earlier day.

Scott 300 and 330-C Tuners

SPECIFICATIONS (furnished by manufacturer): **Model 300—** AM-FM tuner. **FM sensitivity:** 3 μ v for 20 db quieting. **AM 10-kc whistle filter.** **Controls:** function selector (FM, AM NORMAL, AM WIDE, FM, AC OFF); tuning; output level. **Outputs:** low impedance to main amplifier; high impedance to tape recorder. **Tuning indicator.** **Dimensions:** 15½ in. wide by 5 high by 12½ deep. **Price:** \$159.95; \$167.95 on West Coast. **Model 330-C—** AM-FM stereophonic tuner. **FM sensitivity:** 2 μ v for 20 db quieting. **AM 10-kc whistle filter.** **Controls:** AM tuning; AM band-width (WIDE RANGE, broad; NORMAL, medium; DISTANCE, narrow); tuning meter switch (AM, FM); AC power; FM tuning; AM level; FM level. **Outputs:** three at low impedance to main amplifier, one for FM or AM (selected by function switch), one for FM only, one for AM only; one at high impedance to tape recorder. **Tuning meter.** **Dimensions:** 15½ in. wide by 5 high by 12½ deep. **Price:** \$224.95; \$236.20 on West Coast. **MANUFACTURER:** H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

The Model 300 tuner is a straightforward, nongimmicked AM-FM unit of quite high sensitivity and low distortion.

On FM, its sensitivity is adequate for all but deep fringe-area reception. Quietening is excellent, tuning very sharp, and frequency stability outstanding. Neither the



Scott's Model 300 AM-FM tuner in its cabinet.

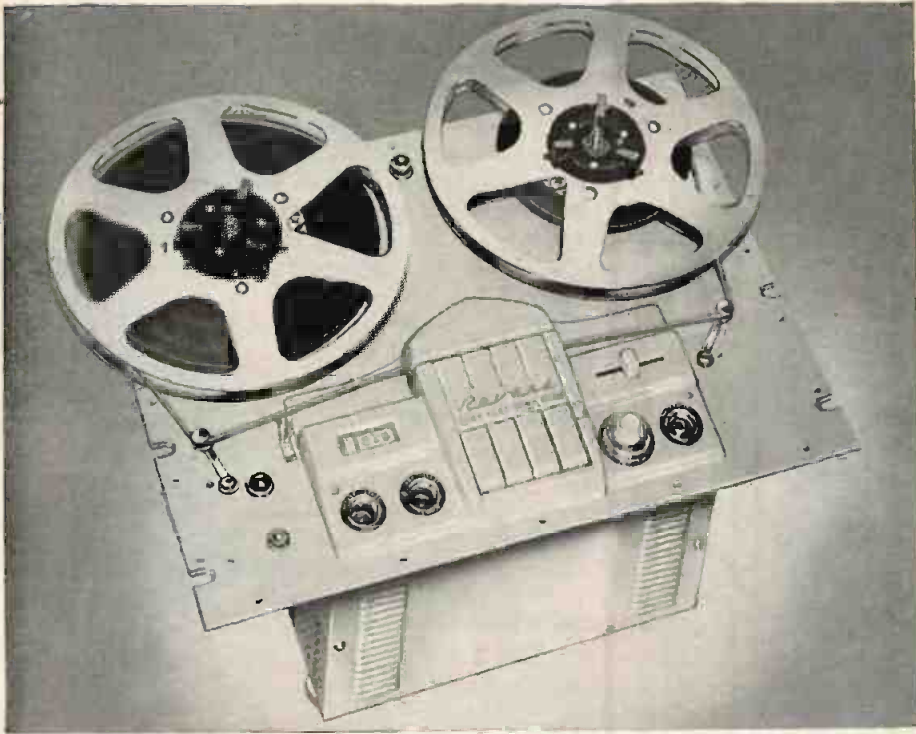
300 nor the 330-C has automatic frequency control (AFC), and neither of our sample units gave any indica-

Continued on page 82

Revere's exclusive **Balanced Tone** makes the difference

Revere TAPE RECORDERS

The incomparable high fidelity and rich tonal quality of Revere Tape Recorders is the direct result of a Revere exclusive, patented feature. "Balanced-Tone" is the control that coordinates amplifier and acoustic system response to emphasize both high and low tones, giving strikingly realistic **HIGH FIDELITY** sound reproduction, even on low volume. Compare and you'll choose REVERE!



T-11 HIGH-FIDELITY CUSTOM MODEL

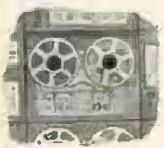
For professional use and easy installation into any high fidelity system. Solenoid operated keyboard, push-button control. Outstanding Performance.

GUARANTEED SPECS: Freq. Resp. 40-16,000 ± 3 db., S.N. greater than 50 db., WOW-Flutter less than 0.2%, Overall-Dist. 0.65%.

FEATURES: 1-Volt cathode follower output; Accepts 3, 5, 7 and 10½ reels; Automatic head demagnetization; Tape counter; 2-hum balancing controls; Adjustable high freq. equalization . . . with reel adapters, cords and plugs **\$284.50**

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

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T-700-D Dual-Speed—Simplified automatic keyboard controls. Standard tape speed of 3.75 and 7.5 i.p.s. Records up to three hours per seven inch reel with new long-play tape. Exclusive index counter. Complete with microphone, radio attachment cord, two reels (one with tape) and case. **\$225.00**

TR-800-D—Same with built-in radio **\$275.00**

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

TR-1200—Same with built-in radio **\$219.50**



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TESTED IN THE HOME

Continued from page 80

tion of needing it. AM sound from the 300 was as clean as our local transmissions permitted. Sensitivity was moderately high, and hum on both AM and FM was completely inaudible.

There are two output connections, for a tape recorder and main amplifier at high and low impedance respectively, and a third output is provided for connection to a multiplexed stereo attachment.

One of the very few stereophonic tuners available, the 330-C has separate controls and separate outputs for its AM and FM channels, as well as a multiplex FM output. There are four output receptacles, one for feeding a high-impedance signal to a tape recorder, and three low-impedance outputs to the main system and to the stereo system. The main output is coupled to a front-panel control which, in three of its positions, selects different AM bandwidths (for increasing or decreasing selectivity). In its fourth position, this switch disconnects the AM tuner from the main output and connects the FM tuner to it. Thus, the main channel will serve for FM or AM, as selected, while the stereo outputs (which are permanently connected to the FM and AM tuners) may be used simultaneously for reception of FM-AM stereophony.

Like its predecessor the 330-B, Scott's 330-C is highly sensitive on both channels, and is capable of producing one of the cleanest and most transparent FM signals I have heard for a long time. Its AM sound is quite similar



The 330-C stereo tuner has separate FM and AM sections.

to that of the 300, which is to say that it is cleaner than are most AM broadcasts themselves. This tuner is a superb performer in all respects, and is hard to find any fault with at all.—J.G.H.

MANUFACTURER'S COMMENT: Sharp, stable tuning makes it possible to receive weak stations that are closely adjacent to strong ones—something that it is impossible to do with AFC. All of our tuners include AGC (Automatic Gain Control) to prevent overload on strong local stations.

The 330 series tuners were the first successful stereophonic tuners. The AM on the 330-C is, we believe, the best of any tuner available and is even better than the 300, although the difference may not be apparent except on very high-quality AM transmissions.

Incidentally, all of our FM sensitivity ratings are for the standard 300-ohm antenna input impedance, so these ratings should be divided by two in order to obtain equivalent 72-ohm ratings.

ESL C-60 Cartridge

SPECIFICATIONS (furnished by manufacturer): a moving-coil magnetic pickup cartridge. Frequency response: ± 1 db, 18 to 20,000 cps. Lateral compliance: 6.8×10^{-9} cm/dyne. Output: 10 mv @ recorded velocity of 10 cm/sec. Resistive termination: 1,000 to 500,000 ohms.

Recommended stylus force: 2 to 4 grams. Price: \$39.50. MANUFACTURER: Electro-Sonic Laboratories, Inc., 35-54 36th St., Long Island City 6, N. Y.

Aside from their excellent performance capabilities, previous ESL pickup models had several characteristics which were at once advantageous and disadvantageous to their use in a typical home music system. Their very low output impedance made them insensitive to the value of resistive loading and permitted their use with very long interconnecting cables, but their concomitantly low output voltage was insufficient to drive adequately many control



ESL's C-60 moving-coil cartridge has low impedance and high output.

preamplifiers. Consequently they often had to be used with a step-up transformer which was a potential source of hum and which, according to many users, sacrificed some of the pickup's inherent quality. Also, the relative fragility of the better ESL pickups made them unsuitable for use in record changers.

The new ESL C-60 has retained all of the advantages of the Concert and Professional cartridges (including performance specifications, which are identical), but it has been ruggedized and its higher output—10 millivolts, as compared with 2 millivolts from the earlier models—is more than enough to drive an average preamplifier to a noise-free operating level without the assistance of an input transformer. Yet the C-60's output impedance is still low enough to permit the use of up to about 15 feet of interconnecting cable without audible sonic deterioration.

When installed in a high-quality arm, and tracked at 4 grams of force, the ESL C-60's sound was similar to that of the Professional cartridge without its transformer, and noticeably superior to the Professional *with* its transformer. The C-60 tracked very loudly recorded passages without a hint of strain and, although its vertical compliance may not be high enough to permit wear-free playing of Westrex 45/45 stereo discs, it is high enough to reduce needle talk from monaural discs almost to the point of complete inaudibility.

The C-60's over-all cleanness and balance was very similar to that from live tapes played on a professional recorder, except for a slight rise in response between about 7,000 and 12,000 cycles. Its sound, consequently, has some of the brisk quality of the Professional and Concert cartridges, although to a markedly lesser degree.

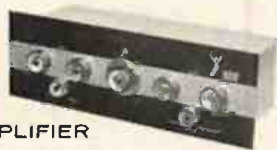
All in all, an excellent cartridge for use with any top-quality system which does not in itself exhibit a mildly rising high-frequency response.—J.G.H.

MANUFACTURER'S COMMENT: The vertical compliance of the ESL C-60 pickup is 1.5×10^{-9} cm/dyne over a distance of .030 in. This vertical compliance is almost the same as the lateral compliance of one widely sold stereo cartridge. The C-60 can be used on any record without fear of damage.

Exception must be taken to the last two paragraphs. Discontinuities in the frequency response curve that are not observed by other researchers are almost always traceable to the test record. Also, there are very few top-quality wide-range loudspeakers which do not have a rising high-frequency response, particularly at frequencies above 10,000 cycles. Most good systems come equipped with balancing controls to equalize properly the high-frequency response of the entire installation.

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Here is a typical group of quality ALTEC hi fidelity components, one of many combinations available for those desiring to build a "custom" system. True hi fidelity can also be achieved by substituting one of the famous ALTEC Duplex® or Biflex® speakers for the two-way system shown. Ideal to round out this system is the ALTEC 306A tuner shown on the right.



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Because every one of its components is the finest available and selected for a capacity that far exceeds demands of the circuit, the ALTEC 350A 40-watt power amplifier will provide its full rated performance even under the poorest conditions of fluctuating line voltage and will continue to deliver full performance for years without any necessity for tube balancing and replacement. Price: \$171.00.

811B
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802 D DRIVER

One of the finest high frequency horns made for home use, the ALTEC 811B combined with the 802D high frequency driver is designed to cover the frequency range from 800 to 22,000 cycles with amazingly smooth response. The ALTEC 803A speaker is recommended as the bass component for use with this horn. Price: 811B—\$30.00; 802D—\$63.00

803A
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The 15" 803A is used as the bass component in many of ALTEC's larger theatre speaker systems. The 803A has a 1600 cycle upper range to assure a smooth crossover at any frequency up to 800 cycles. This controlled bass range insures a bass performance far superior to any loudspeaker designed to operate over a wider frequency spectrum. The 800E dividing network effects the crossover between the 802D and 803A at 800 cycles. Price: 803A—\$66.00; 800E—\$46.50

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

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part 11

A Hi-Fi Primer

by J. Gordon Holt

THERE ARE TWO distinctly different types of amplifiers, several varieties of each type of amplifier, and a wealth of ambiguous terminology about amplifiers. Since each type and subtype has its own important function to perform in a high-fidelity system, the beginning hi-fier is pretty much obliged to learn some of the ramifications of amplification.

The most important distinction to be made between these instruments concerns what they amplify. Granted, they all amplify an audio signal; but some amplify its voltage and some amplify its power. We'll consider the reasons for this subsequently.

Anyone who has shuffled across his living room rug in winter, and tinkered with his automobile in the summer, has had adequate opportunity to observe first-hand the difference between voltage and power. In the dry air of most homes in winter, shuffling across the carpet can build up on one's person a charge of static electricity which may amount to a potential of several hundred volts. Touching a metal light fixture or an innocent bystander will discharge the potential with a bright, crackling spark which looks a lot more potent than it is. The discharge certainly can be felt by the person involved, but, since the human body is a very inefficient storage cell, no damage is done. The voltage is there but the power is not; consequently, electric current is only momentary and therefore harmless.

Underneath the hood of an automobile, however, is a storage battery whose maximum potential may be no more than 12 volts, but whose ability to do work is quite remarkable. It can rotate a starter motor, light the head lamps and tail lamps, and run a radio all at once. Yet its *voltage* is so low that it cannot even be felt by a hand bridged across its contacts, because the electrical resistance of the human body is so high that the current caused by this voltage is negligible.

Voltage, then, is nothing more than the potential stress between two contact points; power is the rate at which a voltage can do work of some kind. Considering the human body for a moment, very low voltage is harmless no matter how great its power reserve; high voltage at low maximum current can cause an impressively terrifying shock, but is not normally dangerous; but high voltage at high power is lethal. That is why children should be taught at an early age not to stick bobby pins into wall sockets.

What does this have to do with amplifiers? Well, a phono pickup cartridge or a tape playback head generates exceedingly small electrical impulses—on the order of 2 to 40 thousandths of a volt. A loudspeaker requires as much as 10 to 40 volts at power levels up to 50 watts. A tremendous amount of amplification is obviously going to be

needed before the signal from the pickup can drive the loudspeaker; both the voltage and the power of this signal need boosting. At the same time, we should like to have some provision for controlling the volume and the tonal balance of the signal, and for selecting the signals from different program sources—tape, radio, phono, and so on—and these addenda mean additional amplification, over and above that needed just to meet the speaker's power requirements.

The basic amplifying device, be it a tube or transistor, is nothing more than a gate such as that which controls the flow of water over a dam. The spillways of a dam are regulated by a small lever in the central control station, where a human being weighing 140 pounds can speed up or slow down the flow of thousands of tons of water. As the operator moves the control lever back and forth, the rate of water flow will vary accordingly, so that it becomes a tremendously amplified indication of the motion of the operator's arm. In an amplifying tube (Fig. 1), a fixed high-voltage power supply (provided by a separate section on the amplifier chassis) is analogous to the body of water behind the dam. The incoming signal (from the pickup or the preceding amplifying tube) is the controlling force analogous to the arm of the floodgate operator. There is at all times a flow of current from the high-voltage supply through the tube, but the tiny input signal causes a very large change in the rate of this flow, and this enlarged and varying current is (ideally) an exact scaled-up replica of the original signal.

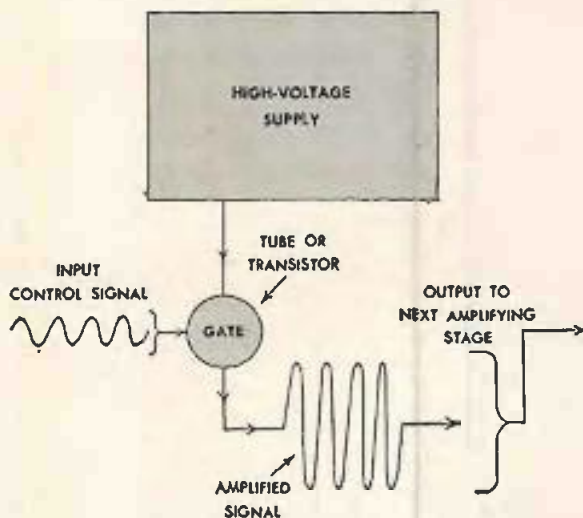


Fig. 2. An amplifier is an electrical gate in which a small signal creates large changes in the current passing through the tube.

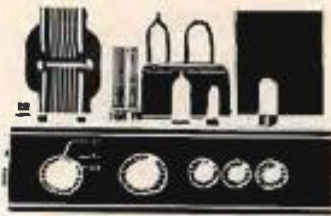


Fig. 2



Fig. 3.

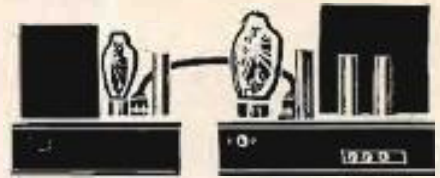


Fig. 4.

There is a fundamental principle that bears reemphasis here. So far as our ears are concerned, sound is not simply air pressure; it is *variations* in air pressure. The weight of the air surrounding the earth is such that, at sea level, it exerts about one ton of force over every square foot of our bodies.* This is the normal air pressure; what we hear as sounds are slight and repetitive fluctuations above and below this normal pressure. Similarly, although there is always current flowing through an amplifying tube, the tube will not produce any output signal until this current is made to fluctuate by the incoming control signal. Its output is, thus, a variation of the current flowing through it from its high-voltage supply, and this current variation produces changes in the voltage developed across the load.

The amount by which the current passing through a tube is varied by a given amount of controlling input signal is referred to as the *gain* of the amplifying stage. The quantity of current that is being varied by this amount determines the *power output* of the stage. For example, a tube which produces 10 volts of output signal in response to an input signal of 1 volt has a voltage gain of 10. If its normal current flow is small, its output signal will have little power-developing capability and it would thus be considered a voltage amplifying stage. A tube with the same voltage gain but with a high normal-current flow would be able to do substantial work, and would constitute a power amplifier or power output stage.

Because of the tremendous amounts of gain needed it is usually necessary to arrange several stages of amplification in tandem, so that stage one boosts the signal as much as it can, stage two takes this enlarged signal and boosts it further, stage three gives it an additional kick, and so on until the original impulses are big enough. These cascaded amplifying stages can all be voltage amplifiers, since it takes practically no power to control the current flow through a following tube. The loudspeaker, however, needs quite a bit of power, and to furnish this we make the final stage in the amplifying chain a power amplifier or power output stage.

Now come the semantic problems. To be meticulously correct, the term "power amplifier" should be applied only to that *stage* in an amplifier which contains the power output tubes. Popular usage, however, has broadened the term to encompass all the components sharing the same chassis as the power output tubes—with reservations. This is the way it breaks down: If the high-voltage supply (more often called the power supply), the output tubes, and the volume and tone controls are all contained on a single chassis (Fig. 2), the combination is referred to as an integrated amplifier or control amplifier. If the chassis contains the power supply, the output tubes, several voltage amplifier tubes, *but no volume or tone controls* (Fig. 3), it is referred to as a power amplifier or a basic amplifier. (The controls are then located on a separate "control unit" or "preamplifier.") If the chassis contains the output tubes and a couple of voltage amplifiers, but has its power supply relegated to a separate chassis (Fig. 4), the amplifier is still a "power" or "basic" type, and the power supply is

the "power supply." All of this makes sense, really. It's just confusing by implication.

The relationship between voltage and power is such that it is quite possible to have low voltage at one point in a circuit and high voltage at another point and exactly the same amount of power available at both points. This is fortunate because, while a loudspeaker needs high power at a fairly low voltage, output tubes generate high power at a high voltage. The transformation from one to the other takes place in the output transformer, an impedance-matching device which connects between the output tubes and the loudspeaker.

Impedance is the effective resistance of a device to the passage of alternating current, and is expressed in ohms. Nearly all loudspeakers are made to have a nominal impedance of 4, 8, or 16 ohms. To accommodate these differences output transformers are designed to make 4-, 8-, or 16-ohm loudspeaker loads appear to the output tubes like the several thousand ohms they require as a load. That is, the output transformer "matches" the load to the tubes.

A common output terminal (usually grounded) is provided, and the choice of load impedances is obtained by three transformer taps, labeled accordingly. If the loudspeaker's impedance is 8 ohms, then it connects between the common (0) terminal and the 8-ohm output tap on the amplifier (Fig. 5a). If it happens to be 16 ohms, then the common connection and the 16-ohm tap are used.

If two loudspeakers carrying the same part of the audible range are connected in parallel (to double the total power-handling capacity, for instance) the total impedance is half of the individual impedances. Thus, if both are 8-ohm speakers, their com-

(Continued on page 94)

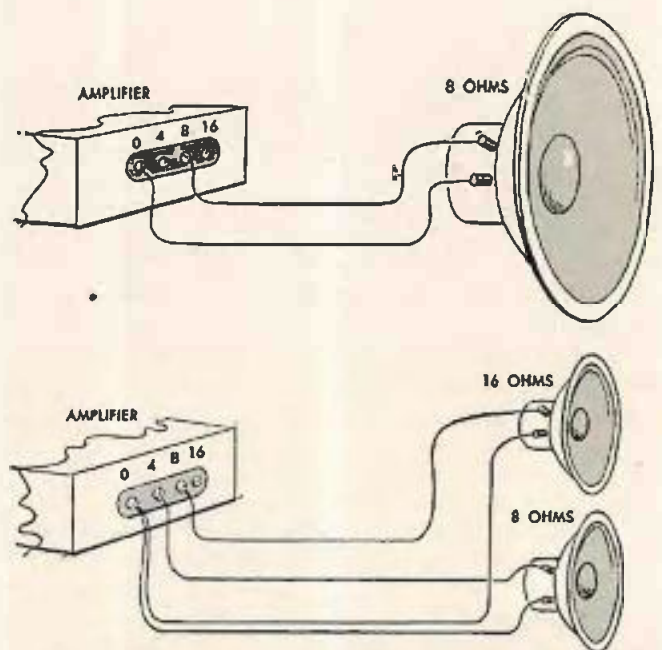


Fig. 5a. An 8-ohm loudspeaker should connect to the Common (0-ohm) and 8-ohm amplifier terminals. Fig. 5b. A 16-ohm and 8-ohm speaker in parallel will match the 8-ohm and 4-ohm taps.

*The reason we do not instantly turn to jelly is that air within our bodies exerts an equal force outward, against the atmosphere.

AUDIO FORUM

Turntable Rumble

Sir:

I find that I am having some trouble with rumble in my phonograph system.

I have a Garrard 301 turntable mounted as recommended on their own base, and a Rek-O-Kut 120 arm with a Fairchild 225-A cartridge. This is being fed to a Bogen DB-130 amplifier and a University 6303 speaker in a Karlson 15-inch enclosure.

When the motor is running and the pickup is on its rest, I don't hear this rumble, but as soon as I place the pickup on the record the rumble starts. Also, if I tap the motor mounting board while a record is playing, it makes a microphonic sound. If the pickup is off the record this disappears.

Herbert Mueller
Clinton, Mass.

The rumble you hear from your system may be caused by several things: low-frequency instability in your power amplifier, a bass peak in your speaker system due to improper baffling or an inadvisable location in your room, excessive loudness control action (due perhaps to setting the level control too high and the loudness control too low), loss of compliance in the pickup due to aging of the damping material, a defective or misadjusted turntable drive system, or spurious resonances in your turntable mounting board.

Have your components checked by the manufacturers, try moving your speaker around the room, and try coating the underside of the upper turntable mounting board with a mastic material, such as automobile undercoating. Finally, try installing the loudspeaker in an enclosure recommended by its manufacturer for use with the 6303 speaker.

GE Pickup Loading

Sir:

Recently I purchased the components for my first really good high-fidelity system, and included among these is one of GE's new VR-II pickups, a Dynakit preamplifier, and a Dynakit Mark III power amplifier.

The preamplifier and amplifier kits tested out fine when I completed them, but when I went to use the

VR-II with them I got no highs and too much bass. I followed GE's installation instructions, and I plugged the pickup into one of the magnetic phono inputs on the preamp, but the system just sounds dreadful. I am wondering if possibly I might have misinterpreted someone's instructions, because GE recommends using a 6,200-ohm load resistor for RIAA recordings (which most of mine are), and the Dynakit preamplifier also has an equalizer setting for RIAA discs.

Could it be that I am getting too much high-frequency rolloff? Or what else might be the matter?

Walter Hecht
Chester, Pa.

A 6,200-ohm load resistor connected across the GE pickup will produce a close approximation of the RIAA treble rolloff curve, but if this load value is used with a preamplifier which also provides RIAA rolloff, the result will be a marked loss of highs.

If the preamplifier has its own equalization provisions, the GE cartridge should be terminated by a load resistance of 100,000 ohms or (if a fairly long shielded interconnecting cable is used) 47,000 ohms.

The 6,200-ohm termination should be used only when the preamplifier does not add any high-frequency compensation of its own.

Amplifier Versus Speaker Power

Sir:

As a beginning high fidelity enthusiast, I am becoming convinced that the biggest problem is not so much learning about this business as it is trying to figure out whose word on what is the right word. I would think that high fidelity, as a phenomenon and as a technological field, would have been around long enough by now for some of its fundamental laws to be established, but there is evidently still a great deal of disagreement among "experts" over practically every phase of the field.

I am not asking you to launch into a long philosophical discussion over the relationship between art and engineering in high fidelity, or about the inevitability of disagreement in a technical field where accomplishment depends to a great extent upon such un-

Continued on page 89



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Series 320 40-watt Amplifier:

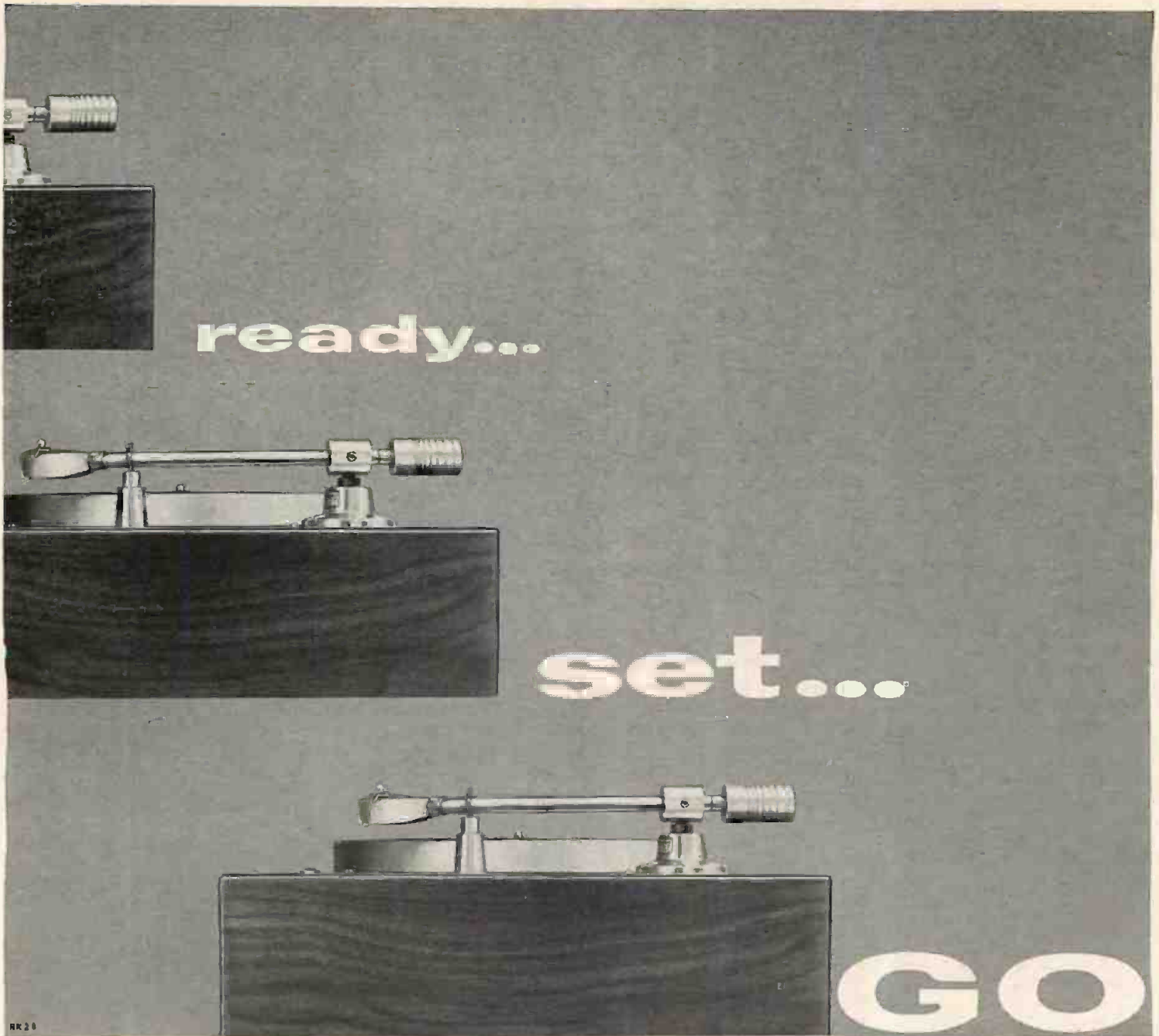
In addition to individual controls for each channel, the unit features a Master Volume Control, which controls both levels simultaneously for stereo. When used monaurally, it will serve as a complete electronic crossover system to feed separate woofer and tweeter.

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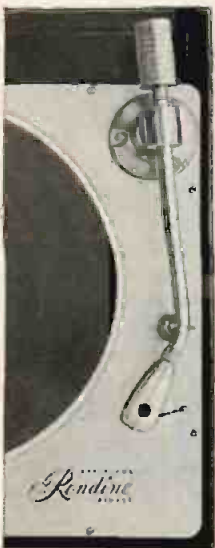


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AUDIO FORUM

Continued from page 87

controllable factors as room acoustics and the vagaries of individual hearing characteristics. What I am asking is that you clarify for me as best you can the relationship between amplifier power and home listening conditions, with some additional comments about the safety or peril of using under-powered speakers with high-powered amplifiers.

J. L. Larkin
Des Moines, Iowa

All right; no philosophy.

The amplifier power required for a given high-fidelity installation depends on several things, so it is impossible to make hard-and-fast rules about this. For a given listening volume, the larger the room and the less efficient the speaker, the more amplifier power is needed. Then again, for a speaker of given efficiency, a room of given size, and a given listening volume, listening quality and reproduction of detail will improve slightly but audibly as amplifier power is increased. This is not to say that a 50-watt amplifier is needed for use with a high-efficiency speaker, but it will often provide better quality than will an equivalent lower-powered amplifier.

Generally speaking, the relation between the amplifier power rating and the power capacity of the loudspeaker need not be taken into consideration when purchasing components, except when there is a discrepancy between them amounting to 100% in favor of the amplifier. It is perfectly all right to use a speaker whose power capacity is higher than the amplifier's rating, and it is fairly safe to use an unprotected speaker rated at $\frac{1}{2}$ the amplifier's power. A speaker having less than $\frac{1}{2}$ the amplifier's rated power should not be used unless protected by fuses or unless special precautions are taken at all times to avoid sending loud clicks or pops through the system, and to avoid driving the amplifier into overload (by inadvertently unplugging an input while the amplifier is turned on). If played too loudly, normal program material will usually cause audible speaker overload for some time before the speaker suffers damage.

Phono Input Hum

Sm:

I am having hum problems with my Heathkit WA-P2 preamplifier. The

Continued on next page

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AUDIO FORUM

Continued from preceding page

Hum is evidently originating in the preamplifier stage, since it is present only when the input selector is set for the magnetic phono channel. I have tried adjusting the hum balance potentiometer, and have tried other preamp tubes, but to no avail.

The hum does not vary when I swing the pickup arm across the record, so I am fairly certain the trouble is not inductive pickup from the phono motor or a power transformer, but I have noticed that when I disconnect the phono plug from the preamp the hum disappears.

Can you suggest what might be the matter?

D. L. Fessendon
Sacramento, Calif.

Excessive phono hum in Heath WA-P2 preamplifiers is often caused by a poor ground connection between the outer shell of the phono input socket and the preamplifier chassis. Remove the preamp's cover, inspect the rear of the phono input socket, and note whether the soldered connection between the shield spring and the solder lug (under one of the socket mounting nuts) is electrically sound. If in doubt about this, resolder the connection. Now tighten the nut and bolt that fasten the solder lug to the chassis. Make this as tight as possible without breaking the receptacle mounting flange.

If this does not clear up your hum problem, look for poorly soldered connections at the pickup cable plug and at the player itself.

Ignition Interference

SIR:

I am troubled by automobile ignition noise interference on FM, and was wondering if you could suggest a remedy for it. The noise is not very loud, but is very annoying because the street in front of my house is heavily traveled at all times.

I have my antenna installed at the end of the roof nearest the street, mainly because my living room (where the tuner is) is at the front of the house and I wanted to keep the lead-in as short as possible. Is there anything I can do to minimize this noise, without having to climb up on the roof and fiddle with the antenna? I have tried an FM antenna noise filter, and I have tried lining the tuner cabinet with aluminum foil, but to no avail.

Norbert R. Pawelec
Buffalo, N. Y.

Automobile ignition interference is usually picked up in the lead-in cable between the antenna and the tuner. Try the following things:

Install a 300-ohm to 72-ohm antenna matching transformer at your antenna and run a 72-ohm coaxial lead-in cable from the transformer to the tuner. Then use a 72-ohm to 300-ohm transformer to rematch the antenna to the tuner (if the tuner does not have a 72-ohm input).

Move the antenna itself to the rear of your roof.

Finally, install an antenna-mounting FM booster between your antenna and the lead-in cable.

Record Storage

SIR:

What is the best way to store LP records?

Should they be laid flat, inclined, or upright? Or is there another, better method?

Elwood N. Hathaway, M.D.
Yuba City, Calif.

Radio stations and private collectors have generally come to the conclusion that vertical storage of LPs (with the discs standing on edge) in compartmented record shelves produces the least warpage, and leaves the records most readily accessible.

Record cabinets are available with dividers at intervals of six inches or so along each shelf. These dividers prevent the discs from flopping over on their sides if a shelf is not completely full, and in almost-full shelves they prevent the weight of the records at one end from pressing against the records at the other end, making them difficult to remove from the shelf.

Stylus Force

SIR:

There seems to be some disagreement between the manufacturers of my pickup cartridge and my arm, so I thought possibly you might be able to solve my dilemma.

The instructions supplied with my cartridge recommend a range of tracking forces of from 2 to 4 grams; the pickup arm's instructions say to adjust for between 4 and 6 grams. Should I compromise, and set the force at 4 grams, or should I set tracking force according to the cartridge's instructions or the arm's instructions?

Stephen Palmer
Madison, Wisc.

The compromise setting—4 grams—would probably be best in this case.

The minimum tracking force of a pickup cartridge is determined by its lateral and vertical compliance, the effective mass at its stylus tip, and the size of its stylus. Since a pickup arm inevitably has some resonances and some bearing friction, it is usually necessary to track the cartridge at slightly above its minimum force, and the necessary increase in force will be determined by the characteristics of the arm in which the cartridge is used.

The range of tracking forces recommended by a cartridge manufacturer is for that cartridge mounted in average high-quality pickup arms. The lowest force value is for a very fine transcription arm or for the cartridge manufacturer's own pickup arm; the highest value is generally for an inexpensive transcription arm or the arm in a good record changer.

Arm manufacturers will usually not recommend a range of tracking forces unless some characteristic of their product dictates using a higher force than is customary. If both the cartridge and arm have different ranges of recommended tracking force, use the lowest value within the higher force range. If an integrated arm-cartridge system has a recommended range of forces, use that value within the range which produces acceptably clean sound.

WIT AND HEART

Continued from page 37

companying his distinguished interpreter, Pierre Bernac, in Lieder recitals. In his musical interpretations of the poets whom Poulenc has particularly favored, namely Guillaume Apollinaire, Max Jacob, and Paul Eluard, the ironist and the lyricist are kept severely apart. True enough, in each sphere there are many variations and gradations. Guillaume Apollinaire and Max Jacob are poets for banter; Paul Eluard for the numerous songs where—the cliché has here its real meaning—the composer simply writes with his heart.

The choice is abundant in both categories. My own preference goes, in the first, to *Dans le jardin d'Anna*—a hilarious piece in Poulenc's best mock-sentimental style; and in the second to *Tu vois le feu du soir* and *Une herbe pauvre*, an affecting vision of a snowscape that has made me wonder whether this French song writer, in this almost Schubertian vein of his, might not one day go to the poetry of Rainer Maria Rilke—particularly to that religious poem, not unlike the Eluard text of this particular song,

Continued on next page



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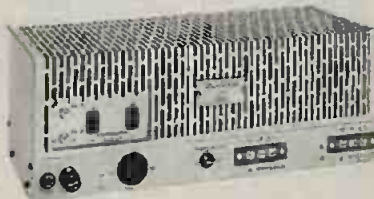
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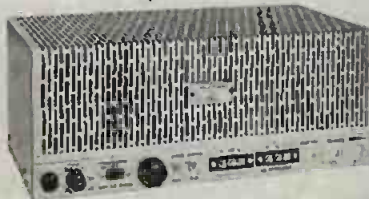
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WIT AND HEART

Continued from preceding page

where Rilke, seized by the sight of the loveliest of wild flowers growing out of stones between deserted railway tracks, suddenly understands what is meant by the Poverty of God.

It is sometimes said of Poulenc that his musical language is outmoded. I do not feel this to be a valid criticism. It is true that his allegiance to nineteenth-century harmony would seem to remove his art from the contemporary scene and suggest some kind of offshoot of Tchaikovsky and Massenet. I do not think there is any doubt that the element most admired by Poulenc in the work of Debussy, for instance, is just the unmistakable strain, in this composer, of Massenet. The introspective aspects of Debussy's *Nocturnes* and *Images* hardly touch Poulenc's much more concrete world. Nor has he the slightest sympathy with the similarly intuned mind of Fauré ("I cannot bear to listen to his Requiem; it is one of the few things in music I really detest."). The exuberant Richard Strauss, on the other hand, is a composer after the lyrical Poulenc's heart.

The truth is that nowadays all music prides itself on being more or less derivative. Certain of the later works of Stravinsky are said to derive from Bach; analysts of Schoenberg trace his procedures to Mozart. The common pastime, among connoisseurs of modern music, is to spot resemblances. Our desperate eclecticism has almost obliterated our once cherished notions of style. Voltaire's prophecy in *Candide* of a standardized taste and of a merging of the rival claims of all schools has come true. "All styles are good," Voltaire ironically declared, "except the boring style."

When, however, as happens very rarely, the model is lyrical melody of the diatonic composers, this is quaintly considered altogether beyond the pale. The reason for this is surely that diatonic melody, the most beautiful of all musical gifts, is also the most inimitable. It was, moreover, possessed by only a few of the Romantic composers: besides Schubert they were Chopin, Tchaikovsky, Strauss, and, I should add, Prokofiev. These are precisely the composers who have nurtured the outstanding lyrical gifts of Poulenc. No composer of our time has so consistently worked in the purest forms of diatonic harmony—a means of expression long considered outworn (as indeed, Stravinsky has stated, are all other forms of harmony). And Poulenc has shown that the special magic of diatonic harmony, modula-

tion, uncluttered by wrong notes, can sometimes even today make an effect as poignant as in Schubert himself.

It is this rare though natural melodic inspiration in Poulenc that triumphs in *The Carmelites*, the opera of devout Roman Catholic inspiration illustrating the manifestation of Grace and having as its principal theme the wrestlings of an ingenuous soul with fear. I do not wish to underrate the size of this musical victory which is also a moral victory. It uncovers unsuspected depths in the heart of this master ironist, and at the least it must enable us to review the whole of Poulenc's work in the spirit of the heroine in Max Beerbohm's *Happy Hypocrite* who finally sees her lover, the hypocrite, unmasked: "'Surely,' said Jenny, 'your face is even dearer to me, even fairer than the semblance that hid it and deceived me. . . . Let me look always at your own face. Let the time of my probation be over. Kiss me with your own lips.' So he took her in his arms, as though she had been a little child, and kissed her with his own lips. She put her arms round his neck, and he was happier than he had ever been. They were alone in the Garden now. Nor lay the mask any longer on the lawn, for the sun had melted it." Here, I feel, in this delicate psychological evaluation is the key to Poulenc's intriguing double personality. Here, surely, is the key to the success of *The Carmelites*. In this latest major work the natural and abundant flow of melody does at last seem "dearer and fairer," as Beerbohm has it, than the many semblances that had been calculated merely to deceive us.

Since its first performance at La Scala two years ago, *The Carmelites* has been variously evaluated in several countries. But I am not sure that its peculiar significance has yet been grasped. My conviction is that this work of Francis Poulenc solves the riddle of the enigmatic composer and, in the golden decline of our musical civilization, marks out this thoroughly traditional French figure as an exquisite survival.



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MUSICAL FUNNYBONE

Continued from page 34

turn a peacock, a cricket, a swan, a kingfisher, and a guinea hen, with marked realism in the vocal part. The public was incensed that a work on such a subject should be performed in a concert hall: "How could he dare to use the art of Beethoven and Mozart for a display of such impishness!" Pandemonium broke loose in the hall and later in the press, and another *affaire Ravel* was off in high gear.

A delightful American example that doesn't seem to get played as much as it used to is John Alden Carpenter's *Adventures in a Perambulator*, a baby's-eye-view of life as seen from his carriage as he is pushed through the park by his nurse—*en voiture*, the Big Blue Policeman, etc. In this category, too, are Dohnányi's *Variations on a Nursery Theme*, dedicated "to the enjoyment of lovers of humor and the annoyance of others," and Elgar's *Nursery Suite*, a caprice with gaiety and charm that ought to induce at least one record company to make it available.

Then there are linkings of music with picture painting and literary conceits, often of a recondite, tongue-in-cheek character. Mussorgsky's *Pictures from an exhibition*, a work for two pianos that has undergone no less than six different orchestrations, is of this order, as are Elgar's *Enigma Variations* and Thomson's *Portraits*. In both of the latter the composers are delineating friends, but in the Elgar gallery the friends were identified originally only by initials and the secret of the enigma theme went with the composer to the grave; in the Thomson you know who the friends are, but you can't be sure whether the portraits are caricatures since you never know when this canny Missourian is pulling your leg.

Erik Satie's *Three pieces in the shape of a pear* doesn't really count; the pieces aren't in the shape of a pear at all, and Satie slapped on that title merely to amuse his friends and further enrage his enemies. But William Walton's *Façade* and Thomson's *Capitals*, *Capitals* are brilliant specimens. Written to verses by Edith Sitwell (verses considered by some insensible people to be nonsense), *Façade* is a masterpiece of incisive *sal Atticus* and delicate, but devastating, parody. It is one of those rare feats of joint creativity of which one can confidently say, it could not have been better done.

Capitals, Capitals, again a setting

Continued on next page



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GENERAL  ELECTRIC

MUSICAL FUNNYBONE

Continued from preceding page

of words—this time by Gertrude Stein—alleged in some quarters to be nonsense, has a different kind of musico-literary nicety and impact. To get some idea of what goes on here, consider the following passage for tenor, in high monotone—and on one breath: “If they are good if they are good to me if I can see that they are good if I can see that they are good to me, if I would if I could I could say that they are good if I would say that they are good to me, if I could if I would; if they could be good if they would be good if they are good, are they good are they good to me do you say that they could be good did they hear me say that they could be good, that they are good that I say that they are good to me.” I don't believe for a minute that either Thomson or Stein ever considered this funny, but you are free to draw your own conclusions. Enough that it is done with stunning originality and skill.

The kind of humor intended for, and understood only by musicians would, I'm afraid, leave the average layman unmoved. It has to do mostly with peculiarities of composition or execution, such as Rimsky-Korsakov's writing notes for French horn that are unplayable on that instrument (which he didn't, of course), double stops that would require either a fifth string or a sixth finger, or a plagal cadence ending on the mediant—the same sort of shop humor that sends lawyers into gales of laughter over a miscalled tort and gives physicians a professional chuckle over a vermiform appendix occurring in the duodenum.

I don't think we will go into it.

HI-FI PRIMER

Continued from page 86

bined impedance will be 4 ohms, and they will require connection to a 4-ohm source. Similarly, a 16-ohm and an 8-ohm speaker used at the same time should be connected to the 8- and 4-ohm taps respectively, as shown in Fig. 5b.

Series connection of loudspeakers differing in impedance is not recommended because the total impedance will be an odd value that is difficult to match, and because the amplifier's power will not be evenly divided between the speakers.

It must be emphasized that these rules about loudspeaker impedance matching apply only when the speakers in question are operative over the

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same frequency range. If they are carrying different frequency bands (as in a multi-way speaker system with a dividing network), then the impedance throughout each range will be the same as that of the individual speaker carrying that range.

A mismatch between an amplifier and a loudspeaker increases distortion, limits the maximum power that is available from the amplifier, and may cause deviations in frequency response. The degree to which performance is degraded by an impedance mismatch depends a great deal on the individual characteristics of the power amplifier—its stability, damping factor, power response, etc.—and since the impedance of every loudspeaker varies to some extent with frequency, these amplifier characteristics can affect the over-all sound of even a properly matched loudspeaker.

STILL SMALL VOICE

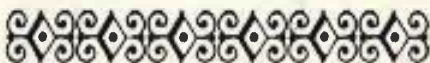
Continued from page 43

by 8 db, a quite substantial reduction.

Here are their figures, comparing the spurious print of standard professional-grade tape (Audiotape and others) with that of Master Audiotape. Time is measured after the moment of recording (the last two items by extrapolation) and the db figures indicate the ratio between the bias-recorded signal and the print:

Time	Standard Tape	Master Audiotape
1 week	52 db	60 db
1 month	50.5	58.5
1 year	48.5	56.5
10 years	46.0	54.0
100 years	44.5	52.5

I have been assured that Master Audiotape, aside from its low-print character, is completely interchangeable otherwise with standard tape. The Minnesota Mining and Manufacturing Company claims that its Scotch brand No. 131 Low-Print tape provides better high-frequency response—better than standard tape by 2 db. In any event, print-through can now be reduced to the point where preprints and postprints are not noticeable, even on top grade tape recorders with very low noise levels. This is a decided improvement in the recording art and should result in the increasing use of magnetic tape as a storage medium for sound. From now on, one hopes, we shall not be dismayed, on playing a tape or a disc, to hear "coming events cast their shadows before."



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WELL-TENDED RECORDER

Continued from page 40

of operation desired, whether using the machine as a recorder or for playback. Be certain that tape threading is correct. Finally, examine the tape head and guides for dust, dirt, and grit, cleaning if necessary. A regular cleaning program is desirable, of course, regardless of on-the-spot checks. We'll discuss cleaning and maintenance procedures in another article.

Always adhere to the standard operating procedure for your machine. While a show-off may want to demonstrate the "superior qualities" of his recorder by subjecting it to unusual stresses—starting, stopping, and reversing the machine suddenly and repeatedly, for example—a more careful operator will not take such risks.

Don't operate your machine in a continuous state of overload. The peak indicator (a neon lamp may be used for this in some machines) should flash only on peak signals, not continuously. If the indicator flashes continuously, a good portion of the recording may be distorted.

On rare occasions, you may find that a control will jam. If this happens, don't grab the nearest pliers or wrench, nor attempt to force the control by using a lever or other tool. Instead, locate the cause of jamming and correct it.

If you've reached this point, chances are you aren't an advocate of the Theory of Rapid Obsolescence and that you take some pride in your tape machine. But even the most conscientious of us may, on occasion, be forced to use a recorder under conditions that aren't ideal. When this is necessary, special steps should be taken to avoid damage to the machine.

For example, if you find it necessary to operate your tape machine in a dusty atmosphere, you should install an inexpensive filter over the air intake openings. Obtain one of the "universal" air conditioner filters available at hardware stores. Cut a section of the filter to size with ordinary household scissors, securing it in place with short pieces of pressure-sensitive tape. Painter's masking tape is especially good for this job, since it is easily removed after use and does not leave a sticky residue.

Should you find it necessary to operate your tape machine under conditions of high humidity and moderate temperatures, turn the unit on for an hour or two before use. The heat developed by vacuum tubes and other

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FOR SALE: Symmetrical Corner Horn, Fig. 5, page 114, May HIGH FIDELITY. \$45. T. A. Brown, 23050 Capistrano Way, Los Altos, California.

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components should help dry out the motor mechanism. Visible condensation on the instrument should be wiped away with a soft, lint-free cloth. In some instances, you may find it advisable to install a small bag of moisture-absorbing agent. *De-moist* or some similar chemical may be used for this application; it is available through most hardware stores. A small cloth bag of the chemical is fixed inside the machine's cabinet in such a way that it does not rest directly against any metal, mechanical, or electrical components.

Excessive heat may damage electrical components, insulation, and rubber and fiber parts, and may cause lubricating oils and greases to become runny, fouling up the machine. If you find it necessary to operate your tape machine under high ambient temperatures, turn the machine on *only* while it is in actual use, and off between playback and recording sessions. In some cases, cooling efficiency can be improved by placing an electric fan near the machine, directing an air stream over the instrument and towards air intake openings.

At the other extreme, low temperatures may cause oil and grease to congeal, slowing machine operation. When you find it necessary to operate your tape machine at relatively low temperatures, turn the machine on well in advance and allow plenty of time for warm-up before attempting operation. If ambient temperatures are extremely low, you can hasten warming by momentarily blocking air intake openings or by putting a cardboard box over the instrument.

Summing up: your tape machine will give you more satisfactory performance and a longer useful life if you use common-sense operational procedures; if you avoid subjecting it to unusual stresses; if you exercise care in transportation and installation; and if you follow the manufacturer's suggested operating techniques at all times.



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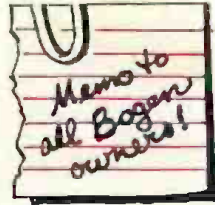
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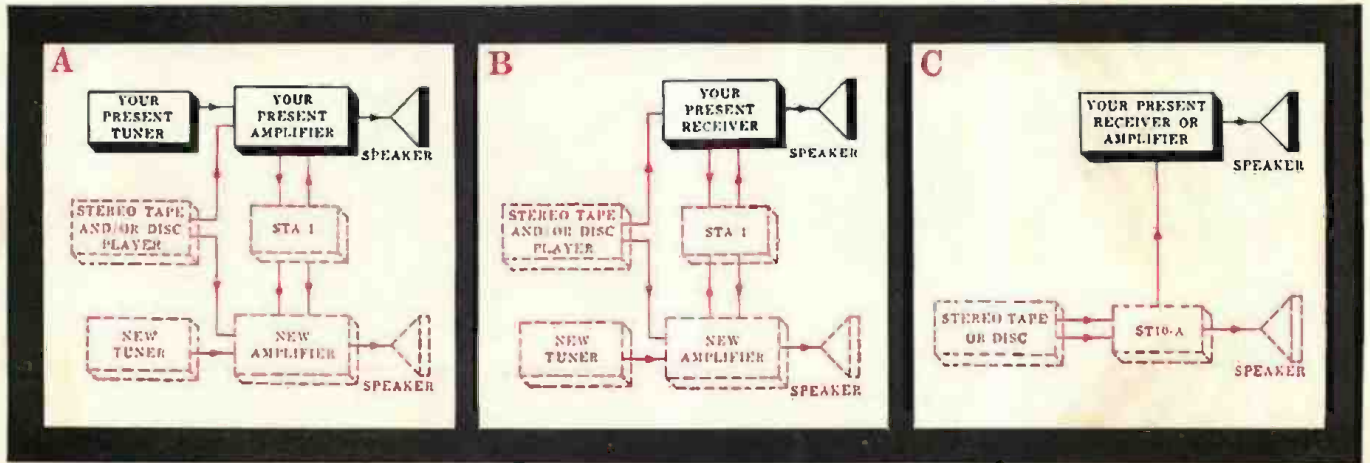
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